ARCHITECTURAL SURVEY OF TEMPLES

NUMBER 1
INDIAN TEMPLE-ARCHITECTURE HAS ENGAGED THE ATTENTION OF COMPETENT PERSONS FOR
more than a century, from the days of the pioneering work of James Fergusson. Much
valuable work has already been done, as a result of which the lines of evolution and
regional characterizations have been established in broad outlines. But the finer lines
have still to be drawn, and this can be done by a more extensive fieldwork and intensive
examination of the data collected therefrom. It is for this dual purpose—survey and study
of temple-architecture—that the Archaeological Survey of India set up, in 1955, an
organization with two of its senior officers, one for the north and the other for the south,
and the necessary staff. Both the officers have already covered much ground, though,
due to the enormity of the work, much more remains to be covered. To the original scope
of the project has now been added the study of iconography, for it would indeed have been
an avoidable duplication of work were a separate organization for iconographic survey to
be created.

It may be made clear that any attempt at co-ordination between the śilpa-śāstras
and the monuments has been kept out of the purview of the project, for that would have
entailed an unnecessary widening of its scope, besides being fraught with the risk of the
introduction of subjective and uncertain elements into a factual survey and study. A great
deal of vagueness prevails at present about the interpretations of many basic terms of the
śilpa-śāstras. Thus, there is no consensus on the meanings of the terms Nāgara, Vesara and
Drāviḍa—the three primary Orders of architecture according to the texts. While some
persons have regarded the Orissan temples as the purest examples of the Nāgara Order,
others have seen in them the illustration of the Vesara. Again, while the Drāviḍa Order, by its
name, does seem to have a geographical connotation, such a connotation, as a corollary,
has been extended to the other two, perhaps on inadequate grounds. The term Vesara,
for instance, would lose all regional significance and assume a purely architectural aspect
if it is, as seems very likely, a corrupt form of Sanskrit dvī-āśra, ‘two-angled’ (which is
indeed implied in its definition by the Māna-sāra as vṛttasy-āgre dvī-āśrakam, ‘having two
angles in front of a round part,’ and would very appropriately describe an apsidal
structure).

Instances like this can be multiplied. It is clear that the pitfalls in the way of
interpretations of the śilpa-śāstras are many and much laborious work is necessary to level
the ground and put the interpretations on an unassailable basis. But to say this is not to
mean that no help need be derived out of the texts even at this stage. Where the meanings
of the textual terms are certain, as the names of many architectural components indeed are,
there is no reason why they should not be freely used in preference to the often inapt terms of European architecture.

The planning of the survey has necessarily been on a regional and chronological basis: it is only on this basis that the spatial and temporal developments of architectural elements can be brought out. This basis, it is admitted, may tend largely to coincide with a dynastic grouping—a tendency to avoid which precautions have to be taken, for art and architecture should reflect something less ephemeral than dynastic vagaries. At the same time, in cases where all or most of the monuments in a group are the direct outcome of the initiative and patronage of the rulers of a particular dynasty, a dynastic appellation of that group would doubtless be justified.

The first Number of the Architectural Survey of Temples Series embodies the results of the survey and study of the cave-temples executed by and under the auspices of the Pallavas. The future Numbers will be published as and when they are ready. Circumstances do not favour the publication of the Numbers in any definite order.

A. GHOSH

Director General of Archaeology in India
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CAVE-TEMPLES OF THE PALLAVAS

CHAPTER I

INTRODUCTION

Of the numerous temples of south India, the earliest extant group belongs to the Pallavas and the Chālukyas, while the subsequent groups fall into more or less unbroken lines, with Pallava or Chālukyan characteristics as their basis. The Gaṅgas, the Muttaraiyars, the earlier Chōlas, the later Chōlas and the Pāṇḍyas, the Vijayanagara rulers and the provincial Nāyakas continued the Pallava tradition in their respective zones, while the Rāṣṭrakūtas, the Telugu Chōdas, the later Chālukyas, the Kākaṭiyas and the Hoysalas continued the early Chālukyan tradition in the rest of south India. Each of them would thus form a separate group with individual characters. While the contemporary Chālukyas, drawing largely from the experience of the rock-architecture that had prevailed for nearly a millennium, deliberately chose the softer rocks for their excavations and constructions, the Pallavas struck out a new mode of working on hard rocks, after a break of nearly a millennium from the time of Aśoka and his grandson Daśaratha, who had excavated into such hard rocks in the Barābar and Nāgarjuni hills. The nature of the material and the technique involved in its working obviously resulted in the special characters of Pallava rock-architecture, which have been noticed in detail in Chapter III of this work.

Since a chronological study of Pallava architecture would be incomplete without a knowledge of the dynastic history and the exact limits of the Pallava territory at different times, an outline of their political history has been given in Chapter II, in the light of the latest epigraphical researches.

The rock-architecture of the Pallavas would start with their cut-in temples, familiarly called the rock-cut cave-temples. These are essentially reproductions of maṇḍapa, which, as excavations, repeat the interior aspects of such pillared halls with one or more distal or lateral shrines with shrine-cells. While the disposition of these shrines is largely determined by the orientation of the main façade of the maṇḍapa, the frontages of the shrines reproduce in their architectural details the front elevations of the lower parts of a vimāna up to the prastara. There are also a few examples where the excavation represents a vimāna without the maṇḍapa in front. More than thirty excavations are concentrated in the Pallava territory of Tondai-maṇḍalam, many of them authenticated by inscriptions of the respective excavator and therefore precisely datable. The dating of the rest in comparison with the dated ones would be the next step.

A simultaneous survey of the cave-temples in the peripheral area in the north, west and south of the Pallava territory would make the identification and isolation of cave-temples of a purely Pallava authorship possible. Thus, the cave-temples in Bhairavakoṇḍa (Nellore District), Vijayavāda (Krishṇa District) and Uṇḍavalli (Guntur District), all hitherto included under the Pallava group, would fall out of the group because of their
Cave-Temples of the Pallavas

non-Pallava origin, style and epigraphical contents. The same conclusion would become obvious in the case of the cave-temples in Salem District on the west and Tiruchirapalli and other Districts on the south. A close study of the Pallava excavations, thus isolated, has revealed two groups of such Pallava cave-temples, viz. one of the type initiated by Mahendra and another of the type modified by Māmalla who succeeded him. The general characters of these two groups and their relation with each other are described in Chapter IV. The cave-temple of the Mahendra type is simpler with short, massive, square pillars on the façade with a heavy corbel or pōṭikā. This was due to the inherent nature of the new rock-material of a yet-unknown mass and tensile strength. The intercolumniation also, therefore, was very short and equal. The cornice or kapota, forming a part of the prastara, is undifferentiated except in a single instance. This type is distributed throughout the Pallava territory. The shrine-fronts inside have a moulded adhishtāna with pilasters often having capital-members of the ‘order’ and a clear-cut kapota with kūḍu-arches.

The Māmalla type, confined to Mahabalipuram, includes a more ornate series. Pillars are slender and tend to become circular or polygonal, more elegant and proportionate and provided with capitals of the ‘order’. The intercolumniation has also increased. The kapota over the façade becomes distinct with kūḍu-arches and over the prastara is a string of miniature shrines. The pillars are usually lion- or vyāla-based. This type of cave-temples, which made its appearance in the time of Māmalla, persisted for two generations after him, while the Mahendra type continued much later till the close of the Pallava period and set the norm which the contemporary dynasties, such as the Pāṇḍyas, Muttaraiyars, Adigaimāns, Chēras and Eastern Chāluksya, emulated with distinct variations or modifications in their respective areas outside the Pallava country.

Owing to the hardness and texture of the rock, the ornamental and sculptural decorations of the interiors and exteriors of these cave-temples could only be limited, thus presenting a contrast with the richness of ornamentation and lavishness of sculpture in the sandstone and other material of the cave-temples of contemporary and earlier dynasties. The sculptures are therefore bas-reliefs of large size, often fine group-compositions, judiciously distributed and not cut more or less in the round or cut out as in contemporary Chāluksya and Rāshtrakūṭa examples; whatever further embellishments the monuments needed were supplied by a thin coat of painted plaster or stucco over the smoothened stone surface. As between the Mahendra and Māmalla cave-temples, the latter have more of sculpture and other decorative carvings. The most frequent and often the only sculpture is the dvāra-pāla or dvāra-pālikā as the case may be. The other sculptures, where present, are to be found on the walls of the mandapa and in a few cases as small vignettes on the top squares of the pillars. The shrine-cells of the earlier Mahendra type cave-temples and the earlier ones of the Māmalla series are now empty and contain neither a rock-cut līṅga (as is common in the Chāluksya, Pāṇḍya, Muttaraiyar and Telugu-Chōḍa cave-temples) nor any rock-carving of an appropriate deity. But there are enough indications to show that the object of worship was a painting or stucco relief on the plastered hind wall, if not a carved and painted wooden plaque. It is only in the later examples of the Mahendra and Māmalla types, and starting from about the time of Paramēśvara I that bas-reliefs of Sōmāskanda or forms of other deities, as the case may be, are found carved on the hind walls of the shrines. The absence of any original stone līṅga inside the Śaivite shrines is demonstrated by the absence of the pranāla or water-spout or any other arrangement to take off the abhisheka-water. Another notable feature is the absence of Gaṅgā, Jyēṣṭhā and sapta-mātrikā icons, usually associated with Pāṇḍya, Muttaraiyar and Chāluksyan cave-temples outside Toṇḍai-māṇḍalam.

The Mahendra type cave-temples fall into three periods, the first contemporary with Mahendra, the second subsequent to Mahendra and up to the time of Rājasiṃha...
and the last after Rājasimha. Likewise, the Māmalla type cave-temples contemporaneous with those of Māmalla or with those of his successors till the time of Rājasimha form a separate group confined to Mahābalipuram. The cave-temples under these groups are described in detail in Chapter V.

Since a volume of śilpa-literature grew side by side with the growth of the temples and many contemporary inscriptions employ architectural terms, they have been appropriately used in the description of the architecture. The study has also made it possible to understand the derivation and functional aspects of many of the architectural motifs, particularly in the earlier series, which more or less get lost by transformation into mere decorative details and conventional patterns in the later examples.
CHAPTER II

THE PALLAVAS OF THE SĪMHAVISHṆU LINE

THE period covered by the latter half of the sixth to the first half of the tenth century A.D. forms an important landmark in the political and cultural history of south India. It marks the rise to power and the decline of three great dynasties, viz. the Chālukyas with their capital at Bāḍāmi, the Pallavas at Kāṇchī and the Pāṇḍyas at Madurai. The Chālukyas became divided during the first half of the eighth century into two independent groups, i.e. the Eastern Chālukyas of Vēṇgowda and the Western Chālukyas of Kalyāṇa. The Bāḍāmi Chālukyas were, however, ably succeeded by the powerful Rāṣṭrakūṭas of Māṇyakhēṭa in the north, while the Pallavas of the Sīmhapadu line and the Pāṇḍyas from the time of Kāṇḍogōṇ continued to rule in their respective areas in the south.

Politically, this period of four centuries is a story of conflicts among the three powers for the extension of their influences and empires. It is mostly from the names of the contending parties occurring in inscriptions that the history of their kingdoms can be sketched. The Gaṅgas of Mysore, occupying the area to the west of the Pallava dominions and to the south of the Chālukyan territories, the Telugu-Chōdas, who occupied the region to the north of the Pallava area and south-east of the Chālukyan area, the Muttaraiyars, who held a similar place between the Pallavas and the Pāṇḍyas in the south (fig. 1, p. 23), had a large share in the political conflicts of the period. Such conflicts, however, were no obstacle to the growth of art, religion and culture in these areas, influenced by a vast and many-sided religious revival that checked the growth of Jainism and Buddhism and resulted in a volume of soul-stirring devotional literature and advanced philosophical speculation. In fact, the contending parties seem to have vied with one another in their architectural and artistic creations and definite and crystallized styles of architecture and sculpture in their respective areas.¹

SĪMHAVISHṆU (CIRCA 550-80)

The founder of the Pallava dynasty of Kāṇchī was Sīmhapadu or Avanisimha, son of Simhavarma,² who is known only from the records of his successors and the contemporary Gaṅga and Chālukya grants. He was the first Pallava sovereign, who extended his influence beyond Kāṇchipuram as far as Tiruchirāppalḷi in the south, as is evidenced by subsequent inscriptions.

The Hosakōṭe plates of the Gaṅga ruler Avanî,³ dated in his twelfth year, establish the contemporaneity of Sīmhavishṇu and Avanî. Avanî is known to have ruled during circa 555 to 605, and it may be taken that Sīmhavishṇu ruled from circa 550 to 580.

¹K. A. Nilakanta Sastri, A History of South India (Madras, 1958), pp. 141-42.
²Regarding the position of Simhavarma see Transactions of the Archaeological Society of South India (Madras), 1958-59, pp. 44-45.
³Mysore Archaeological Reports, 1938, p. 88.
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Mahendra, his son, has eulogized Siṃhavishṇu in his Mattavilāśa-prahasana.¹ Siṃhavishṇu is stated in the Kāśākkuḍi plates² to have vanquished the Kaḷabhras, Malavas, Chōlas, Pāṇḍyas and Simhālas in the course of his extension of the Pallava territory as far as the Kāvēri river. The possibility of the southern boundary of the Pallava kingdom reaching as far as the Kāvēri is supported by a late ninth century record, which names Kaṇṭhaṇur in Kumbakōṇam Taluk as Siṃhavishṇu-chaturvēdi-maṅgalam.³ His devotion to Viṣṇu is testified to by the Udayēndiram plates of Nandivarman.⁴ It is interesting to note that Siṃhavishṇu’s mother (janīni) consecrated a Jaina temple, to which a grant was given by the Gaṅga king Avanīta,⁵ though her relation with Avanīta is not given in the grant.

MAHĒNDRAVARMAN I (circa 580-630)

Mahēndravarman I, who succeeded Siṃhavishṇu, inherited the vast kingdom extending south up to the Kāvēri. He must have had a fairly long reign of fifty years to account for all his achievements in the novel method of excavating rock-cut shrines. From his reign onwards, stone inscriptions begin to appear. Although Mahēndravarman and his successors did not date their records according to any era, their chronology can be fixed with the help of the information regarding their relation with Chāḷukyan kings of known dates. He was the originator of rock-architecture in south India, as his Maṇḍagappaṭṭu inscription,⁶ in Sanskrit verse, testifies. All his known inscriptions either consist of labels denoting his various titles like Saṅkīrṇajāti, Mattavilāsa, Gunabharā, Lalitānkura, Satrumalla, Chēṭṭakāri, etc., which reveal the king’s many-sided character, or record the excavation of cave-temples named after one or other of his birudas. The other titles—Pasarambu, Bujiḷakanaṭṭhu, Pisugu, Vēntulavittu and Nilvulēṇyambu—that he assumed, were obviously due to his connexion with the Telugu country, while those like Kūrūmbu, Chitrakārapuli, Vaṅcha-valava (vaḷava=Chōla), etc., denote his adoption of Tamil titles as well.

Mahēndra initiated the Pallava-Chāḷukya and Pallava-Pāṇḍya feuds, which were continued by his successors for one and half centuries, though the real reasons for these prolonged conflicts are yet to be determined. The Aihole inscription of Pulakeśiṇ II⁷ refers to the defeat of the lord of the Pallavas, whom Pulakeśiṇ forced to take shelter at Kāṇchi, though only the northernmost portions of the Pallava territories seem to have been lost in this encounter. It is known from the Kāśākkuḍi plates⁸ that Mahēndra won a victory at Pulaḷūr in Kāṇchipuram Taluk, most probably over the Chāḷukyas, although the record does not mention the name of the enemy of the Pallavas. Mahēndra’s cave-inscription at Tiruchirāppalli⁹ shows that his kingdom extended in the south up to the river Kāvēri, even late in his reign.

Mahēndra’s rule was eventful in the realm of religious and literary activities. He was himself the author of the burlesque Mattavilāśa-prahasana, the opening portion of which

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¹ Mattavilāśa-prahasana, Trivandrum Sanskrit Series, no. LV (Trivandrum, 1917), p. 3.
² South Indian Inscriptions, II, no. 73, v. 20. ‘Malava’ is Sanskritized as ‘Mālava’ in the plates.
³ Annual Report on South Indian Epigraphy, 1907, no. 265.
⁴ South Indian Inscriptions, II, no. 74, i. 11-12.
⁵ Mysore Archaeological Reports, 1938, p. 90.
⁶ Epigraphia Indica, XVII, p. 17.
⁷ Ibid., VI, p. 11.
⁸ South Indian Inscriptions, II, no. 73, v. 21.
⁹ Ibid., I, nos. 33 and 34.
eulogizes the virtues of the king. The work gives interesting information pertaining to the vices of the Śākya-bhiksuhus and the views of the Kāpālikas about Buddha's teachings. Along with Jainism, Buddhism flourished at Kāñci in his time; this is supported by the statement of Hiuen Tsang about the existence of vihāras around Kāñci. The two Śaiva saints, Appar and Sambandar, supposed to have been contemporaries of Mahēndra appear to be of a slightly later date.

**NARASIMHAVARMAN I MĀMALLA (circa 630-68)**

Narasimhavarman I, the most memorable sovereign of the line, succeeded Mahēndra in about 630. He was engrossed in wars with the Chālukyas, leading to the capture of the Chālukyan capital Vatāpi and sent a naval expedition to Ceylon. He was able to defeat Pulakēśin at three places, with the help, as it is generally supposed, of his general Śiruttunḍā, who, according to tradition, is the canonized Śaiva saint Śiruttunḍar eulogized by the hymnist Sambandar. From the Kūram plates of Paramēśvaravarman, it is known that Narasimha won a memorable victory over Pulakēśin II in the battles of Pariyala, Maṇimaṇgalan and Suramāra. The rock-inscription behind the Mallikārjun temple at Bādami, dated in his thirteenth year, helps us to date the event in or about 642 (more precisely between 639 and 643). The Pallavas seem to have held sway in the southern part of the Chālukyan dominions, during the confusion for thirteen years following Pulakēśin's death. The Ceylonese invasion was necessitated by the reinstatement of the Ceylonese prince Mānavamma, who, as a refugee in the Pallava court, had earlier helped Narasimha in his war with the Chālukyas. With the evidence of the Gadāḷ grant of Vikramāditya and the date of accession of Mānavamma, which cannot be pushed back to earlier than 668, the reign-period of Narasimhavarman may be placed in circa 630-68.

Narasimhavarman is stated to have defeated the Chōlas, Chēras, Kalabhras and the Pāṇḍyas, but no details of these wars are known. No inscription of his has been found south of Tondai-māndalam. The Chinese pilgrim Hiuen Tsang visited Kāñci in about 640 and his accounts of Tondai-māndalam, particularly of Kāñci, are valuable. Narasimhavarman Māmalla made great contributions to the rock-architecture and sculpture of south India initiated by his predecessor. The variety of rock-cut monuments at Mahābalipuram attests to the greatness of his reign.

**MAHĒNDRAVARMAN II (circa 668-72)**

In about 668, Māmalla was succeeded by his son Mahēndravarman II, who, in his short reign of about five years continued not only the artistic traditions of his predecessors but also the hostile policy with the Chālukyas, thus coming into clash with Vikramāditya I. There is probably a reference to the struggle between Mahēndravarman II

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2. *Ibid., XI*, pt. i, no. 1; *Indian Antiquary, IX*, p. 199.
and Śiladitya, son of Jayasimha and nephew of Vikramaditya in the Gaddemané inscription. A portrait of this king with his queens and another of Narasimhavarman I with his queens are found in the Adi-Varāhā temple at Mahābalipuram.

**PARAMĒŚVARAVARMAN I (circa 672-700)**

Paramēśvaravarman I, son of Mahēndravarman II, began his rule in circa 672. A few inscriptions of this king have come down to us. They are—the Kūram plates, the Vunna Guruvaayapālem (Podili) plates and stone inscriptions from Mahābalipuram and Śirambākkam. The inscription at Śirambākkam is inscribed on a slab used as a step to the entrance to the Śelliyaṃmaṇi temple. It is dated in the first year of the king’s reign and records the construction of a temple by Sōmāsiyār and others. The Podili plates, dated in his nineteenth year, Pausha, śu. 13, Sunday, record the gift of the village Kandukuru, made free of all taxes, to a Brahmin, Dēvaśarman, on the occasion of an uttarāyana-saṅkrānti for the longevity of the king.

Paramēśvaravarman continued the strained relations with the Chālukyas. It is known that Chālukya Vikramaditya I (655-81) had to encounter, before 674, no less than three Pallava kings, viz. Narasimha I, Mahēndra II and Paramēśvara I, to recover his lost territories. According to the Honnūr grant, Vikramaditya encamped at Malliyūrgrāma lying to the west of Kāṇchipuram. The Gadvāl plates and other Chālukyan grants reveal that Vikramaditya conquered Kāṇchi, destroyed Māmalla’s family and camped near Uragadura on the Kāveṇi on the 25th April, 674. The Kūram plates of Paramēśvara and the Udayendiram plates make us understand that Paramēśvara defeated the army of the Pallava (i.e., Vikramaditya) in the battle of Peruvāḷanallur (Tiruchirāppalli District) in the heart of the Chōla country and put to flight the Chālukyan king, in spite of the fact that the latter had a very powerful army. A picturesque description of this battle is given in the Kūram plates, from which we also learn the names of Paramēśvara’s elephant and horse, Arivāna and Athiāva. This battle must have taken place after 674. Another event was the Pallava-Gaṅga feud which seems to be indicated by the battle of Vīlandai, wherein Bhūvikrama, the Gaṅga king, claims to have defeated the Pallava king, who was probably Paramēśvaravarman.

Paramēśvara was a staunch Śaiva. The paucity of a large number of edifices in his reign may be accounted for by his being engrossed in wars. In spite of this, he carved the Gaṇēśa-ratha and excavated the Rāmānuja-maṇḍapam and Dharmarāja-maṇḍapam, besides completing the Draupadi and other rathas and the Adi-Varāhā cave-temple at Mahābalipuram. The Śiva temple built in his time at Kuram, called Vidyāvinīṭa-Pallava-Paramēśvara-grīham, after his name, and the one mentioned in the Śirambākkam inscription, may represent the early attempts in the construction of stone structural temples.

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3. *The Hindu* (Madras), June 16, 1957; *Epigraphia Indica*, XXXII, no. 9, pp. 91-98.
8. *Indian Historical Quarterly*, XXVIII, pp. 63 ff.
CAVE-TEMPLES OF THE PALLAVAS

NARASIMHAVARMAN II RĀJASIMHA (circa 700-28)

Narasimhavarman II Rājāsimha succeeded to the throne after Paramēśvaravarman in 700, as is evidenced by the Rēyūru grant dated in his twelfth year. His reign period can be ascertained with the help of Chinese sources, which show that he was ruling at least till 720. In fact, his reign seems to have extended up to 728. As he was comparatively free from dynastic wars, notable progress was made in the field of temple-building, the most outstanding stone monuments erected by him being the Kailāsanātha and Airāvatēśvara temples at Kānchi, the Shore Temple at Mahābalipuram and the Tālapurēśvara temple at Panamalai. He is also credited with the construction of a Buddhist vihāra at Nāgapatīnan. He continued the tradition of excavating cave-temples and has left two caves at Śāluvaṇkuppm, near Mahābalipuram. His queen Raṅgapatākā raised a small shrine in the Kailāsanātha temple at Kānchi. His Kānchi, Tiruppōrūr and Panamalai inscriptions give his titles, such as Atiranachaṇḍa, Samaradhanaṇḍa, Atyantakaṇa, Jñānasāgara, etc.

It is generally assumed that Dāṇḍin and Bhāsa were his contemporaries. This is based on the very meagre evidences of the poets' works.

MAHĒNDRAVARMAN III (circa 720-28)

After Narasimhavarman II, we have the name of Mahēndravarman III in the Pallava genealogy, who added to the Kailāsanātha temple at Kānchipuram and left his inscriptions there. A label-inscription of his, reading sī-Mahēndravarmanēśvara-griham, is also found on a slab fixed in the northern end of the Okka-pirandān-kulam street of that city. He ruled, perhaps jointly as yuvārāja with his father, for a period of about eight years, 720-28, but seems to have predeceased his father: it is probably he who is represented as the wounded person being brought to a litter from the battle-field to the presence of Rājāsimha and his queen in panel XVIII of the sculptures in the Vaikuṇṭha-perumāḷ temple at Kānchipuram.

The Gaṅga king Śrīpurusha (725-88) claims to have won the Pallava umbrella and the title Permāṇāḍī after killing the king of Kānchi (i.e. Kāṇḍuṇīti). It is probable that Mahēndravarman III was the Kāṇḍuṇīti who was killed.

PARAMĒŚVARAVARMAN II (circa 728-31)

Kings Narasimhavarman II and Mahēndravarman III were followed by Paramēśvaravarman II, whose exact relationship with the former is not clear. He might have been a

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1Epiography Indica, XXIX, p. 92.
2K. A. Nilakanta Sastri, Foreign Notices of South India (Madras, 1939), pp. 116-17.
3South Indian Inscriptions, I, p. 14; XII, p. iii.
4Ibid., XII, no. 29.
5Indian Antiquary, XXII, p. 43. This is obviously the same as the one constructed for the Chinese.
6South Indian Inscriptions, I, nos. 24, 25 and 26; XII, nos. 27, 29 and 30.
7Ibid., I, no. 27. The Kailāsanātha inscription describes him as the son of the king Rājāsimha and the grandson of Lōkādītya (Paramēśvarā) and records the fact of his having built the shrine of Mahēndravarmanēśvara.
8South Indian Inscriptions, XII, no. 31.
10Epiography Carnatica, VIII, Nagar, 35.
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younger brother of Rājasimha or a member of a collateral family, who took over the kingdom since the crown prince Mahendravarman III was dead. The date of his accession can be fixed as 726, with the help of the recently-discovered Ulchala inscription of Vijayaditya, dated in his thirty-fifth year. His reign lasted only for about three years, and in 731 Chālukya Vikramāditya, as yuvarāja, invaded Kāñchi and levied tribute. The invasion was perhaps the cause of confusion and anarchy, followed by the death of Paramēśvaravarman. The Viratāṭiśvara temple inscription at Tiruvadi, dated in his third year, records a gift of gold. The Kāsikkudi plates merely speak of him as a conqueror of Kali and as a protector of the world. The Vēḷurpāliyam plates also contain an equally meagre description of him.

NANDIVARMAN II PALLAVAMALLA (circa 732-96)

Paramēśvaravarman’s death was followed by confusion and anarchy, which necessitated the election of his successor. The labelled sculptures in the Vaikunṭha-perumāl temple narrate that a deputation of mātrās, mūla-purānas and others waited on Hiraṇyavarman (a member of a collateral line), who enquired of the assembled chiefs as well as of his sons whether they would accept kingship. All of them except Nandivarman, a twelve-year old son of Hiraṇyavarman, refused. To assume kingship Nandivarman had to go a long way by crossing many mountains, rivers, etc., in order to reach Kāñchi. A careful examination of the contents of the inscriptions below the sculptures in the Vaikunṭha-perumāl temple would suggest that the accession of Nandivarman II Pallavamalla to the throne was not as peaceful as is generally supposed. He had to encounter some opposition from Pallavadiyaraiyar, who came with a mighty force consisting of men and elephants. It is difficult to establish the identity of this Pallavadiyaraiyar. He was probably one of the two grandsons of Rājasimha and the two sons of yuvarāja Mahendravarman III. Further, he had to contend against Chitramāya, whose cause was espoused by the Pāṇḍya king Māravarman Rājasimha I (730-65). Hence the circumstances under which Pallavamalla began to rule in circa 731, allowing a couple of years for the anarchy, were by no means peaceful.

Nandivarman II Pallavamalla had a very long reign of sixtyfive years, as is evidenced by one of his many inscriptions, but it does not appear to have been uninterrupted. He revived the practice of quoting regnal years in inscriptions, which aids considerably in the study of later Pallava chronology. His kingdom extended to the southern limits of the Chōla-maṇḍalam. He had the titles Nayadhīra, Kshatriyamalla, Śrīhara and Ekadhīra. His many-sided activities can be gleaned in sufficient detail by a study of his own inscriptions alongside the contemporary inscriptions of the Pāṇḍyas, the Chālukyas and the Rāṣṭrakūṭas.

2 Annual Report on South Indian Epigraphy, 1903, no. 52; South Indian Inscriptions, VIII, no. 331.
3 South Indian Inscriptions, II, no. 73, v. 26.
5 Minakshi, op. cit., p. 33, Appendix, I, pp. 54-55; also South Indian Inscriptions, IV, no. 135. The relevant passages read: (line 1) Āṇu-nilpurī pāta giri-nadi-vaṇa-gahana(th)-galaik-kaśindu vērangirami kēṭṭu Pallavadiyaraiyar ediy (line 2) mahābalatālaśincondu ya(ya)nai errikkondu Kanēshi-pura-mahānagaratu ... ĝśi marindu pōnda idam.
6 See Hellegere plate, Epigraphia Carnatica, III, Md. 113, dated Śaka 635, which mentions two sons of a Pallava yuvarāja, viz. Jaya Pallavādhirāja and Vṛiddhi Pallavādhirāja, who figure as the donors.
7 South Indian Inscriptions, XII, no. 38.
Soon after his coronation, Nandivarman had to face the invasion of Kanchi by Vikramaditya II before the latter's eighth year or 741-42. Though Nandivarman was defeated and fled from Kanchi, Vikramaditya magnanimously spared the capital from destruction and won the hearts of the people of Kanchi by his liberal gifts of gold to the Kailasa-nartha temple. After satisfying himself that he had removed the outstanding stain on the Chalukyas (i.e., Narasimha's capture of Vatapi), he left for his own territories.

Nandivarman had also to face a number of defeats from Raja Simha, the Pandya king, at Neuvayal, Kurumadai, Mannikkurichechi, Tiruma-agai, Puvalur, Kodumbalur, Periyalur etc., according to the inscriptions of the Pandyas. Nandivarman was besieged at Nagdrana, but his general Udavachandra was able to force a defeat on the Pandyan forces after beheading Chitramaya. Nandirana may perhaps be identified with the village Nandivaram in Chingleput District. Udavachandra seems to have also put down the rebellions of the Sabara king Udayana and Prithvi-vaghara.

Shortly after this, Dantidurga (725-58), the founder of the Rashtrakuta dynasty, occupied Kanchi but later seems to have lived in amity with Nandivarman, as he gave his daughter Revna in marriage to the Pallava monarch.

The Tanjantottam plates state that Nandivarman seized the neck-ornament with the gem Ugrodaya from the Gaanga king. A hero-stone inscription from Kuldikki in Gudiyattam Taluk of North Arcot District throws some light on the relationship between the Gaangas, the Bana chiefs and Pallavamalla. It is dated in the fifity second year of the king's reign and records the death of a Gaangadivaraiai, the chief of Karkattur. The details relating to this event and the erection of the hero-stone are stated in the inscription briefly as follows. Gaangadivaraiai, at the instance of his uncle (madadi) Vana-arya, fought against the Valla-varaiya (Rashtrakuta) when the latter invaded the country of the Perumadigai (Nandivarman) and died on the occasion. Knowing this, Perunganga (Gaanga chief) erected the hero-stone (kanada) in memory of Gaangadivaraiai. The inscription is interesting in that it gives the first direct and pointed reference to the Rashtrakuta attack on the Pallavas.

1 Epigraphia Indica, III, pp. 359 ff.; V, pp. 200 ff.; IX, p. 206. From one of the Patadkal inscriptions (Indian Antiquary, X, p. 164) we learn that Vikramaditya conquered Kanchi thrice. The Narwan plates (Epigraphia Indica, XXVII, pp. 126 ff.) dated Saka 664 (A.D. 741-42), help us to know that this was the second invasion led by Vikramaditya. The third invasion, however, took place towards the end of Vikramaditya's reign (746-47) and was led by prince Krittivarman.


3 South Indian Inscriptions, II, no. 74, l. 48.

4 Journal of Oriental Research, XIX, p. 192. R. Satyanathier, however, identifies this place with Nandipuram near Kumbakonnam, The History and Culture of the Indian People, Classical Age (Bombay, 1954), p. 263.

5 Epigraphia Indica, IX, p. 24.

6 South Indian Inscriptions, II, no. 98, v. 16.

7 Ibid., no. 99, v. 6.

8 Epigraphia Indica, XXII, pp. 110 ff., where Venkulikottai is wrongly read as Penulikkottai, and Valla-varaiya (Rashtrakuta) as Pallavariya (Pallava), and kanadu, which means erection of hero-stone, is taken to be a part of the chief's name. The inscription has been re-edited and its contents discussed in Transactions of the Archaeological Society of South India, 1958-59, pp. 15-24. The Banas, who had the policy of shifting alliances, were also subdued by the Pallavas, since a Mahavali Vana-arya is known to be a subordinate of Nandivarman in his sixty-second year (South Indian Inscriptions, III, p. 91); subsequently there is a Bana chief ruling over Gaangavadi-6000 with Pallava support (Epigraphia Carnatica, X, p. iv). This Kuldikki inscription is of great value in determining the relationship between the Gaangas and the Pallavas at that time. It is clear from this that the Gaangas were subordinates of Pallavamalla.
THE PALLAVAS OF THE SIMHAVISHNU LINE

Nandivarman, whose pre-coronation names were Paramēśvara and Pallavamalla, was a devotee of Vishnu; the noted Vaishnava saint, Tirumaṅgai-ālvār, is believed to have lived during his time. In spite of all these wars, he constructed the Vaikuṇṭha-pērumāl temple¹ (Paramēśvara-viṇṇagaram) and the Muktēśvara temple, both at Kāñchi.² The Udayēndiram plates claim that Nandivarman performed an āśvamedha.³ Another achievement of Nandivarman is the depiction, in narrative sculptures, of the history of the Pallavas in the Vaikuṇṭha-pērumāl temple from their putative ancestry down to the later years of his reign—a unique record which helps to clarify many points in Pallava history.

DANTIVARMAN (circa 796-846)

After the death of Nandivarman, his son Dantivarman, through the Rāṣṭrākuṭa princess Rēvā, must have succeeded to the throne some time before 804 as evidences go to show, but the actual date was probably 795, the last regnal year of his predecessor. He ruled for at least fifty-one years, as is revealed by his latest inscription from Tiruchchāṇūr in Chandragiri Taluk of Chittoor District.⁴ He had to face the hostility of the Rāṣṭrākuṭas under Gōvinda III, who, crowned in 794 by Dhruva, entered the Pallava country in the wake of his northern campaigns and captured Kāñchi, after defeating Dantivarman. Later, in 804-05, he retired to his camp at Rāmeśvara-tīrtha on the bank of the Tungabhadrā.⁵

An inscription on a pillar set up at Hulibīdu, in Alur Taluk of Bellary District, dated in the fourth year, records the death of a hero Sirigoppa, when he opposed the army of Danti, which had attacked the village of Chikuraṁbāvī.⁶ It is tempting to identify this Danti with Dantivarman, who might have invaded the village, which was under the Raṭṭas, the subordinates of the Rāṣṭrākuṭas. This would perhaps explain the necessity of Gōvinda’s temporary occupation of Kāñchi.

Dantivarman’s queen was Aggaḷanimaṭṭi, a Kadamba princess.⁷ Among his subordinates were a Chōla chief named Ulagaperumānār and a Kāduveṭṭi Muttaraiyaṇ. He seems to have built the Kailāsanātha temple at Ālambākam, after naming the village Dantivarma-maṅgalam. In his sixteenth year, Kuvaṇan-Sattan, a Muttaraiya chief, explored and excavated a cave-temple at Malayadippaṭṭi,⁸ which would indicate the extent of his territory in Chōla-maṅgalam.

NANDIVARMAN III (circa 846-59)

Dantivarman was followed by his son Nandivarman III in circa 846. The records of Nandivarman II and III are not easily distinguishable from one another, and, as such,

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¹ Longhurst is of the view that this temple was built by Paramēśvaravadanam II. The duration of Paramēśvaravarman’s rule, as is well-known, was too short for this gigantic achievement. The hymns of Tirumaṅgaṅai-ālvār and the inscription of Dantivarman seem, however, to point to the reign of Nandivarman Pallavamalla as the period of the construction.
² Ibid., II, no. 74.
³ Ibid., XII, no. 43.
⁴ Indian Antiquary, XI, p. 126.
⁶ South Indian Inscriptions, XII, p. v.
⁷ South Indian Inscriptions, XII, p. v.
⁸ Inscriptions of the Pudukkoṭṭai State (Texts), no. 18.
the duration of the latter's reign cannot be ascertained precisely. Nandivarman III has been usually identified with the victor at Teliṟaru. But the fact that the victor at Teliṟaru could be a different person altogether and a later king is proved by the silence of the Bāhūr plates of Nṛpatuṅga, dated in his eighth year, over the victory of Teliṟaru, which was no doubt an important event worth recording. Further, the Śennivāyykkāl hero-stone inscription dated in the twenty-first year of Teliṟarēṇḍa Nandi, in characters of the tenth century, mentions the temple of Ariṟigai-Iśvaram built at Parantakapuram, pointing to the facts that they were named after Ariṟiyaya and Parantaka Chōḷa and that the Nandivarman of the inscription must have lived only during the time of the early Chōḷas, i.e. in the tenth century. This is supported by another inscription at Tiruvaigāvur, dated in the twenty-second year of Nandivarmarāja, in characters of the tenth-eleventh centuries. The mention of Tribhuvana-mahādēvi-chaturvēdi-maṅgalam clearly indicates that the village was named after the Chōḷa queen Tribhuvana-mahādēvi. These inscriptions cannot be later copies of previous records as is stated in explanation by the editor of the Śennivāyykkāl inscription, since in the process of re-copying changes are never made in the names of temples, places and territorial divisions, not even while reconstructing earlier temples in stone; furthermore, there is no known case where a hero- or memorial-stone has been re-copied.

Nandivarman III had a queen Śaṅkhā, a Rāṣṭrakūṭa princess, daughter of Amoghavarsha. Mārānḏavai, who figures as a donor in two inscriptions at Tiruchchēṇmapuṇḍi and in one dated and one undated inscription of an early Chōḷa (Rājakaśari), identified as Āditya I, was perhaps another queen of Nandivarman III. His Vēḻurpālaiyam plates, dated in the sixth year, record the gift of the village Śrikāṭṭupalli to the Śiva temple, built by Yaṉabhaṭa, at the instance of Chōḷa Mahārāja Kumāraṉkuśa, probably identical with Ballīya Chōḷa of Karikāla's line, who, it is known, had the title of Kumāraṉkuśa.

The Viṣṇu temple at Kiliyaṉūr, in South Arcot District, and the mukha-mandapa of the Śiva temple at Pallikonda, in North Arcot District, are perhaps the only monuments known from inscriptions to have been erected during his short reign.

Since the records of Nandivarman II and III are not distinguishable from one another, it is possible that many of the records attributed hitherto to Nandivarman III may really belong to the former. It is known that the latter's predecessors Nandivarman II and Dantivarman and his successor Nṛpatuṅga had fairly long reigns of sixtyfive, fiftytwo and fortynine years respectively and in the absence of any other evidence relating to the actual extent of his reign, it may reasonably be inferred that

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1Epigraphia Indica, XVIII, pp. 5 ff.
2South Indian Inscriptions, XII, no. 56. No instance of a hero-stone being re-engraved later has come down to us so far. See also South Indian Temple Inscriptions, III, pt. i, Introduction, pp. xlviii ff.
3South Indian Inscriptions, VII, no. 523; ibid., III, no. 94; also ibid., VI, no. 449 (eighteenth year of Āditya I). The two Tiruchchēṇmapuṇḍi inscriptions (ibid., VII, nos. 523, 525) mention only Mārānḏavai and her gifts and are not dated in the reign of any king, while in Annual Report on South Indian Epigraphy, July 1901, p. 6, para. 10, it is wrongly stated that the inscriptions are dated in the years of Nṛpatuṅga. There is, however, an adjoining Nṛpatuṅga inscription (no. 522) on the same pillar, which, along with one of the two inscriptions, has been copied as a single number, though the texts have been correctly published separately. The two Niyamam inscriptions specifically mention the Chōḷa Rājakesari (Āditya) (South Indian Inscriptions, III, no. 94 and VI, no. 449). While the dateportion is damaged in one, it is the eighteenth year in the case of the other. See also p. 17 below.
4South Indian Inscriptions, II, no. 98.
5Journal of Indian History, XV, p. 258.
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it was short, about fourteen years (i.e., circa 845-59). His Vēlūṟpāḷaiyam plates1 and his Tiruvelḷarai (Tiruchirāppaḷḷi District) verse inscription, mentioning him as Nandi, son of Dantu,2 are his two clearly identifiable inscriptions; both are dated in his sixth year.

NṆRPATUNṆAVARMAN (circa 859-99)

Nripatuṅga, son of Nandivarman III, by his Rāṣṭrakūṭa queen Śaṅkhā, ruled for at least fortyone years as is evidenced by his recently discovered Maḍavalam inscription.3 Formerly the last known inscription of Nripatuṅga was that of his twenty-sixth year. The discovery of this inscription giving him a longer reign necessitates the revision of earlier ideas of later Pallava chronology with reference to contemporary Pallava, Pāṇḍya, Chōla, Gaṅga and other records. In the preface to South Indian Inscriptions, VII, the editor has noted that one of the records of Nripatuṅga (no. 528) from Tiruchēṇṇampūṇḍi furnishes some astronomical details, viz. twentysecond year, Dhanu, Jyēṣṭhā, Friday, the equivalent of which works out as 28th November, A.D. 867, yielding A.D. 845 as the date of Nripatuṅga’s accession. This would be rather too early, considering the regnal dates of his predecessor as worked out above (845-59). The details also work out correctly to Friday, 22nd December, A.D. 881, confirming the date of accession of Nripatuṅga as A.D. 859, arrived at independently from other considerations in the scheme followed here.

The Bāḷūr plates of Nripatuṅga,4 dated in his eighth year (866), describe him as one who had helped the Pāṇḍya (unnamed) with an army, so that the Pāṇḍya could defeat a confederation of enemies on the banks of the river Arichit near Kumbakōṇam. The plates further state that even as a youth, he was lord of the world and eminent among kings, as his name Nripatuṅga signified and renowned not only in this country but even in the other land like Rāma. This appears to be an allusion to his part or help in the Pāṇḍyan invasion of Ceylon, which took place in the ninth year of Śena II, i.e. 859-60.5 All these indicate that he came to the throne very young and even in the year of his ascendency he took part in the Pāṇḍyan affairs by lending his army. The most important Pāṇḍya contemporary of Nripatuṅga was Varaguṇa II, who, according to his dated Aivarimalai inscription, reckoned his regnal years from 862, a date which has been accepted without any doubt.6 Two inscriptions of Varaguṇa read together in this context would support the fact that Varaguṇa was an ally of Nripatuṅga and that he was sojourning in Tōṇḍai maṇḍalam round about the eighteenth year of Nripatuṅga. In the inscription at Tiruvadi (South Arcot) Varaguṇa, as the donor, dates his grant in the eighteenth year of Nripatuṅga.7 The other inscription at Ambāsamudram in his own territory, dated in his ‘four-plus-twelfth’ year or sixteenth regnal year, states that he issued the grant from his camp at Araiṣūr on the banks of the Peṇṅar in the Tōṇḍai country.8 Since it refers to the gift to a temple in his own territory, though issued from his camp in the Pallava country, he has dated it in his own regnal year in contrast to his gift to the

1 South Indian Inscriptions, II, no. 98.
2 Ibid., XII, no. 48.
4 Epigraphia Indica, XVIII, p. 10; South Indian Inscriptions, II, pp. 513-17, vv. 16-17.
6 Epigraphia Indica, IX, pp. 86-88.
7 South Indian Inscriptions, XII, no. 71.
Tiruvadi temple in the Pallava country, which he rightly dated in the regnal year of the ruler of the territory. Thus, Nripatūga’s eighteenth year should be the same as or approximate to the sixteenth year of Varaguna. The eighteenth year of Nripatūga, as according to the scheme worked out here, would be A.D. 876 and the sixteenth year of Varaguna 877. This synchronism again confirms the date of accession of Nripatūga as 859 adopted here. His reign must have terminated in or immediately after his forty-first year, the date of his latest known record, which would be 899.

The contemporaneity of Nripatūga Pallava, Aparājita Pallava, Āditya I Chōla, Prithvīpati I and II Gaṅgas and Varaguna Pāṇḍya is clear from the inscriptions of the period, particularly the dated ones and their provenance in each other’s territories. This would indicate that the times were not quite peaceful and Pallava rule in its last days was not quite uninterrupted and the throne uncontested. The date of accession of Āditya Chōla, viz. 870-71, as unequivocally fixed from astronomical details in his own Takkolam inscription1 of his twentieth-fourth year, would fall in the earlier half of Nripatūga’s rule. The Chōla ascendency must be in the interval, during which Nripatūga’s records are not found in the Chōla country, i.e. after the seventh year (865) of Nripatūga, the date of his inscription at Nārattāmalai2 in the Chōla country on the one hand, and before the inscriptions of his twenty-first year at Kāṇṭiṇiūr,3 twenty-second year at Tiruchennampūndi,4 twenty-third year at Lālgudi5 and twenty-second and twenty-fourth years referred to in Tirukkosikāval6—all on the banks of the Kāvēri between Tiruchirappalai and Tāntjavūr, on the other, in the heart of Chōla-maṇḍalam. The period between the seventh year of Nripatūga, viz. 865, and the date of accession of Āditya, viz. 871, perhaps marks the time of Vijayālaya Chōla, the founder of the line, who started as a viceroy of the Pallavas in the area. No Parakēsari inscription can be assigned to Vijayālaya beyond any doubt, but an inscription of Vikrama Chōla from Kōlputṭūr7 in North Arcot mentions a gift made in the fourth year of Vijayālaya. It is probable that he ruled only for four or five years as indicated above.

The Pallava power under Nripatūga appears for the most part to be confined to his own home country of Toṇḍai-maṇḍalam as evidenced by the provenance of his inscriptions, except for short periods of expansion into the Chōla country as indicated by his inscriptions there. The earliest would be that of his second year at Lālgudi8 in the heart of the Chōla country and of seventh year at Nārattāmalai near the southern boundary of the Chōla country and his copper-plate grant of the eighth year from Bāhur, on the northern confines of the Chōla country. The second spell of Pallava revival under Nripatūga in that country is marked by his inscriptions ranging from his twenty-first to his twentieth-four years (879-82) in that area, as stated above. Curiously enough, though, according to an unimpeachable astronomical reckoning, Āditya I Chōla counts his regnal years from 871, the Chōla territory in the earlier half of his reign seems to have been occupied either by the Pāṇḍya Varaguna or by the Pallava Nripatūga. Varaguna has further left inscriptions dated in his own regnal years with astronomical details in that region which he overran. They are his Tiruvellarai inscription, dated in his ‘fourth-plus-ninth’ year, the

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1 South Indian Inscriptions, V, no. 1368; Epigraphia Indica, XIX, p. 85.
2 Ibid., XII, no. 63.
3 Ibid., V, no. 572.
4 Ibid., VII, nos. 521 and 522.
5 Ibid., IV, no. 531.
6 Ibid., XII, nos. 74 and 76.
8 South Indian Inscriptions, XII, no. 61.
astronomical details of which would correspond to A.D. 874, his Lālgudi inscription of the 'fourth-plus-ninth' year also giving astronomical details in the same year and his Javanthiṇāthapura inscription, also of the same year, to mention a few. All this would show that between 874 and 884, viz. from the fifth to the fifteenth years of Aditya, the Chōla country was virtually under Varaguṇa Pāṇḍya and Nṛpatauṅga Pallava.

Nṛpatauṅga's inscriptions of the twentyfourth, twentyfifth and twentysixth years are also found in Tonna-dai-maṇḍalam. Inscriptions subsequent to his twentysixth and prior to that of his fortieth year at Maḍavalam in the northernmost confines of Tonna-dai-maṇḍalam have not been found anywhere either in the Pallava or Chōla territories. This interval perhaps marks the period of Aparājitā Pallava, who has left inscriptions almost continuously from year to year, ranging from the third to eighteenth years in the northern parts of Tonna-dai-maṇḍalam, viz. Saidapet, Ponneri, Kāṇchipuram and Tiruttani Taluks of Chingleput District. No inscriptions of his has been found in the southern portions of Tonna-dai-maṇḍalam or in the Chōla country.

APARĀJITAVARMAN (circa 885-903)

The famous battle of Śrīpurāmbiyam, which is to be identified with Tiruppurāmbiyam near Kumakonam in Taṇjavūr District, where the Pallava king Aparājita met the Pāṇḍyan forces under Varaguṇa and gained a victory with the help of his Gaṅga ally Prithvīpati, who died in the battle, has also to be placed in this interval (884-99). This battle is mentioned only in the Udayēndiram plates of Prithvīpati II, grandson of Prithvīpati I, who, the plates say, fell at Śrīpurāmbiyam in defeating Varaguṇa and making Aparājita victorious. Since Varaguṇa is known to have been camping as an ally of Nṛpatauṅga in Tonna-dai-maṇḍalam in 876-77, as stated above, the battle of Śrīpurāmbiyam is to be placed after this date. Prithvīpati I, who lost his life in this battle appears to be the same person as is mentioned in the inscription of the twentysixth year of Nṛpatauṅga from Ambūr in North Arcot District; this would correspond to 884. If the eighteenth year of Nṛpatauṅga is found to be the same as the sixteenth year of Varaguṇa, the twenty-sixth regnal year of the former should be the twentyfourth regnal year of the latter, whose date of accession has been clearly fixed as 862. This would mean that Prithvīpati was owing allegiance to Nṛpatauṅga till about 884. This would advance the date of the battle further to 885 or immediately thereafter. This event should also have been before the Taṅkōlām inscription of the twentyfourth year of Aditya I, wherein Prithvīpati II figures as a donor making a gift in the heart of the Pallava country, dating the grant in the regnal years of the Chōla king Aditya, with clear astronomical details corresponding to 894-95. The battle in which Prithvīpati I died should have been fought in 885, the year following that when he is definitely known to have lived (884), and was old enough to have a grown-up grandson, Prithvīpati II. Mārasimha, the son of Prithvīpati I, who is casually mentioned in the Udayēndiram plates by his son Prithvīpati II,
either did not rule for long or predeceased his father, considering the interval between the death of Prithvīpati I and the Takkolam grant of Prithvīpati II. Ādiya's part in this battle or his movements about this period are not quite clearly stated anywhere. He is not known from his inscriptions from his own home country till about this date (885), whereas only Nripatuṅga's and Varaguna's inscriptions are found in his territory. Perhaps it may be inferred that he was friendly to Aparājīta and, if not at Śrīpurambiyam, he aided Aparājīta in restoring order in the Pallava country, as his title 'Toṇḍai-nādu-pāyīya', mentioned in his Tillaithānāma inscription¹, would show. This would be further indicated by the fact that in the latter half of his reign, Ādiya is seen to be sojourning in Toṇḍai-manḍalam making grants in his own name and regnal years as if he were the sovereign. An inscription of unimpeachable date from Tirumālpuram, North Arcot District,² confirms the presence of Ādiya as donor in Toṇḍai-manḍalam in his twenty-first-twenty-second years. Another inscription from Takkolam is dated in his twenty-first year (891-92) and calls the place Aparājīta-chaturvēdi-manḍalam,³ indicating thereby that Aparājīta should have come to power earlier than this date so that the place could be named after him. Furthermore, his inscriptions dated in his twenty-third and twenty-seventh years at Ukkal⁴ (which is also called Aparājīta-chaturvēdi-manḍalam) and Neṟṟunṭam,⁵ North Arcot District, of the twenty-fourth year at Takkolam,⁶ North Arcot District, of the twenty-sixth year at Uttiramērur,⁷ Chingleput District, twenty-seventh year at Brahmadēsam,⁸ North Arcot District and at Tirukkalukkuṭam,⁹ Chingleput District, of the same year, indicate that Ādiya did not leave Toṇḍai-manḍalam till after his twenty-seventh year (897), and thus his continuous stay in Toṇḍai-manḍalam would range from about 890 to 897, if not afterwards.

It is generally assumed that Aparājīta's career started soon after his victory at Śrīpurambiyam, which, according to the foregoing discussion, would be in 885. If so, since his records extend to eighteen years, he must have continued to rule up to 903. This period would include the stay of Ādiya Chōla in Toṇḍai-manḍalam between 890 and 897, and even later, perhaps to restore order in the Pallava dominion in support of Aparājīta. That Ādiya Chōla had full authority in Toṇḍai-manḍalam at least in the southern half would be clear from the dating of his inscriptions in his own regnal years while making his grants in Toṇḍai-manḍalam and in renewing the former Pallava grant at Tirukkalukkuṭam. The Kanyākumāri inscription of Virarājendra Chōla¹⁰ states that his ancestor Ādiya killed in battle a Pallava king seated on his elephant, while the Tiruvāḷaitṭu plates¹¹ of Rājendra Chōla state that Ādiya fought against Aparājīta, defeated him in battle and took possession of his country. While the equation of the Pallava king killed by Ādiya with Aparājīta, who is named as the defeated king, is not clearly stated, the identity has been assumed by many. It would appear in the context described above that Ādiya had ultimately to defeat Aparājīta more or less to terminate the Pallava power in order to expand the Chōla power further north in Toṇḍai-manḍalam. This event

¹ South Indian Inscriptions, III, no. 89.
² Ibid., III, no. 142.
³ Ibid., XIII, no. 294.
⁴ Ibid., III, no. 1.
⁵ Ibid., III, no. 93.
⁶ Ibid., V, no. 1368; Epigraphia Indica, XX, p. 85.
⁷ South Indian Inscriptions, VI, no. 360.
⁸ Ibid., XIII, no. 322.
⁹ Epigraphia Indica, III, p. 277.
¹¹ South Indian Inscriptions, III, no. 205, v. 49.
should, according to the above reckoning, be placed after 903, the eighteenth year of Aparājīta, the last known date from his inscriptions. Nripatūṅga is not known after 899, in which year (fortyfirst regnal year), according to his Maḍavālam inscription, he appears to have re-emerged. Nripatūṅga may have been the Pallava king slain by Āditya as mentioned in the Kanyakumārī inscription. After all, it is possible that the Kanyakumārī inscription and the Tiruvāmāḻaṅḍu plates may be referring to two different events.

To revert to Nripatūṅga. He had two queens, Prithvīmāṇikkam, after whom the Vishnu temple at Ukkal was named Bhuvanimāṇikka-Viṣṇu-grīhā, and Viramā-devīyār, who performed the hiranyagarbha and tulābhāra and gifted gold to the Mahādeva temple at Tirukkōḍikāval.

Nothing definite is stated anywhere about the actual relationship of Aparājīta to Nripatūṅga. The name Kaṇḍan Mārāmbāvai, who calls herself a queen of Pallava-
tilaka-kūla Nandippottaraiyar, evidently Nandivarman III, appears to be akin to the title Kaṇṭhan or Śrīkaṇṭha of Āditya Chōla I. It is after this name that Tiruverumbūr, where the vimāna was built in the time of Āditya, for Āditya-bhatāraka, was called Śrīkaṇṭha-chaturvēdi-maṅgalam. Āditya himself had two queens, one of Pallava extraction named Vajirī Akkan, daughter of a Kādupattigal, and the other Sōlaperumāṅgar Ilaṅgōmpichchi, a Rāṣṭrakūṭa princess, whose son was named Ādityan Kaṇḍarān or Sōla Kaṇṇaradēvā, brother of Pārāntaka I. Perhaps Mārāmbāvai was of Chōla blood and an elder sister of Āditya. Aparājīta, with whom Āditya was friendly, was very probably the son of Nandi III through his queen Mārāmbāvai. Nripatūṅga, on the other hand, is known from his Bāhūr plates to be another son of Nandivarman III through his Rāṣṭrakūṭa queen Śaikhā. Evidently he was named after the title of his maternal grandfather Amoghavarsha Nripatūṅga, the name Nripatūṅga being otherwise unknown to Pallava genealogy. Thus, Nripatūṅga and Aparājīta were perhaps step-brothers and rival claimants to the Pallava throne, the former supported by the Rāṣṭrakūṭa and Pāṇḍya Varagūna and the latter by the Gaṅga, the Chōla and the Čēra. This assumption would, perhaps, support the overlap of the reigns of the two Pallava kings and the presence of inscriptions of the other powers in Toṇḍai-maṇḍalam and Chōla-maṇḍalam during this period.

In addition to the Viṣṇu temple at Ukkal, inferred to be a construction of the time of Nripatūṅga, the structural additions to the smaller rock-cut Śiva cave-temple at Nārttāmalai may be mentioned. This cave-temple, called Paliyili-Īsvaram, which was excavated by the Muttaraiyar chief Ṣattam-Paliyili, had a structural mukha-maṇḍapa, nandi-maṇḍapa and bali-pitha added to it by his daughter Paliyili Śiṭiyā Naṅgai in the seventh year of Nripatūṅga. The Viṭṭānēsvara temple at Tiruttanī was constructed of black granite by Nambi Appi in the eighteenth year of Aparājīta. The structure of the temple affords an important landmark in the study of the transition of the architectural style from Pallava to Chōla. It is also interesting as the only extant all-stone, square, structural vimāna with apsidal śikhara of the Pallavas.

1 South Indian Inscriptions, XII, nos. 64 and 66.
2 Ibid., no. 74.
3 This is a suggestion by T. N. Subrahmaniam, Editor, South Indian Temple Inscriptions.
4 South Indian Inscriptions, XIII, nos. 88, 166 and 285.
5 Ibid., nos. 304 and 351.
6 Ibid., no. 323.
7 Ibid., XII, no. 63.
8 Ibid., nos. 94 and 95.
NANDIVARMAN IV (circa 904-26)

In spite of the fact that Āditya Chōla defeated Aparājita and slew a Pallava king and he and his son sought to establish Chōla rule over the Pallava country, Pallava power seems to have re-asserted itself for short periods of twenty-three and thirty-two years under Tēllār̥ru Nandi (Nandi, the victor at Tēllār̥ru) and Kampa-varman. These two rulers appear to be important, since they have left a number of inscriptions and a few monuments in their names. There is also extant a Tamil work called Nandikkalambakam, a composition in different metres, in praise of Tēllār̥ru Nandi. The recently-discovered Karandai plates of Rājendra Chōla I mention Parāntaka as having vanquished in battle the lord of Ceylon, the Pāṇḍya king and the Kēraḷa and the Pallava rulers. The victory over the Kēraḷa and Pallava rulers furnishes new and important information not found elsewhere. The Pallava adversary of Parāntaka needs to be identified.

As has already been stated, Tēllār̥ru Nandi is to be called Nandivarman IV as distinguished from Nandivarman III. Tēllār̥ru Nandi has left inscriptions both in the Pallava and Chōla countries dating up to his twenty-third year, while Kampa-varman’s inscriptions are restricted to Tōndai-māndalam alone dating up to his thirty-second year. Two inscriptions, one from Sōlapuram, North Arcot District, which calls the temple there Nandi-Kampēṣvara and another from Paḷḷlikoṇḍa, in the same District, of the twelfth year of Parākṣari, which calls the place Nandi-Kampa-chaturvēdi-maṅgalam, would indicate that Kampa was the son of Nandi.

The Śennivāykkāl inscription referred to above clearly states that Nandivarman (IV) got back his kingdom as a result of his victory at Tēllār̥ru. Besides Tēllār̥ru, Nandivarman was, according to the Nandikkalambakam, victorious in many other battles at Kurugōḍu, Paḷaiyarā, Vēljārū and Nallārū, and he was powerful not only in Tōndai-māndalam but also in the Chōla and Kōṇgu countries. The same work also refers to his victories over his younger brothers, and the tradition is that the Nandikkalambakam was purposefully got composed by his brother with an intermixture of inauspicious words, lethal enough to kill the hero, on his hearing it recited, since he could not be killed otherwise. The Kālamakkam describes him as a great patron of Tamil (Painimilai-āyikin Nandi, verse 104, and Tamil Nandi, verse 107). His titles mentioned are Avanināraṇa, Viḍēlvēdu, Ukkiyakōpan, Kuvalaya-Māṟṟūndar, Maludaiyan, Māṇḍaiyan, Varattōṇgāṇ, Māṇalibharan, Nandi-chchirāman and Deśa-bhanḍāri. His capital is mentioned as Kaṭichī and his ports as Mallai (Mahābalipuram) and Mayilai (Mylapore) and his sway is said to have extended over Tōndai-nādu, Chōla-nādu, Chēra-nādu, Kōṇgu-nādu, Alagai-nādu and Kuḍakkuru (western regions). His opponents in the battles were the Chōlas, the Pāṇḍyas and the Chēras. The period of rule of Nandivarman IV has to be fixed in relation to that of Kampa-varman.

KAMPAVARMAN (circa 948-80)

The date of accession of Kampa-varman, whose identity has sometimes been doubted, can be fixed with the help of his own and contemporary inscriptions. In the Madras

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3. Ibid., 1925, no. 474.
4. For a fuller discussion about Tēllār̥ru Nandi, see *South Indian Temple Inscriptions*, III, pt. i, Introduction, pp. xlvi to lx.
5. *Indian Antiquary*, XXXVII, pp. 170-74.
Museum plates of the sixteenth year of Uttamachōla, corresponding to 984-85, which enumerate, obviously in chronological order, former gifts to the temple, a gift in the ninth year of Kampavarman is specified after a gift in the twentysecond year of Parakēśari Parāntaka, i.e. 928-29. This would place Kamp before the date of the copper-plates, viz. 984-85, and after the twentysecond year of Parāntaka, viz. 928-29. The inscriptions from Sōlapuram help in further reducing the above range and in fixing the date of accession of Kamp as 948-49. One of them, dated in the eighth year of Vijaya Kamp, states that the western Gaṅga Rājāditya Mahādēva built a paṭ使之arsū or memorial-shrine to his father Prithvīgaṅgaraśīyar at the place of his eternal rest. The Sanskrit part of the inscription mentions the name Hastivarman. Another inscription, dated Śaka 871, besides stating that Rāṣṭrakūṭa Kannara conquered Rājāditya Chōla, son of Parāntaka I, and entered Tōṇḍai-māṇḍalam after slaying him, mentions also another date, viz. the second regnal year of an unspecified king as contemporary with the above date. The inscription refers to the construction of a tank in memory of Kaḷḷinaṅgai, who died at Aṟuṅgūṟam and whose father was Kannara Prithvīgaṅgaraśīyar, son of Vaiyiri Adiyān of Paṅgāla-nādu and mother Kāmākkanār alia Gaṅgamādevīyar, daughter of the Bāna chief Vāṇakkōvaraiyar Oṭṭiyūṟuḷaiyān. This inscription would indicate that Prithvīgaṅgaraśīyar assumed the title of Kannaradēva Prithvīgaṅga after the Rāṣṭrakūṭa conquest of Tōṇḍai-māṇḍalam which was over by Śaka 871, i.e. A.D. 949-50, and lived thereafter. A third inscription, dated in Śaka 875, under the name of the same Gaṅga chief who is described as Hastimalla Kannaradēva Prithvipai, mentions a gift to the same temple (Nandikampēśvara), showing that he was alive in 953-54 as a Rāṣṭrakūṭa subordinate.

1 South Indian Inscriptions, II, no. 128.
4 Taking into consideration the facts mentioned in the two inscriptions, one of Kannaradēva dated Śaka 879 and the other of his Western Gaṅga feudatory Būtuga II found on the same memorial-stone at Aṭakūr, Māṇḍya District, Mysore State (Epigraphia Indica, VI, pp. 50-57), it cannot be asserted that Śaka 871 mentioned in the Sōlapuram inscription was exactly synchronous with the battle of Takkōlam, the date of Rājāditya Chōla and Kannara’s entry into Tōṇḍai-māṇḍalam. The Aṭakūr record implies that by Śaka 872, Kannara, having attacked Rājāditya Chōla and having fought and killed him at Takkōlam, was going in triumph, while in the subjoined inscription of Būtuga, it is stated that in the battle between Kannara and Chōla, it was Būtuga that stabbed Rājāditya in a treacherous embrace, fought and killed him. Furthermore, two inscriptions dated in the fifth and seventh years of Kannaradēva, found in Siddhalingamaṇḍalam, South Arcot District (Annual Report on South Indian Epigraphy, 1909, no. 375), and Peruvayal, Chingleput District (ibid., 1941-42, no. 81), give the title Kāṭeṣyum Taṇḍiyum-konda to Kannaradēva, indicating that he had already taken in battle Kāṇchi and Taṇḍjavūr, before the dates of these two inscriptions, viz. 943 and 945. The anticipatory deployment of large Chōla forces in Naḍu-nādu between Tōṇḍai-māṇḍalam and Chōla-māṇḍalam, under prince Rājāditya (ibid., 1905-06, p. 81; South Indian Inscriptions, VII, nos. 954-78), his brother Arikulakēsari (Annual Report on South Indian Epigraphy, 1902, no. 280; Epigraphia Indica, VII, p. 141) and general Veḷḷuṅ Kumanaru (Annual Report on South Indian Epigraphy, 1905, no. 739) from 936-40 and perhaps thereafter, is significant. The fact that Kannara ascended the throne in 939 would place the Rāṣṭrakūṭa wars and the battle of Takkōlam between the years 940 and 943. Perhaps while the bulk of the Chōla army was engaged in the north with the crown prince at its head, Taṇḍjavūr was also simultaneously attacked from the rear from the southern Mysore country, the home of Gaṅga Būtuga, while Kāṇchi was captured in the northern front. The change brought about by Parāntaka in the Bāna country and the placing of it in the hands of the friendly Gaṅga was also strategic. The idea was to strengthen the northern and north-western frontiers of the Chōla country even if Tōṇḍai-māṇḍalam were to be threatened, and also perhaps to prevent the expansion of the Pallava rule under Kampavarman into the Chōla country as it did under Teḷḷiṟṟu Nandi.

5 Annual Report on South Indian Epigraphy, 1901, no. 346; Epigraphia Indica, VII, p. 196.
in Tondai-mandalam, four years after the inscription from the same place mentioning the invasion of Krishna III. He is known to have been dead by the eighth year of Kampavarman, when his son Rajadityamahadeva erected the sepulchral shrine. The eighth year of Kampavarman, whose rule could be fixed from Uttamachola’s copperplates any time between 929 and 985, could not therefore be earlier than 953-54, the date of Hastimalla’s own inscription dated Saka 875. It cannot also be much later after this. Further, the second year of an unspecified king in the inscription which mentions it as synchronous with Saka 871 (949-50) cannot obviously refer itself to the regnal years of the Rashtrakuta, who is known to have ascended the throne in 939, since Saka 871, will really be his ninth or tenth regnal year and not his second regnal year. Nor can it refer to the Chola Rajaditya who was defeated and killed. Thus, for all intents it can only refer to the second regnal year of Kampa, who was perhaps the protege of the Rashtrakuta, making the date of accession of Kampavarman correspond to Saka 870 (A.D. 948-49), i.e. the year before the second year, Saka 871. Kampa’s eighth year, according to the above reckoning, would correspond to 955-56, immediately following the last known date of Hastimalla, i.e. 953-54, before which year he had obviously died and a shrine was erected over his remains by his son Rajaditya in the following year.1

Having thus fixed Kampa’s date of accession as 948-49, the period of rule of his predecessor Nandi IV of Tellaru is to be fixed in the interval between 903, the last year of Aparajita, and 948 the year of the accession of Kampa. Though this is not without difficulties, a tentative attempt can be made. His latest inscription with the title Tellarerginda is of the twenty-second year.8 Inscriptions of the latter half of his rule are found in the Chola country, where Chola Parantaka I had commenced his rule in 907 and was mostly engaged in his Pandyan and Simhala wars which had started earlier than his third year. Nandi’s inscriptions are also found in Tondai-mandalam comprising parts of Chingleput and North Arcot Districts.

Perhaps Nandivarman IV was the Pallava who had to be defeated by Parantaka at some stage, as mentioned in the Kandarai plates.

Nandivarman’s Sennivakkal inscription, which is a hero-stone, besides mentioning him as the victor at Tellaru and the retriever of his kingdom, mentions another event, viz. a raid by a band of Sena horsemen under Mavali, a Bana chieftain ‘ruling from outside his territory’. This event was perhaps a corollary to what is mentioned in the Udayendiram plates of the sixteenth year of Parantaka I (i.e. 923), which state that the Bana was dispossessed of his territory by Parantaka, who installed the Gaiga there instead.

Parantaka’s replacement of the Bana by the Gaiga Prithvipati II must have taken place before the sixth year of Parantaka, i.e. 913, in which year, according to an inscription from Pulamaungai, Gaiga Prithvipati figures as a donor in the sixth year of Parakesari.3 This is further confirmed by the Sholingur inscription of the ninth year of Parakesari, identified with Parantaka; it mentions the executor of the grant as Gaiga Prithvipati Hastimalla, who is expressly stated in the inscription as having been made Banaadiraja and as one who distinguished himself in the battle with the Vallabha (Rashtrakuta).4 The twenty-first year of Tellarru Nandi, which mentions the Bana raid, should be after 913.

1 For a fuller discussion, see South Indian Temple Inscriptions, III, pt. i, Introduction, pp. lxxxvi-xc.
2 South Indian Inscriptions, XII, no. 57.
3 Annual Report on South Indian Epigraphy, 1921, no. 590.
4 Ibid., 1895, no. 9; Epigraphia Indica, IV, p. 221.
THE PALLAVAS OF THE SIMHAVISHNU LINE

The Śennivāykkāl raid by the displaced Bāna, evidently Vikramāditya II, at the head of the Seuṇa horses must have been also in retaliation of Parāntaka’s act. A hero-stone inscription in Kannada from Hemāvati, Anantapur District, dated Śaka 845 (A.D. 923), which mentions the death of Eḍeyamma, son of Haritta, after a brave fight against the Seuṇa cavalry, indicates clearly the presence of the Seuṇa cavalry to the north-west of Toṇḍai-ṃañḍalam about and after that date. The raid of Śennivāykkāl, in the heart of the Chōla country further south, by the Seuṇa cavalry, which obviously belonged to the Rāṣṭrakūṭas, under Bāna leadership should be placed a year or two after the Hemāvati raid, i.e. about 924 at the earliest. If this was the twenty-first year of Nandi, he must have retrieved his kingdom in circa 904, probably from the hands of Āditya, who is known to have continued his stay in Toṇḍai-ṃañḍalam till his death in Toṇḍaimān Ārrūr in Chittoor District, near Kālahasti, and was in virtual possession of Toṇḍai-ṃañḍalam. As already stated, Nandi IV ruled for about twentythree years (till circa 926), after which both Toṇḍai-ṃañḍalam and Chōla-ṃañḍalam passed into the hands of Chōla Parāntaka.

But the rise of Kampaavarman to power and the disastrous Rāṣṭrakūṭa invasion and the battle of Takkōlam, perhaps in support of Kampaavarman, evidently upset Parāntaka’s calculations in stationing a large army in Naḍu-ṇāḍu as mentioned earlier. However, Kampaavarman’s rule was restricted to parts of Toṇḍai-ṃañḍalam alone and the undated Olakkūr inscription of Kampaavarman, mentioning a raid followed by devastation of the place by his elephant corps, would indicate an attempt of Kampaavarman to penetrate the northern borders of the Chōlas.

Kampaavarman, who began his rule in 948 was, according to his Uttiramērū record, born in the asterism Svāti in the month of Āvani and his reign extended to thirty-two years, marking the close of Pallava power.

Subsequent to the Rāṣṭrakūṭa invasion, the Gaṅgas, under Prithvipati Hastimalla and his son Rājāditya, seem to have changed their allegiance to the Pallava and Rāṣṭrakūṭa as the Sōlapuram records show. Before the tenth year of Kampaavarman, as is stated in the Mēlpaṭṭi inscription, the Bānas seem to have attempted to regain their territory from the Gaṅgas. The hero-stone inscription states that the Kāvidi or the Bāna general, who took Perunagar, fell when he opposed the army of Prithvipati Gaṅga stationed at Kāvannūr. This Gaṅga is known to be dead in the eighth year of Kampa. So the event should have been before the eighth year, though the hero-stone was set up later in the tenth year of Kampa. Another inscription from Mallam in Nellore District is interesting, since it narrates the event of a person offering his own head to Durgā, in addition to showing that Kampa’s power extended over parts of Nellore, besides Chittoor, North Arcot and Chingleput Districts.

The shrines at Sōlapuram, Tiruvorriyūr and Kāvāntaṇḍalam appear to have been constructed in his reign.

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2 South Indian Inscriptions, XI, no. 22.
3 Ibid., XII, no. 112.
4 Ibid., VI, no. 371.
5 Ibid., XII, no. 111; Epigraphia Indica, XXIII, p. 147.
6 South Indian Inscriptions, XII, no. 106.
7 Epigraphia Indica, VII, p. 193.
8 South Indian Inscriptions, XII, no. 105.
9 Ibid., VII, nos. 420-21.
Thus, the reigns of Nandivarman IV and Kampavarman marked the last stages of Pallava rule before its total annihilation and the rise of the Imperial Chōla power, which started under Āditya and Parāntaka and reached its peak under Rājarāja I and Rājendra I in the first quarter of the eleventh century.

PALLAVA KINGS OF THE SIMHAVISHṆU LINE (Kāṇchi-Pallavas)

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<td>7 Mahendravarman III (720-28)</td>
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<td>8 Paramēśvaravarman II (728-31)</td>
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(DYNASTIC REVOLUTION)

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DISTRIBUTION OF PALLAVA CAVE-TEMPLES

Fig. 2
CHAPTER III

PALLAVA ROCK-CUT ARCHITECTURE

The Pallavas were pioneers in the translation of the contemporary brick- and timber-architecture of the south into more permanent stone and in the tackling of harder and less tractable rocks such as granite, charnockite and gneiss in the excavation of their cave-temples (fig. 2) and the carving of their monoliths (rathas), as opposed to their contemporaries, the Chalukyas, who chose the much softer and more tractable sandstone in the excavation of their cave-temples and in the construction of their structural temples. The choice of softer rocks by the Chalukyas was intentional and was made in view of the facility not only of quarrying but also of carving fine reliefs and designs. The authors of the earlier rock-cut architecture in western India and the western Deccan area likewise deliberately chose the trap-formations, as at Ajanṭa, Aurangābād, Kārlē, Bāja, Nāsik and other places in that area, for making the numerous Buddhist chaityas and viharas. The same is to be said of the excavations and the large monoliths at Elephanta and Ellora including the Kailāsa. In the Western Ghāts and the Deccan round about Nāsik, to a distance of about 200 miles, marking the region of these western Indian cave-temples, the amygdaloid and cognate trap-formations of considerable thickness and marked uniformity of structure with the edges of their strata terminating in nearly perpendicular cliffs, provided the ideal surface for the rock-architecture in that area. This feature enabled easy quarrying in large blocks by the pick and finishing of the surface to the desired smoothness by a series of feathering strokes by hammer and chisel. The compact and fine-grained sandstone hills of similar, if not greater tractability, at Aihole, Paṭṭadakal and Bādami, the centre of the early Chalukyas, lent themselves to the magnificent creations and fine workmanship of this dynasty. The sandstone hills at Udayagiri, near Vidiśā, afforded the terrain for the earlier Gupta workmen, who excavated the series of cave-temples there. A similar purposeful choice of suitable soft material will also explain the location of cave-temples and other forms of rock-architecture and sculpture such as those on the Eastern Ghāts, e.g. at Śanḍikāra and Guṇṭupalle in the Andhra area and Khāṇḍagiri and Udayagiri in Orissa, where the caves are cut into the coarse sandstone hills outcropping from the local lateritic terrain. The partiality for the use of sandstone for sculptural work and the fashioning of architectural members, including the famous columns, umbrellas and toranas, commenced with the Mauryas. While in the rock-architecture and sculpture of the succeeding epochs, both sandstone and trap-formations scattered in different parts of the country have been greatly employed, in the Krishṇā valley the local marble-like limestone has been greatly exploited, as in the Buddhist stūpas at Amaravati, Nāgarjunakonda, Jaggayyapēta, etc. The successors of the early Chalukyas in the Deccan and the Mysore country, who elaborated the Chalukyan style of south Indian temples, continued to choose and employ in their structural temples sandstone and subsequently other soft schistose material, including the bluish black or green chloritic schists and steatite or soapstones—more fine-grained, compact and softer materials. In working such materials the later Western Chalukyas and Hoyasalas excelled their predecessors, who had worked in sandstone, in point of the immensity and technique of carving. The rock-cut cave-temples at Vijayavāda and Guṇṭūr on either bank of the Krishṇā are excavated into the

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coarser sandstone hills, while the series at Bhairavakonda in Nellore District are excavated out of the large steatite-like schist outcrop amidst the local Veligonda hills of the Udayagiri range bordering on the Cuddapah and Kurnool Districts on the one side and Nellore District on the other.

It was the Pallavas alone who chose the hardest of the rocks, viz. granite, gneiss and charnockite, primarily because of the absence of softer rock cliffs in their area and also perhaps, because they thought the local hard rocks were more durable and an altogether new material not tackled by their compers and rivals, the Chalukyas, or even their predecessors. Mahendra Pallava, who initiated such work in the south, was really a Vishita-chitta (inventive or curious-minded), as he styled himself, in this respect also. In the whole range of 'rock-architecture' in India, the only other achievements of this kind are the seven Ajivaka caves in the Barabar and Nagarakuni hills near Gay, and one more at Sitamarhi near Rajagriha, both in Bihar, making eight in all and dating between the time of Ashoka and his grandson Dašaratha. Here, for the first time in India, one sees the large boulder-like masses of hard quartzose gneiss forming this range quarried with infinite labour and finished with an enamel-like polish. This technique of quarrying, carving and polishing started and ended here within the same century, and it was not till after about a thousand years that the Pallavas started excavating into hard stone again in south India. The intermediate tradition, as noted above, was thus wholly a tradition of work on deliberately chosen softer and often coarser rock-material where, in place of the fine Mauryan polish of the Chunar sandstone, the finished but comparatively rough surfaces of the walls were plastered smooth and often painted (as at Ajanṭā, Ellora, Bādāmi and other places), the reliefs and sculptures too being covered with appropriately painted stucco as was probably the practice in contemporary brick structures as well.

The Pallavas, as well as the other contemporary south Indian dynasties, who excavated into hard rock, did not do any polishing but continued the tradition of plastering the interiors often with paintings, or covering the carvings and reliefs with painted stucco, e.g. at Māmanḍūr, Tiruchirappalli, Sittanavasal, Tirumayam, Tirumalāpuram and Tirunandikkara.

Considering the nature of the formation and the hardness of the rock, the technique of excavation of the cave-temples, as also the carving of the monoliths, had naturally to differ from that employed in the other cases where the tackled material was the softer sandstone, trap and the like and where the initial quarrying could be done in large blocks by the pick. While no traces of the methods of the excavation of the gneiss caves in the Barabar group exist, we have in the south—in the Pallava, the Pāṇḍya and the intermediate territory—specimens of work left off at different stages from commencement to completion, that would illustrate the technique employed in excavation and finish. That the whole could have been only laborious hammer- and chisel-work, as is now employed by the living masons, among whom are reputed sthapatis, temple-builders and sculptors, would be clear from a study of the unfinished excavations (pl. I). Initially, the chosen face of the rock was cut into to an appropriate depth till a vertical scarp of the desired height could be obtained; sometimes such cutting into the sloping face of a rock extended in depth to more than 12 to 15 ft. at the bottom and a comparatively lesser distance at the top. In these rocks which have a straight cleavage, this was perhaps done, as it is done today,1 by jumping with hammer and chisel, a line of wedge-shaped holes about 1 in. square and as much deep at short intervals. A number of flat-edged iron wedges (āppu in Tamil) of the same thickness were inserted into these holes and

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1 This is called aravadittal by the stone-workers of the Tamil Districts.
driven in with a heavy hammer, the strokes made over all the wedges in position. The pressure and, to some extent, the concussion of the enclosed air split the rock to a considerable extent downwards, which could thus be removed in sizable pieces. Having obtained the desired surface of suitable dimensions, the actual quarrying was made by blocking out the face of the prepared scarp into large squares of about 2 ft. and cutting grooves all round the squares to a depth of about 2 to 3 in., so that the squares themselves project out as reliefs. The projecting material of these squares was then subsequently chiselled off by lateral and centripetal strokes starting from the grooves all round and reduced to the level of the peripheral grooves. This process was repeated. The progress of the quarrying was kept uniform over the entire region, thus maintaining an even depth of excavation at every stage. While doing so, the positions of the façade-pillars and other members, which were to be left intact, were roughly marked and the excavation in the above manner continued into the intervening spaces. The general architectural members, such as pillars, beams and cornices, that were thus demarcated were finished finally by a more careful chiselling, in which work the feathering strokes predominated, so that smooth or even surfaces were obtained according to the granulation and texture of the rock. Very often, it is noticed from the extant examples that while the rough-quarrymen went excavating inside, a second set followed finishing the details from outside inwards and from above downwards, as would be indicated by the finished façades in some cave-temples with still incomplete interiors and comparatively more finished tops and less finished bases.¹

Owing to the hardness of the material and consequently the greater time that would be taken for work on it, the resulting excavation could only be of lesser depth, height and width, as compared with those made into the softer rocks of the Deccan and western India. The carving and other sculptural embellishments, at least in the earlier stages, had to be obviously limited in quantity and executed in semi-relief and largesize, in contrast to the numerous smaller, and in some cases almost cut-out, reliefs and more intricate carvings in the trap and sandstone excavations of contemporary or earlier origin elsewhere. These softer rocks, which would lend themselves to fine carving, would naturally have tempted the worker, steeped in a long tradition of carving in wood and similar light material, to translate them with the same profusion and richness in the new, but equally tractable and more permanent, stone material. For instance, the southern tōraṇa of the Sānci stūpa was made by the ivory-carvers of Vidiśa, proving that it was the craftsmen and workers in applied and minor arts who turned sculptors. This is emphasized by the fact that it is the same softer materials, like sandstone, trap, schist, limestone or soapstone, that continued to form the building materials of subsequent structural temples in medieval and post-medieval times and the mason-sculptors exhibited the same tendency for greater and cloying embellishment even at the sacrifice of architectural effect.

In the case of the hard rock which the Pallavas, the Pāṇḍyas and their contemporaries in the south excavated or carved and which their successors used in building, the process had naturally to be different. As a result, the older cave-temples and monoliths and later stone structures of this region present a greater architectural effect, sometimes tending to the severe, with more plain faces and less of ornament and sculpture. The few carvings, ornamental or sculptural, that occur are pronounced and confined to particular regions only of the architectural composition, thereby resulting in a balance of architecture and decoration. The Pallava workmen were dealing with an altogether new rock material of unknown mass and strength. The pillars in the earliest specimens were, therefore, left plain, square in section, or, to be more artistic, square and octagonal, in sections,

¹Pl. I illustrates the various stages described here.
and the massive corbels plain without much embellishment, whatever embellishment these needed being supplied by a thin coat of plaster and painting. For similar reasons also the inter-columnation was much reduced in proportion to the massiveness of the pillars, as also the height of the pillars themselves, thereby making the façades of the excavations appear smaller in comparison with the larger and bolder façades of the excavations of the contemporary and earlier series into the more tractable material of other places, in the working of which the designers had the added advantage of experience extending over a few centuries. Thus, the plainer and less ornamental pillars in this series of rock-excavations in the south stand in contrast to the fully-formed pillars of diverse types, complete with all the mouldings of the various components as base, shaft, capital and corbel, in the contemporary Chālukyan and Rāṣṭrakūṭa examples.

Mahendra Varman's declaration in his own inscription at Mandagappaṭṭu, obviously the first of his cave-temples, is significant. He says that as a Vichitra-chitta, he was the first to make a habitation in stone for the three gods (Brahmā, Śiva and Viṣṇu) without the use of brick, timber or mortar, the conventional ingredients of contemporary and earlier structures in the south; this would, therefore, refer more to the fact of his having chosen the hardest of the rocks and his natural exultation in his successful achievement of scooping out the first temple named after him than to the mere introduction of rock-cut cave-temples in the south. The fact of excavating a temple or a habitation for a monk into the rocks could not have been unknown in south India, which was in live contact with the other parts of India, where such excavations had been common, particularly the Buddhist excavations. Nearer home, on the west coast and what now forms Kerala, caves of a sepulchral nature were excavated into the laterite cliffs, some even with vaulted domes and others with catacomb-like side-cells, both of which play a role in the other Iron Age megalithic monuments elsewhere in south India. Such expressions as occur in early Tamil literature in more than one context, comparing structures with those excavated into or carved out of rock, would also indicate that the people were no strangers to rock-cut abodes or shrines. Perhaps the non-availability of considerable soft rock-cliffs of desired strength and texture in this part of the country explains the absence of earlier excavations barring the laterite cave-tombs of the west coast. These excavated cave-tombs appear to have been called taṭi as the place-names where these occur, e.g. Taṭipparamba, Parambantai, etc., would indicate. This is confirmed by a Pallava inscription of Dantivarman at Malaiyadippattai (Pudukkotai), Tiruchirāppalli District, where the author of the cave-temple says that he excavated the hill in the form of a taṭi and installed Śiva therein. The rock-cut cave-temples and the subsequent structural temples came to be called taṭi in contemporary and later inscriptions. The absence of early stone sculpture in the south is also to be attributed to the same cause. The novelty, therefore, of Mahendra Varman's work would lie primarily in his first tangible achievement, viz. the excavation into the hard local rock.

These monolithic cave-temples like the monolithic vimāṇas, known popularly as rathas, are but petrified versions of contemporary brick- and timber-architecture. While in the cave-temples, which are cut into the rocks, the architectural aspects of the interiors only of the brick and timber prototypes can be reproduced, occasionally along with the exterior frontal aspects of the same on their façades in relief, in the monolithic vimāṇas or rathas, on the other hand, which are cut out of entire rocks or boulders, the

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1 Ancient India, no. 2, (1946), p. 11; also ibid., no. 12, (1956), pp. 93-115.
2 Kuru-kuyintāna-ōngunilai-vēyil (Neṟunavāndai, 1. 88); Varai-kuyintāna vānṉy-neṇunakar (Ahanāṟṟu, 93, 1. 12).
3 Inscriptions of the Pudukkōṭai State (Texts), no. 18.
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total external aspect of the brick-and-timber originals can be reproduced in full, as also much of their interior aspects in the mandapas and shrines excavated into them. Such a fashioning of architectural forms out of the living rock is best described by Percy Brown as ‘rock architecture’ as differentiated from true architecture which would connote ‘construction’ and ‘building up’, and according to its usually accepted definition would be ‘good construction truthfully expressed’. The excavation of these cave-temples or the carving of the rathas are ‘monolithic’, and, though expert achievements by themselves, they do not involve constructional principles or display in their members any functional properties; nor are they designed to support loads or counteract thrusts. Rock-architecture, therefore, is not architecture in intent and purpose, but sculpture on a grand and magnificent scale. Thus, as sculptured stone-copies they reproduce faithfully every detail of the original wooden construction—even those parts or members which in a monolith would be unnecessary and functionless, such as the ribbing below the cornices and eaves, the nails with their boss-heads, and the timbering and curved rafters below roofs, domes and vaults. Such an imitative reproduction of the details of the timbering even to the fastenings and joints of wooden originals in the living rock, which shows itself for the first time in the earliest caves near Gayā and the Buddhistic cave-temples of western India, where the excavators who wrought them were still thinking in terms of wood and brickwork of the traditional architectural forms, is found to be carried down for more than a thousand years to the cave-temples of the sixth to tenth centuries A.D. This tendency is carried beyond even to the later structural temples at a time when principles of designing and constructional technique in stone were gradually understood and evolved and in which material most of them would have no meaning. It has, however, persisted through the centuries to even recent stone constructions. But these exact imitations changed in course of time into conventional motifs, such as the projecting ends of the timber beams and rafters in brick and timber temples decorated with vyāla or hamsa or makara reliefs transforming into regular decorative friezes, with less spacing between the reliefs as the art progressed, or the lotus-reliefs in stone indicating the original nail-heads of timberwork. The Śilpa-works, which canonized the current traditions at various stages, though prescribing all the three traditional materials of construction, viz. timber, brick and stone, insist at the same time on the provision of the conventions as perquisite details and decorations of the appropriate courses. These, for example, are the friezes—vyāla, hamsa or bhūta-mālās with makara-head terminations at the corners or padma and other bandhas, imitative of the metal ringing of the wooden pillars and kōṇa-paṭṭas simulating the bracings of the roofplanks or eaves-boards. Far from indicating any servile mentality on the part of the stone-workers, this would indicate two things: first, throughout the centuries the traditionally accepted architectural fabric was brick, and timber was in simultaneous use in building, so that the forms of architectural construction appropriate to them were evolving; secondly, the stone forms were to be mostly replicas of the contemporary timber or brick forms, the reproduction being faithful to the extent the unusual material admitted.

This conservatism extended more to sculpture, particularly in regard to the material of which the images of the main deities installed for worship inside the shrine were made, for even inside stone sanctuaries one often finds a stucco or wooden image installed as the dhruva or mūlabēra.

The cave-temples of the Pallavas, as also of the contemporary dynasties, are mostly models of the type called mandapas with shrines in their hind portions or in their midst,

sometimes lateral. The simpler excavations are merely small cells cut into the rock without a verandah or porch in front reproducing in a very simple manner the internal aspects of structural shrines. Among the whole series of Pallava cave-temples in Tondai-
manḍalá there are only two such examples, but there are many more examples excavated by the Pándyás in their region, by the Muttaraiyars in the Chóla country and other dynasties in the southern districts of coastal Andhra (Munḍa-rāshṭrá and Vēngi). But the manḍapa-type cave-temples are the most common to all these dynasties, particularly those with lateral or hind shrines, while some have the shrines designed right in their midst with the manḍapa extending over all the sides. Such manḍapas are common in the south and were built mainly of timber and brick before the sixt-seventh centuries A.D., and this continues even today in the west coast, while in other places stone has replaced brick and timber. These are found not only as adjuncts of temple-complexes as utsava-, snāpana-, nyāta- or kalyañama-manḍapas, where the shrines they contain are mostly open pillared pavilions, but also away from the temples. Such manḍapas are built on the pilgrims' highways, on the ghátás near rivers and tanks for the pilgrims to stay or as temporary halting places for the idols when they are taken out in processions over long distances, and, called adhivásam, pārvoṭṭai or manḍagappadi-manḍapas, acting as temples for the duration of the festival. These large pillared, open or closed, manḍapas too have invariably a small shrine inside them either at the back or at the centre with an idol of Gánésá, Hñumān or some other popular deity, so that they continue to be places of worship even when they are not the halting places of the processional images of the main temple when they come out. Such manḍapas have flat or slightly sloping roofs or terraces, according to their location in regions of low or high rainfall. Those with sloping roofs are common in parts of Tirunélvelí District adjoining the mountain ghátás and on the west coast where the precipitation is high and flat roofs would not be effective.

That these rock-cut cave-temples in the Tamil country were called manḍapas (manḍakam in Tamil) would be clear from contemporary or later inscriptions and their local names as perpetuated by tradition. For example, the Tamil inscriptions in the Śittanavásaḷ and Kuraṅgānilmûṭṭam cave-temples call them manḍakam or kal-manda-
kam. The monolithic cave-temple at Tirukkalukuṟṟam is appropriately called Orukal-
manḍapam and similarly the rock-cut temples at Mahābālipuram and Śāluvaṅkurappam in Chingleput District and at Ariṭṭāpuṭṭi in Madurai District are even now called manḍapas or manḍakams.

In spite of the new material and the difficulty in the technique of its working, the Pallavas, who specialized more on the manḍapa-type, showed distinct advances from the time of Mahēndra. They are the occasional reproduction of the overhanging flexed cornices or eaves called kapōṭa with the decorative kuḍu-arches, in their simpler excavations of the types as initiated by Mahēndra and in others the elaborate hāra of kūṭas and śalās—strings of small pavilions or miniature shrines of square plan with domical roofs and single finial and of oblong plans with barrel-vault roofs and many finials interconnected by a parapet-like

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1 The Trimūrti cave-temple at Mahābālipuram and the Vishnu cave-cell at Kilmāvilaṅgai.
2 Perhaps while the Sanskrit form manḍapa means an open hall, the Tamil form manḍakam, though usually supposed to be the Sanskrit form is more probably derived from manḍakam, which again would mean an open hall or sābhā. In Kerala it is denoted by the Tamil synonym ambalam in its Malayālam usage. For adhivāsam, see Śilpa works and Epigraphia Indica, XXXIII, no. 27, 1. 6.
3 Munḍa-
4 E.g., Koṭiṅkal-
manḍapam, Dharmarāja-
manḍapam, Rāmānuja-
manḍapam, Yāli-
manḍapam, Iḍaichi-
manḍapam, etc.
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cloister or hārāntara with a coping-like vaulted roof. Such lengths of hāras are to be found over the façades of the more advanced types initiated by Mahēndra’s son and successor Māmalla. Such a hāra of kūtas, sālās (kāśīthaśas) and sometimes pañjaras (or niḍas—miniature apsidal shrines) occur over the edges of the terraces of the larger mukha-maṇḍapas of the structural temples of the Pallava, Chōla, Chāluṣya, Hoysala, Vijayanagara and Nāyaka dynasties, in a word in many of the southern forms of temples.

The choice of the location of the cave-temples in the south, as in the case of the structural temples of the Pallavas, Chāluṣyas and early Chōlas, was invariably in association with a large irrigation-tank or river-bank (tirtha). The Vishnu cave-temple called Mahēndra-Viśnū-grīha on the Mahēndra-taṭāka in Mahēndrapura—the temple, tank and settlement all named after Mahēndravarman I—is an ideal example. The second Māmaṇḍūr cave-temple is mentioned in its early Chōla inscription as Vāḷīśvaram standing on the Chitramēgha-taṭāka. The Pallāvaram, Śiyamaṇgalam and many other cave-temples overlook or adjoin large irrigation-tanks. In his Tiruchirāppalli inscription, Mahēndra proclaims that he excavated his cave-temple on the banks of the Kāvērī. More often the choice of the location of the later rock-cut cave-temples of Mahēndra dedicated to Śiva is a hill, which was a noted Jaina resort. The choice was apparently more prompt by intent and less by chance. This will be supported by the contemporary background of the rising creeds of the Kāḻamukhas and Pāṇḍupatas and a strong revival of Śaivism and Viṣṇuśramaṇism under the early Śaiva and Viṣṇuśramaṇa hymnists, the Nāyakmārs and Āḷavars, and the missionary zeal of their bhaṭṭī cult influencing the kings and the people. The Jainas, however, were sufficiently strong at this time and the Buddhists (whose influence was never so strong in the Tamil country as in Andhra and the Deccan) were comparatively on the wane everywhere. Mahēndra excavated his Śiva cave-temple at Tiruchirāppalli on the rock immediately below a noted natural Jaina cavern; at Dājavāṇur with a smaller natural shelter on the top of the hill with beds of Jaina origin, and again, at Śiyamaṇgalam, which was a strong Jaina centre and the seat of a pontif, as a tenth-century inscription there would indicate.5 The Kuḍumiyāmalai rock-cut cave-temple on the hill with Jaina association in the form of a natural cavern and beds and the well-known rock-cut Śaiva cave-temples at Tirupparakunram, Aritṭapaṭṭi, Viṣṇukhāmanī, and Kuṇṇakudi and the Viṣṇu cave-temple in Anaimalai, all of Pāṇḍya origin, on hills with natural caverns, Brāhmaṇa inscriptions and beds and Jaina sculpture are but a few of the many other examples. However, the Jaina creed seems to have been flourishing in these places in spite of such foundations of Śaiva or Viṣṇuśramaṇa temples, as later inscriptions testifying to their use and veneration as Jaina tirthas or kṣhērīs are to be found in many of them. We find the early Chōlas who were ardent Śaivas patronizing all the creeds equally. Perhaps, while this may not reflect individual persuasions of the kings, the intention behind such a choice and the location of the cave-temples was that the places were already popular centres of pilgrimage.

1 Many of these large irrigation-tanks in Tondai-maṇḍalam, Chōla and Pāṇḍya countries, formed by a long bunding of sloping terrain with hills in the background, originated in the megalithic times, as funerary monuments are often found intact on the waterspreads, since the megalithic culture was a settled and advanced culture specializing in irrigated cultivation of paddy and other wet crops and characterized by ancestor-worship. The waters attained sanctity and fertility-value by their association with the remains of the dead. Very often the small structural temples standing near these irrigation-lakes are of monumental or funerary nature called pallippadaḷ in their inscriptions. This tradition of sanctity perhaps continued when the cave-temples and the structural stone temples came into being.

5 South Indian Inscriptions, VII, no. 441.
The *mandapa*-pillars of the cave-temples of Mahêndra are comparatively short, heavy and plain, without the demarcation of the various members of the order, necessitated by the novelty, hardness and unknown qualities of mass and tensile strength of the rock-material that was being adopted. In course of time, with the skill and experience derived in working the new material, the pillars were altered to finer form and proportion and with mouldings of the ‘order’ in the time of his son and successor Mâmalla, though the smaller shrine pilasters, with mouldings of the ‘order’, are also found in Mahêndra’s temples. The Mahêndra pillar consists of two large almost cubical parts, one at the base and the other at the top with the intervening height bevelled off at the corners to make its plan octagonal. The terminal and basal regions of square section are called the *sadurams*, while the intervening region of octagonal section is called the *kaṭṭu*. The bevelled faces of the *kaṭṭu* form sharp right angles with the projecting corners of the top and basal *sadurams*, the cut being straight, unlike the pillars of the Vijayavâda cave-temples and temples in the Châlukyan area and at least one instance of a Pândya cave-temple (Vishnu cave-temple at Anaimalai), where the corners of the *sadurams* are slightly drawn over the bevelled faces of the *kaṭṭu* in the form of short three-sided conical bosses or longer rounded bud-like projections.

The *pōṭikā* or corbel, again, is a massive block, with arms curved or angular in profile and of size proportionate to the massiveness of the pillars. Its length from the tip of one arm to the other is usually thrice the width of the top *saduram*, while its width is equal to that of the top *saduram* and is cut on top of the pillars and below the principal beam or *uttara* of the same height as the corbel and as much width. The corbel with angular profile is the result of a straight bevelling of the front end of the arm of the magnitude of half a right angle. The face thus formed is plain and unornamented. The corbel with curved profile is often ornamented by a series of large roller-like mouldings, the roll-ornament being called *taraṅga*. The rolls are shown as if held together by a median band or *paṭṭa*, which is plain, occupying the middle third of the corbel-face. The rolls are often painted in different colours, while the *paṭṭa* is adorned by a carving of the meandering lotus or creeper designs (*kodikkarakku* or *patra-lata*), or the design is often painted. While the bevelled corbel persists in later temples, particularly on the tops of *mandapa*-pillars, in its primitive or evolved forms, the *taraṅga*-corbel as also corbels with curved profile disappear soon after the Pallava period. The bevelled corbels are almost the rule in the Pândya and Muttaraiyar cave-temples. The curved corbels are more characteristic of the Châlukyan examples and their employment in many of the Pallava cave, monolithic and structural temples and their disappearance from the south after them would indicate a transient phase. The form that prevailed in the south subsequently was the corbel with an angular profile.

Often, as in the case at Maṇḍagappāṭṭu, Śiyamaṅgalam and Śiṅgavaram, the terminal *saduram* of the pillar carries on its top a wider plank-like abacus or the *phalaka* over which the *pōṭikā* is cut. A study of the proportions of such pillars in various cave-temples and a comparison of these pillars with those of full form belonging to the subsequent periods would clearly show that the top *saduram*, often with a *phalaka* over it, is only a simplification of the usual arrangement of capital-members in the accepted ‘order’, from the top downwards, viz. *phalaka*, *padma*, *kumbha*, *tādi* and *kalaśa*, while the octagonal

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1 In the Khandagiri caves (Ananta- and Gaṇeśa-gumphās) the massive pillars of the same type do not carry corbels but have massive beams of lesser width fitted into their top *sadurams*, into oblong notches on top of the pillars, of depth equal to the height of the beam so as to make the top of the beam and the top of the pillars flush.

2 The occurrence of all these components or at least the major ones, viz. *kalaśa*, *kumbha* and
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kāṭṭu would represent the short termination of the kāḷ or shaft, its lower part being again square seated on a slightly wider square base or ōma at the very bottom. This is indicated by the slight taper from base to top noticed in all these pillars. In course of time, the lower saduram is retained so as to form the basal half of the pillar-shaft, while the kāṭṭu is prolonged as the upper half with the padma-bandha (a broad fillet originally a strengthening metal hoop on top of wooden pillar shafts, often ornamental in stone copies), marking its termination and junction with the lowermost member of the capital, viz. the kālaśa. From the octagon the sixteen-sided, the thirtytwo-sided and ultimately the circular sections are only gradual steps, the basic form being the square. The Śīlpa-texts prescribe that whatever be the form of the shaft and capital, the base of the pillar and its termination beyond the capital—the virakantaṭha—should always be square. The virakantaṭha represents the peg or metal rod or tenon projecting from the top of the pillar-shaft for insertion through the capital-members and corbel in order to hold them together and ultimately into the lower face of the beam. In the modification made by Māmalla and his immediate successors, the basal saduram was in many cases converted into a squatting lion or vyāla, which in the period of Rājasimha was replaced by a prancing or rearing lion. This became the general rule in the columns of Māmalla and his successors up to the time of Rājasimha, in the type of cave-temples and rathas initiated by Māmalla.

Often, as prescribed in the Śīlpa-works, the lion- or vyāla-bases are replaced by those of elephants, nāgas, bhūtas, etc., and such variants are to be seen in the Shore Temple at Mahābalipuram built by Rājasimha and in the Sahadeva-ratha of Māmalla. Towards the close of the Pallava rule and in subsequent periods, except in some special cases, these forms disappear giving place to the plain saduram again at the base of the pillars, showing that their almost universal occurrence in the intervening period of the Pallavas was but transitory. This is confirmed by the fact that the simpler tradition of the plain lower saduram continued to exist in the Mahendrā type cave-temples excavated by Māmalla and his successors including Rājasimha (e.g. the Kōṭikal-, Dharmarāja- and Atirānachanda-māndapams). They form again the main feature of the cave-temples of Nandivarman II and his successors right up to the close of the Pallava period, as also in the contemporary cave-temples of the Pāṇḍyas, Mutteraiyars and other dynasties. This type of pillar, with basal and terminal sadurams, became the main feature of the pillar of all structural stone māṇḍapas of the Pallava, Chōla, Pāṇḍya, Vijayanagara, Nāyaka and later times. The occurrence of such type of pillars in most of the cave-temples (except those of the Māmalla type) perhaps lent the traditional name māṇḍapam or māṇḍapa to these cave-temples as attested by inscriptions of the ninth-tenth century A.D. and current local names. In the Chālukyan series too, terminating with the Hoysala examples, the peripheral pillars and pilasters of the māha-māṇḍapa or naṇavarāṇa conform to the pattern with sadurams and kāṭṭu and only the four central pillars surrounding the central anākana have full-fledged capital-members, though with square bases.

Even in the full-formed and well-demarcated Pallava capitals of the Māmalla style it is seen that the abacus with its ventral doucine moulding, the phalaka and the pāli or padma

(Footnote continued)

Phalaka, in diverse forms (the kumbha often āmalaka-shaped free or enclosed in a square coffer), in the earliest known pillars, as the Aśīkan columns and those in the early Buddhist caves, would mark the prevalence of a well-defined 'order' in the wooden forms even from very early times and would not therefore constitute the mere emergence of a semblance of an order as Percy Brown states (Indian Architecture, p. 28). They are found in their full form even in the paintings at Ajanṭa, where pavilions, śāltas, storeyed buildings and other architectural forms are painted with their pillars.

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(later idol) are sometimes dispensed with, the pūtikā being cut over a short square virakṣapta directly on top of the bulbous kumbha. The occasional absence of the abacus in such pillars is paralleled by such absence of the phalaka over many of the Mahāndra (or mandapa type) pillars.

Another very striking feature to be noted in a general survey of the Pallava cave-temples known to be dedicated to Śiva is the total absence of rock-cut lingas or their pedestals in the sanctum, while in the case of the Pāṇḍya and Muttaraiyar cave-temples the linga with pedestal and sometimes even the Nandi in the front mandapa are cut out of the same rock forming an integral part of the excavation. On the other hand, in the Pallava examples one often sees a rock-cut bench or platform of greater or lesser width close to the base of the hind wall of the shrine chamber, suggesting that the appropriate deity consecrated in the shrine for worship was built above this platform against the back wall as a brick-and-stucco figure.

Tell-tale lines and remnants of paint found in some cases would strongly indicate that the forms worshipped were either painted over a thin coat of plaster or picked out in stucco, if they were not painted wooden reliefs as indicated by the shallow but plain depressions sunk into the back walls in some instances as if for the reception of such plaques. The Agamas and Silpa-works, while enumerating the nature and materials of the icons in worship (mūlā-Ūrās), mention them as chitra, chitrārdha and chitrabhāṣa¹ and as of wood, stucco and stone.² The south had this tradition even in the seventh century, when stone was first thought of as building material that could be also carved with bas-reliefs, and by which time stone figures or reliefs forming the principal deities of the sanctum had become common elsewhere. Perhaps the Vīchitrachitta, while he could introduce his innovation of a stone temple for the gods, could not go against the strong conservative tradition in respect of the actual object of worship and had to continue the traditionally-accepted form, material and standards in the actual installation. That there was an unbroken tradition of the local concept of iconographic forms for about six or seven centuries prior to his times, from about the commencement of the Christian era, is evidenced by numerous references and picturesque descriptions in the literature of the local language, e.g. the Tamil Saṅgam works. All the references are to painted forms on walls, plaques or stucco reliefs. The Ahanānāṟu (verse 167), for instance, describes a brick temple with the principal deity painted on the wall inside the shrine.³ Even the figures on the memorial- or hero-stones (nadukal) of the earlier epoch were painted or drawn in outline. That the principal deities, Saivite or Vaishnavaite, consecrated for worship in the sanctum were paintings or painted stuccos or of brick with stucco or kadišarka (a special kind of lime-mortar with jaggery and other ingredients) on the rear walls or wooden reliefs set on the platform against the back wall is evidenced by independent references to such worship in contemporary Tamil and Sanskrit literature. Poygai Alvār, a native of Kāṇchī and one of the early Vaishnava saints of this period, states in one context

²The tradition has been so strong that there are still wooden or stucco mūlā-Ūrās in some of the famous temples of the south as in the Vishnu temple at Tirukkoḷilur, also at Puri, where the deity is of dāru or wood; in the Ulakālanda Perumāl (Trivikrama) temple of Kāṇchī, Adi-varāha temple of Mahābālipuram, the Raṅganātha temple at Srīraṅgam and the Anantaśayanam temple at Trivandrum they are of brick and mortar (kadišarka). Even if the icon was of stone, it was covered by stucco and painted in many old temples, as for example in the Malayadippatī Vishnu cave-temple and in the Pirānmalai Siva cave-temple, the old painted stucco over the stone relief is still extant. See also Gopinatha Rao, op. cit., pp. 49 and 52.
³Iṣṭikāi-nilviṟṟu-uvār-viḻam-silindeṉa maṉi-p-purā-i-turanda maraṉ-ţṟur madattu eludani-kaḻavu; also v.369.
that the various people, according to their respective creeds or knowledge, are wont to worship different forms of god-head, declaring them to be their own personal gods by depicting them on the walls or installing their known forms against the walls, though the form of the Lord who measured the earth (Trivikrama) is the supreme. The Avanti-sundarikathā-sāra narrates how the queen of Rājahāmśa offered worship to Guha in the guhālāya (cave-temple) and saw the wall picture (bhūti-chitra) of Guha playing beside his parents and a son was born to her by the grace of the god. Thus, while the forms of Viṣṇu or Śiva could have been painted or picked out in stucco on the walls of the earlier cave-temples, it is only in the cave-temples or rathas completed, excavated or carved by Paramēśvaravarman or his son Rājasimha (who in his Kāñcī inscription likens himself to Guha, as born to Paramēśvara and his consort) that we find the first stone bas-reliefs of Somāskanda on the back wall of every Śiva shrine, occupying the most prominent place and arresting position. The linga with or without āvudaiyār, installed perhaps as a subsequent addition in earlier cave-temples and as a contemporary subsidiary in later temples, is always of a special type of stone—black stone, polished charnockite or basalt.

Another noteworthy feature is the absence of any original water-outlet from the sanctum. The gargoyl-like water-spout, the praṇāla, usually built projecting out on the northern side of the vimānas, is absent even in the monolithic and structural temples of the Pallavas. It is obvious that the painted forms on the back walls could not be bathed ceremonially (abhishēka). However, from the numerous references in the hymns of the contemporary saints, to abhishēka with such materials as milk, honey, fruit-juice, ghee, curd, coconut-water and sugarcane-juice, besides water and other aromatics, one has to infer that there were separate snapana-bēras that were so bathed and the abhishēka-water was received in vessels inside the sanctum itself. It is interesting to note that in the cave temples of the Pândyas and Muttaraiyars, containing rock-cut lingas, there is always a cistern cut into the floor of the sanctum below the spout of the āvudaiyār to receive the abhishēka-water, though there are no ambu-mārgas or water-courses or praṇālas or water-chutes for the water to flow out.

While there are bas-relief sculptures of deities and even group-compositions of synoptic or narrative nature depicting Purānic episodes adorning the walls of the mandapas,


3 In the context of the Tēvāram hymns of the contemporary Śaiva saints, there is very meagre reference to the linga and that too to one made by Chāndēśa by heapiing up sand—Tiruṇāna Sambandar—Tēvāram, I, 670; II, 1932, Sundaramūrti—Tēvāram, VII, 7382; and a reference to the four faces of Śiva often interpreted as a chaturmukha-linga, Appar (Tiruvāvukkarasār)—Tēvāram, IV, 4338. In other places in the same collection of Tēvāram hymns, the references are to tāpāram (stẖavaram), which means both a shrine and a fixed symbol even as the term linga does, to tāṃ (stẖānu), and to talarṇīmba (stle of fire)—Tēvāram; Sambandar, I, 138, 675; Appar, IV, 4627; 4636; VI, 6577, 6584. Purīdakamkōṇār (anhill) or kamba (pillar or stele or prithvi-linga) are the other names met with. In one context Śiva is described as a stele of fire from which emerged His form, when Viṣṇu and Brāhma were seeking its base and top—Tēvāram—Sambandar, I, 138. The linga of the main Īkkārēśvara temple of the Pallava capital Kāñcī was from the earliest times a prithvī-linga. Thus, there seems to be no clear reference to a stone linga in the contemporary hymns of the Tēvāram at least in those of the two earlier saints who are believed to have lived in the time of Mahēndra or his successors. See K. R. Srinivasan, Journal of the Madras University, XXXII, pp. 131-198.

4 Gopinatha Rao, op. cit., p. 52.
5 Tiruṇāna-Sambandar—Tēvāram, I, 660; II, 1528; III, 2801.
the flanks of the façade and shrine-entrance or on free rock-faces as the Arjuna’s Penance and Góvardhana scenes at Mahábalipuram, they are strikingly absent in the sanctums of earlier cave-temples except perhaps the upper cave-temple at Tiruchiráppaḻi, where they are supposed to be implied by inscriptions but are not extant now. In the later cave-temples of both Mahéndra and Mámalla styles, and two of the rathas, however, there are bas-reliefs of the Sómaskanda group on the back walls of the sanctum of the Śiva cave-temples or the appropriate form of Vishnu or Durga or some other deity in the Vaishnavite and other cave-temples. These appear to have been introduced from the time of Paramésvararvarman.

The Pallava dvāra-pālas found in all the cave-temples are all two-armed, both facing front or one of the pair shown in profile. Soon the Pallava sculptor was impressed by the greater effect of profile studies and employed them to a larger extent. Often one of the two dvāra-pālas in a Śiva temple has a pair of curved horns on the head shown laterally on either side of the crown or behind it and only one of a pair has the horns, while the other is without them. Many interpretations have been given and some have characterized them specially as Pallava. But the provenance of this horned form of dvāra-pāla in examples outside the Pallava area and in cave and other temples not of Pallava origin, as for instance, the Pándya and Muttaraiyar cave-temples and some of the Chālukyan and Rāṣṭhrakūṭa temples and again in cave-temples at Bhairavakonda, would give the lie direct to this assumption. These horned dvāra-pālas may represent Nandi. The dvāra-pālas of Śiva shrines often rest on clubs. The horned dvāra-pāla seem to have been associated only with the particular forms of Śiva enshrined in the sanctum. The Durgā shrines have dvāra-pālikās. The dvāra-pālas of Vishnu shrines are without clubs.

The other decorative feature is the kūḍu, a replica in part of the alpa-nāsika of the Śilpa-texts adorning the faces of the flexed cornice or kapotā. In the Mahéndra type caves excavated throughout the Pallava period the kapotā is hardly more than a rough-cut cornice or eaves formed by the projecting rock-ledge over the façade. Very rarely, as in the Pālavaram cave-temple, it is finished into a smooth flexed moulding in a straight line and decorated by the kúḍu-arches in addition, as at Dālavānūr. These kúḍu-arches are essentially made up of two small tortoises or foliar arches, meeting on top below a flat finial. However, the kúḍu-arches are more often found on the well-formed kapotā over the entrance of the shrine-cells inside the manḍapa as also on the exterior façades of the Mámalla style cave-temples and the rathas.

The makara-tóraṇa ornament spanning entrances or over sculpture niches is a rare feature in the Mahéndra caves and is found only in two instances, at Dālavānūr and Siyamāngalam.

In order to ascertain the main characteristics of the cave-temples of the Pallavas, it will be necessary to make a comparative study of the earliest of these cave-temples, i.e. those excavated by Mahéndravarman I and authenticated beyond any doubt by his own inscriptions on them and similar cave-temples without his inscriptions. This will enable the chronological arrangement of the cave-temples of Mahéndra as determined by the variation of features and motifs among the group and form the basis for the assignment of proper places in the chronological order for the other cave-temples, taking also into consideration the epigraphical evidence wherever available.

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1 Sómaskanda in the cells of Mahishamardini cave, Rámanuja-manḍapa, Dharmarāja-ratha and Atriśučanda-manḍapa, Durgā in the Draupadi-ratha and Śiva, Vishnu and Brahmāsāstā in the Trimūrti cave-temple.

2 Annual Report on South Indian Epigraphy, 1921-22, pt. i, pp. 3 and 4. The identification of the horned dvāra-pāla with Nandi (who is also known as Śṛingi) seems to be acceptable.
CHAPTER IV

THE STYLES OF MAHÉNDRÁ AND MĀMALLA

1. THE MAHÉNDRÁ STYLE

There are at least eight excavations definitely attributable to Mahēnḍra-varman I as revealed by the contemporary inscriptions in them recording the fact of their creation by the king or their being named after one of his numerous birudas (titles) or by the presence in them of a few or many of his birudas. They are: the rock-cut cave-temples at Maṇḍagappaṭṭu and Pallāvaram; the larger cave-temple, second from the north, at Māmanḍūr, designated Māmanḍūr II, though without any inscription of Mahēnḍra but belonging on stylistic grounds to his period; the cave-temple at Kuraṅgaṇīlmutṭam nearby; the larger cave-temple at Vallam, designated Vallam I; the cave-temple at Maṇḍēndravāḍī; the northernmost smaller cave in Māmanḍūr, designated Māmanḍūr I; the upper cave at Tiruchirāppalli; and the cave-temples in Śiyamaṅgalam and Dālavāṇūr. They are classified in order of their development as revealed by architectural and decorative features.

Among these, the cave-temple at Maṇḍagappaṭṭu must be considered to be the earliest attempted and first finished excavation, for it is here that Mahēnḍra says that he created a temple, an object of wonder, for the Trinity (trimūrti) without the use of brick, timber, metal or mortar. He perhaps chose this spot in an area surrounded by numerous scattered rocks or boulders in a hilly district, far from his capital, since it was to be his first attempt and an experiment. Barring his cave-temple at Tiruchirāppalli in the traditional Chōla country, this was the farthest of his excavations away from his capital in his own home-country of Tonḍai-maṇḍalam. The rest were nearer home, the nearest ones being at Māmanḍūr and Kuraṅgaṇīlmutṭam within eight miles of Kāṇchi, while Pallāvaram and Vallam lay on the road from Kāṇchi to the ports of Mallai (Mahābali-puram) and Mayilai (Mylapore); Śiyamaṅgalam and Maṇḍēndravāḍī were on the western roads leading to the Chālukeyan and Gaṅga territories. The cave-temple at Pallāvaram and the larger one at Māmanḍūr (Māmanḍūr II), as also the one at Kuraṅgaṇīlmutṭam, perhaps followed soon after Maṇḍagappaṭṭu, judging from their similarity to Maṇḍagappaṭṭu in having three (or more) shrine-cells, the lack of ornamentation of the pillars with lotus-medallions and the absence of taraṅga-corbels and sculpture. The upper cave-temple at Vallam (Vallam I), with a single shrine-cell dedicated to Śiva and resembling the above in the lack of ornamentation, appears to have come next. The Maṇḍēndravāḍī cave-temple (the only example definitely known to be dedicated to Vishṇu) and the first (the northernmost) of the cave-temples at Māmanḍūr (Māmanḍūr I), perhaps also dedicated to Vishṇu, would form the next group. These two are similar on plan, have lotus-medallions on the pillars and have curved corbels without taraṅga. They have also no mouldings over the

1 The only exception would be the Vallam I cave-temple which was excavated by the son of Mahēnḍra’s vassal and named after his father. However, the inscription mentions Mahendra’s name and titles.
kapóla simulating the timberwork of the terrace (as in Pallàvaram) and lack sculptures. The cave-temple at Dalavanúr, the upper rock-cut cave at Tiruchirappalli and the cave-temple at Sivaramakaliam were perhaps the last to be completed in Mah̆endra's time, as indicated by their greater elaboration in ornamentation and sculpture. The Tiruchirappalli cave-temple, with a single shrine-cell dedicated to Śiva, resembles all the earlier cave-temples in having no ornate kapóla, and those at Mah̆endravādi and Māmanḍūr (smaller cave-temple, Māmanḍūr I) in having the lotus-medallions on its pillars. Besides the lotus-medallions, it has a variety of other types of medallions on the upper parts of its pillars, which, along with the taraṅga-corbels and a large bas-relief group sculpture of Gaṅgādhara are its most distinguishing features. The Dalavanúr temple, on the other hand, has the lotus-medallions on the pillars of the façade but does not have taraṅga on its corbels. The presence of a well-formed kapóla with kūḍus on its façade (a unique feature not found in the other Mah̆endra style cave-temples), a fine makara-tōraṇa spanning the entrance between the two main pillars of the façade and the presence of a monolithic pillared porch cut out of the rock in front of the shrine inside the large maṇḍapa are its most significant anticipatory features. But it lacks sculpture of any importance, as compared with Tiruchirappalli and Sivaramakaliam. The unique features of the Sivaramakaliam cave-temple would include the pillars of the façade with lotus-medallions at their bases, fine panel-sculptures and floral medallions on the top portions of the pillars, taraṅga-corbels and the fine sculptures inside the two niches flanking the façade with fully-formed pilasters having capitals and carrying makara-tōraṇas.

In general, therefore, the most characteristic features of the cave-temples excavated by Mah̆endra are the simplicity of their plan and decoration, paucity of sculpture in them and the size and shape of their main pillars. On plan, they consist of a large maṇḍapa with one or more smaller square shrine-cells. Often, in addition to the row of pillars and pilasters on the façade, there is a second parallel row inside the maṇḍapa, thus dividing it into ardha- and mukha-maṇḍapa. In the absence of the dividing row of pillars this demarcation is often indicated by the difference in the floor-level of the two sections. The equidistant pillars (fig. 3) are divided into square sections on top and base with an octagonal section in between. The pilasters in the earlier examples are not so shaped but are uniformly tetragonal from base to top, while in a few of the latest examples in the series they often come to resemble the pillars in design.

Another feature that marks the pillars as relatively early and late are the large lotus-like medallions decorating their cubical parts, not found in the earlier examples. The corbels on their top are simple, heavy blocks with a terminal chamfer resulting in an angular profile or with a graded and smooth cut, giving a curved profile, the curve, like the angle varying from less obtuse to more obtuse. In the later examples of Mah̆endra, the curved corbel-arms are decorated by a series of heavy roll-mouldings—the taraṅga, with a median flat band, pāṭha, connecting them up as if binding them together. Often interposed between the top of the pillar and base of the corbel is a thin plank moulding—the phalaka, suggesting that the squared top of the pillars represents the usual capital components simplified. The cornice in almost all the examples is the rough projecting ledge of the rock with irregular outline, but with the undersurface dressed. Only in a few cases, as at Pallāvaram and Dalavanúr, it is moulded into a flexed kapóla and in the latter example decorated by kūḍu-arches in addition. In both the cases the mouldings of the terrace-work showing the ends of joists are carved over the projecting kapóla.

The façades of the cave-temples face east, west, north or south. The shrine-cell or -cells are cut behind the maṇḍapa in east- and west-facing examples, while they are cut into one of the side-walls, to face east or west, in cases where the maṇḍapa façade faces south or north...
THE STYLES OF MAHÊNDRA AND MĀMALLA

as dictated by the orientation of the rock and the part of the rock chosen on account of suitability. Pallāvaram is the only example where the mandapa as well as the shrine-cells behind all face south. The shrine-cells are cut at a level higher than the floor of the mandapa in front with a flight of rock-cut steps (sōpāna). These cell-openings are often flush with the hind wall of the mandapa or are cut into projected shrine-fronts with adhishṭhāna, pilaster and kapota-mouldings partially anticipating the monolithic rathas in elevation. The pilasters of these shrine-fronts in the later examples of the Mahēndra series have all the components of the capital, while in the earlier examples they are simple flat and plain reliefs. In the Dalavaṇūr cave there is a monolithic pillared porch, in front of the shrine and inside the large mandapa, a rare occurrence among Pallava cave-temples, which is found again only in the Mahishamardini cave of the Māmalla style at Mahābalipuram.

The shrine-cells do not contain any bas-relief sculpture of the principal deity on the back wall or on the centre of its floor, not even rock-cut lingas in the case of Śiva temples. But often there is a wide or narrow rock-cut platform at the base of the hind wall of the sanctum. While the floors of the shrines of some of the Śiva cave-temples is cut even, there are socket-holes very often irregular, cut at the centre, sometimes in addition to the rock-platform behind. Installed lingas in black polished stone of uncertain date are often found inserted in these sockets, sometimes, with avudaiyārs of the same material. The only sculptures in most of them are the dvāra-pālas flanking the mandapa-façade as at Manḍagappaṭṭu and Dalavaṇūr, or the shrine-entrance alone as in many of the other cases or both as at Dalavaṇūr; they are totally absent in the case of the Pallava-cave-temple and the smaller Māmāṇḍūr cave-temple (Māmāṇḍūr I). The dvāra-pālas are two-armed and almost face front with or without clubs. One of each pair in some Śiva cave-temples has two curved horns projecting from behind the head-dress. In the latest of the series in addition to dvāra-pālas, there are other sculptures on the lateral walls of the mandapa as in the Tiruchirappalli upper cave or on the façade-pillars and its flanks as in Siyamaṅgalam. The makara- and stambha-tōraṇas are found only in two of the latest examples, viz. Dalavaṇūr and Siyamaṅgalam.

There are many other cave-temples of this type without inscriptions of Mahēndra, some of them, however, with inscriptions of later Pallava monarchs relating to their foundation or indicating it otherwise. This would denote that this type of cave-temple continued to be excavated by the Pallava kings for two more centuries till the close of their rule. Such cave-temples conforming to the type but showing slight advances in the matter of sculptural contents or other embellishments have to be classified along with the Mahēndra cave-temples and considered in their chronological sequence as would be indicated by their inscriptions, sculpture and or other additional architectural details.

Mahēndra’s successor Māmalla (Narasimhavarman I), being an equally great king and art-lover, in addition to excavating a few cave-temples of the Mahēndra type, started a new style of cave-temples, besides carving out rocks into monolithic vimānas or rathas, as they are better known. This type of cave-temples and rathas initiated by Māmalla was continued by two generations of rulers, who also excavated simultaneously the Mahēndra type cave-temples, even as Māmalla did. Thus, while there is an unbroken continuity of the earlier type of cave-temples from Mahēndravarman I to about the end of the Pallava period, the Māmalla type cave-temples and rathas ceased to be excavated or carved by the end of the reign of Paramēśvaravarman I, who, and after whom Rajasimha, concentrated on the construction of structural temples.

Though these later kings made innovations of their own, their adherence to the traditional type initiated by Mahēndra, who first wrought in the hard stone of south India,
CAVE-TEMPLES OF THE PALLAVAS

was perhaps the result of sampradāya. Not only the successors of Mahēndra, but the contemporary Pāṇḍyas, the Muttaraiyars, the Adigaimāns and rulers of other dynasties have faithfully respected the sampradāya and have followed the type and style initiated by Mahēndra in their cave-temples with certain modifications. All these cave-temples (with perhaps a few exceptions like the Vishnu cave temple at Malaiyadippatī and the Śiva cave-temple at Kuṇumiyāmalai) are copies of the Mahēndra pattern in plan as well as in essential details. While the Pāṇḍyas and Muttaraiyars continued to excavate cave-temples in the south, the number of excavations in the late Pallava period diminished in their home country owing to the fact that after Rājasimha, his successors concentrated more on structural stone temples in preference to cave-temples.

In the period immediately following Mahēndra, an almost equal number of cave-temples after his model was excavated in Tondai maṇḍalam in the times of Māmallā, Paramēśvaravarman and Rājasimha, some of them containing inscriptions of this period and of the kings referred to.

But cave-temples with foundation-inscriptions of the later Pallavas—Nandivarman II, Dantivarman, Nandivarman III and Nripatuṅga—are not found in Tondai maṇḍalam, though there are five with their earliest inscriptions dated in the reigns of these Pallava kings in the Chōla country under the occupation of the Muttaraiyars, who were often independent of the Pallavas and dated inscriptions in their own regnal years without reference to the ruling Pallava monarchs or their regnal years. The Muttaraiyars, like the Pallavas, also excavated a large number of cave-temples in their area with many local characteristics. The Pāṇḍyas too excavated some in this area during the periods of their extended power over this region. The five cave-temples in the Chōla country were not excavations by the Pallava kings mentioned in their inscriptions, but by the Muttaraiyars and resemble other independent Muttarayar cave-temples in this area without Pallava inscriptions. As such, they are best considered along with the Muttarayar cave-temples of the Chōla country. But three small excavations (Kilmāvilāngai, Vallam II and III) in the Pallava country (Tondai maṇḍalam), without inscriptions but having late features, would perhaps belong to this period.

The cave-temples with the inscriptions of the other Pallava kings, which can, therefore, be dated will come after those of Mahēndra in their chronological order and would incidentally indicate through their variations in features or motifs the lines of their development from the Mahēndravarman cave-temple. This would enable the assignment of the rest of the cave-temples of the same general style, but without inscriptions, to their respective places in the above scheme by comparison of their features with those of the datable examples.

Thus, on the basis indicated above, the rock-cut cave-temples of the Pallavas in Tondai-maṇḍalam would fall under two styles: the Mahēndra style and the Māmall style cave-temples.

Since the Mahēndra style cave-temples continued to be excavated after Mahēndra I, till practically the close of the Pallava rule, it will fall under three periods, as explained below.

The first period will include all the authentic cave-temples of Mahēndra and those that can be assigned to his times on stylistic and other considerations. They are the cave-temples at Maṇḍagappatī and Pallāvaram, Māmanḍur II (the second cave-temple from the north), the cave-temple at Kuraṅganilmuttām, the upper cave at Vallam, the cave-temple at Mahēndravādi, Māmanḍur I (the first cave-temple from the north), the caves temple at Dalavānur, the upper rock-cut cave at Tiruchirāppalli and the cave-temples at Vilāppakkam and Śiyamaṅgalam.
ADHISHTHĀNA-TYPES IN PALLAVA CAVE-TEMPLES

RUDRAVĀLĪŚVARAM CAVE-TEMPLE • KĀLMAṆḌAKAM CAVE-TEMPLE • MAHĒNDRAṆĀṆḌI CAVE-TEMPLE

MĀṆḌŪR VISHṆU CAVE-TEMPLE • SATRUMĀLAṆS CAVE-TEMPLE • LALIṬĀNKURĀ ČA VE-TEMPLE

ORUKAL-MANDAPAM • KŌṬIKAL-MANDAPAM • DHARMAṆŚA-MANDAPAM

KŌṆṆRĪ-MANDAPAM • VARĀḤA-MANDAPAM • MAHISHAMARDINĪ-MANDAPAM

TRIMŪRTI CAVE-TEMPLE • RAMĀNUJA-MANDAPAM • ĀṆḌI-VARĀḤA CA VE-TEMPLE

Scale Of 1 2 3 4 5 Feet
Scale Of 1 2 3 4 5 Metres

Fig. 4

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THE STYLES OF MAHËN'DRA AND MÄMALLA

The second period would include the cave-temples of the above model assignable to the reigns of Mämalla, Mahëndra II, Paramëśvaravarman I and Räjasimha, i.e. up to the dynastic revolution. They are the Orukal-manḍapam cave-temple at Tirukkalukkuṟam, the Kötkal-manḍapam in Mahäbalipuram, the cave-temples of Śíngavaram and Mëlačhëri, the fourth and third cave-temples at Mämándur, the Dharmaräja-manḍapam at Mahäbalipuram and the Atiraṇacanda-manḍapam at Säluvankuppam.

To the third period are to be assigned the later and smaller excavations in Tönḍai-manḍalam where not many cave-temples seem to have been excavated in view of the increased activity in structural stonework. The cave-cell at Kïlmâvilaṅgai and the lower cave-temple and the northern cave-temple on the Vallam hill are to be included in this period.

2. THE MÄMALLA STYLE

The style of cave-temples initiated by Narasimhavarman I Mämalla (Mahämalla) was independent of the Mahëndra type, and, though it persisted only for two generations after him, marks some great advances with new features in cave-architecture. The most outstanding advance noted is a fuller representation of the manḍapa in its frontal and interior aspects, making the stone-copies more true to their contemporary structural originals. In the manḍapa-types of cave-temples originated by Mahëndra, the reproduction of the front elevation ended with the cornice or kapōta of the prastara, occasionally showing above the kapōta mouldings and lines simulating the timberwork and terracing as at Pallävaram and Dalavāṇur suggesting that it was only a flat terraced roof without parapets after similar originals. In the Mämalla type, the hāra with cloister-like hārāntara connecting a series of śalās (miniature wagon-top oblong shrines) forming a sort of enclosure or parapet over the edges of the flat roof of the manḍapa is faithfully reproduced. This suggests a copy of a type with a central open court over the roof (chandra-śalā) or a hall (harmya) surrounded by a series of pavilions (śalās and kūtas) connected together by a cloister-walk running peripherally. Such types are suggested by the description in earlier Tamil literature of the area as aramiyam (harmya). In contrast with the massiveness and often square nature of the Mahëndra pillars, which seem to have been introduced by him more out of necessity than of choice, and which in later examples of the second and third periods of the style gradually thinned and grew taller, the pillars of the Mämalla style (fig. 3) assume elegant and proportionate forms. In place of the simple, essentially four-sided and often unornamented pillars of the manḍapa-type without the differentiation of the members of the ‘capital’ (the capital being represented by the top śaduram occasionally with a phalaka or abacus and rudimentary padma below it, and the only ornament if any being the large lotus or floral medallions or, occasionally, bas-reliefs adorning the square faces of the śaduram), Mämalla introduced pillars with taller and quite slender shafts with capitals. They conformed perhaps to the same proportions as contemporary carved wooden pillars with all the members of the ‘order’ reproduced, viz. the kalāśa, tāḍi, kantha, kumbha, padma or pāli, and phalaka. Such a differentiation of the capital in the examples of the Mahëndra series is to be noticed only in the ornamental pilasters—kudiyastambhas adorning the shrine-walls or flanking shrine-entrances inside the manḍapa, or tōrāṇa-stambhas flanking sculpture niches and carrying vörānas on top; even these are few and far between in the whole range of Mahëndra type of cave-temples. In the Mämalla style, however, the functional columns of the façade and manḍapa are pillars with capitals of the ‘order’. The shafts are essentially circular and are faceted with sixteen sides, while the corresponding pilasters have four-sided shafts. They are further embellished by decorative motifs, such as the
Cave-Temples of the Pallavas

madhya-bandha, padma-bandha and often by patra-lata or kodikkarukku on the corners of the capital-members. The pōtikās, not so large, are quite proportionate and the corbel-arms have a curved profile often with the tarakīga or roll-ornament with a median band or paṭṭa. The bases of the pillars (fig. 3) are frequently shaped into forms of squatting lions or vyālās, a characteristic of the Māmalla pillars extending up to the time of Parameśvara I. In the Yālīmanḍapam at Sāḻuvankuppm is depicted the rearing form of lion at the pillar-base as in the structural temples of Rājasimha Pallava. Since simultaneously monolithic vimānas were also being carved out of boulders presenting all the three dimensions of the vimānas with all their details, in at least one example of the Māmalla style cave-temple—the Trimūrti cave at Mahābalipuram—the elevation of a string of three juxtaposed shrines could be presented even as the elevation of the maṇḍapa—front in the other examples of this series. In this case the reproduction of the hāra over the prastara, with karuṇa-kūṭas (miniature square shrines at the corners of the vimāna) and bhadra-śālās (oblong wagon-topped miniature shrines on the centre of each side of the vimāna storey) in between is remarkable.

The kūḍus, which are essentially alpa-nāsikās without the supporting pilasters, form the characteristic embellishment of the kapōṭa as also the koṇa-paṭṭas (or the decoratively embossed metal plates bracing the ribs or corners of the wooden or metal cornices, or the segments of the śikharā-roof at their junctions or ribs). The haṁsas- or bhūta-frieze of the valabhi-course (the haṁsas or ganus marking the decorated ends of the joists projected over the beam and protected by the flexed kapōṭa or eaves in wooden originals) and the vyāla-frieze (marking the ends of the joists of the terracing or roof over the kapōṭa), not found in the Mahēndra cave-temple, appear here as they do in the monolithic rathas.

The ten examples of this style, including three half-finished or unfinished ones, all confined to Mahābalipuram, represent the different plans and designs already met with in the simpler cave-temples of the Mahēndra style. These include maṇḍapas divided or undivided into frontal and distal halves (mukha- and ardha-maṇḍapas) by an inner row of pillars parallel to the façade, with one or more shrine-cells behind. These shrine-cells are projected more or less into the maṇḍapa, and in one unfinished example—the Paṅchapaṇḍava-maṇḍapam next to Arjuna’s Penance—the plan to cut round, with the shrine at the centre and a pillared maṇḍapa round it on all sides, is quite evident. In another case—Yamapuri or Mahishamardini cave—the shrine has a monolithic pillared porch in front standing inside the maṇḍapa as in Mahēndra’s cave-temple at Dālavāṇūr. The shrine-fronts here, as in the case of Mahēndra type cave-temples, end on top with the kapōṭa of the prastara which reaches the ceiling of the maṇḍapa. They do not carry the hāra or string of miniature shrines (kūṭas and śālās) with interconnecting cloister or parapet, as is often found over the shrine-fronts in the Chāluṅka and Rāṣṭrakūṭa cave-temples or over the shrine-doors of their structural temples. Thus, while these cave-temples represent types with different plans which had already become common in the Mahēndra temples, it is very difficult to trace any gradual development within the small group, especially when the different types occur in the same place and appear to be almost contemporaneous. These seven finished cave-temples would broadly fall into two classes, viz. four without inscriptions and three with inscriptions. Of the three cave-temples with inscriptions, two have almost identical inscriptions, which are also found on a monolithic ratha (Ganeśa-ratha) and a Mahēndra type cave-temple (Dharmarāja-maṇḍapam), and are ascribable to Parameśvaravarman I. Among the other four, of which one is a unique type altogether, a relative sequence can more or less be made out.

What appear to be earlier examples of the Māmalla style are devoid of sculptural (bas-relief) representations of the principal deities inside the shrines, as in the early
Mahēndra cave-temples while the later examples have them. The sculptures of the principal deities are in sama-bhanga when standing, an erect posture imparting a certain amount of stiffness to the otherwise fine sculpture (as Durgā in the shrine-cell of the Draupadī-ratha). The same erect attitude is also to be found in the case of seated sculptures of the principal deities. But the other sculptures in the mandapa and shrine-walls, including the dvara-pālas depict more easy and graceful poses, which go very well with the fineness of sculpture and their beautiful proportions and slimness of outline, all characteristics of Pallava sculpture. These lyrical or vāniṇka forms are common both to masculine and feminine sculpture. There are also some excellent animal studies, particularly the elephant and the bull, though the lions, often in their conventionalized vyāla-forms, are much below the standard attained in the depiction of other animal-forms. The profiles become more frequent, the artistic effect of which has been well exploited by the Pallava sculptor. Large group-sculptures, synoptic and narrative occupying entire spaces of walls, such as the Mahishamardini and Anantaśayi panels in the Mahishamardini cave-temple, Adi-Varāha, Trivikrama, Gaja-Lakṣmī and Durgā panels in the Varāha-mandapam and Gaja-Lakṣmī, Durgā and other panels in the Adi-Varāha cave-temple, or on rock-faces as the Arjuna's Penance and Gōvardhana scenes, form the masterpieces of this period.

Examples of this style are not found outside Mahābalipuram, where, along with almost finished specimens, there are a few unfinished ones, which are still interesting from the point of view of the plan or the completed features.

The excavation of the cave-temples of this series was commenced and variously completed in the period between the latter half of Māmalla's reign and the end of Paramēśvara's reign and hence it is difficult to date them individually during this short period. However, taking the characteristics enumerated above into consideration and in comparison with the essentials of the contemporary Mahēndra type cave-temples, particularly the sculptures and inscriptions wherever they are found, the following sequence can be approximately made out.

The Kōṇeri-mandapam (or the five-celled rock-cut cave-temple as it is generally called) in its combined features of both Mahēndra and Māmalla styles would apparently mark the beginning of the series.

The Mahishamardini cave-temple, though bearing a sculpture of the principal deity, Sōmakṣanda which indicates its completion by Paramēśvara, would architecturally come next. This has the simple type of pillars with capitals but without lion- or vyāla-bases resembling in this respect the inner row of pillars in the Kōṇeri-mandapam. The pillars of its inner porch, in having lion- or vyāla-bases, herald their advent as a characteristic of Māmalla style. These form the façade-pillars of the Varāha-mandapam which would therefore come next in the order. The Varāha-mandapam was completed, without the sculpture of a deity inside the sanctum, perhaps even in Māmalla's time or immediately after, but earlier than the Mahishamardini cave, the last stages of the excavation of which are still incomplete, even after being extended to the time of Paramēśara.

The Ādi-Varāha cave-temple, with its outer row of vyāla-pillars and absence of sculpture on its sanctum-wall, would mark its completion in the earlier part of Paramēśvara's reign, as evidenced by the inscriptions. The other internal evidences in this cave-temple would indicate its commencement late in the reign of Māmalla, its continuation through the very short period of his successor as further proved by their portrait-sculptures inside and its final completion by Paramēśvaravarman.

The Rāmānuja-mandapam, with lion- or vyāla-pillars on its façade and bas-relief Sōmakṣanda in the sanctum and Paramēśvara's inscription, would entirely belong to the time of Paramēśvara. The Trimūrti cave-temple which, unlike the mandapa-types above,
depicts the front elevations of *vimānas* and contains sculptures inside the shrine-cells, is to be attributed to Paramēśvara. This example is also unique in that it shows the *kūṭa* in the *hāra* for the first time. The unfinished Pañchapāṇḍava cave-temple, with its finished façade, having *kūṭa* in the *hāra* and advanced features in the form of lion-caryatids on its capitals, as also in its general plan, would likewise fall in the period of Paramēśvara.

The Yāḷi-mañḍapam, which is a type by itself, is of the time of Rājasimha as indicated by the pilasters with rampant *vyālas* for their bases.

The two other unfinished *mañḍapas* with lion- or *vyūla*-pillars or pilasters and without provision of the *hāra* over the façade would perhaps mark the decadence of the Māmalla style.
CHAPTER V

THE CAVE-TEMPLES

THE MAHENdra STYLE

PERIOD I

Maṇḍagapattu: Lakshita's cave-temple (fig. 5; pls. II-III)

The cave-temple on the hill at Maṇḍagapattu, in Villupuram Taluk of South Arcot District, forms the first of the series of caves excavated by Mahēndravarman I. His inscription, in which he styles himself as a vīchitra-chitta ('curious-minded'), calls this temple Lakṣitāyatana ('the temple of Lakṣita'), dedicated to the Trimūrti. 'Lakṣita' was one of his many birudas found in his inscriptions in the Pallava and Tiruchirāppalli cave-temples. The four-lined Sanskrit inscription, in the giti metre, reads—

1 Etad-an-īshṭakam-a-druma[m-a-lō]-
2 ham-a-sudham [Vīchitrach[i]tēna [I*]
3 nirmāṇit-wrip[ṇa] Brahme-
4 śvarā-Viśn[u-Lakṣit] āyatanam [II*]

'This brickless, timberless, metalless and mortarless mansion of Lakṣita was caused to be made by king Vīchitrachitta for Brahmā, Isvara and Viṣṇu'.'

The temple is called an āyatana, dedicated to the Hindu Trinity, and is one of the very few such known examples. It is significant to note that Mahēndra dedicated his first cave-temple to the Trinity, most of his other cave-temples being Śaivite and a few others Vaishnavaite.

The inscription is a very important record in that it gives us definite evidence of the authorship and date of the first rock-cut Pallava-cave-temple. In view of this, Jouveau-Dubreuil's attribution of some cave-temples to Śiṃhavishṇu may not be correct. Since Mahēndra (Vīchitrachitta) himself says that avoiding the perishable material of brick, timber, mortar and metal (used till his times for the construction of temples), he excavated this cave-temple for the Trinity in enduring stone, this must be deemed to be the first cave-temple in the south, excavated when he was a devotee of Śiva, Viṣṇu and Brahmā.

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1 South Indian Inscriptions, XII, Nos. 8 and 13; Annual Report on South Indian Epigraphy, nos. 41 of 1904 and 369 of 1908.

2 The inscription has been edited by T. A. Gopinatha Rao in Epigraphia Indica, XVII, pp. 14-17. He and other subsequent writers have overlooked the significance of the word Lakṣitāyatana and thus missed the name of the cave. See also South Indian Inscriptions, XII, no. 12, and Annual Report on South Indian Epigraphy, no. 56 of 1905.


4 The attribution of the Śiṭṭaṇṇaṭa cave-temple to Mahēndra and its excavation in his earlier days when he was supposed to be a Jaina, according to a later tradition, will thus need revision. If, as some believe, that Mahēndra spent his earlier days as a prince in the Telugu part of the Pallava country, north of Toṇḍai-maṇḍalam, perhaps as an administrator, it would not be reasonable to suppose that he went all the way beyond the southernmost limits of the Pallava territory, south of the Kāvēri into the Pāṇḍya country, to excavate his first cave-temple as a Jaina.
MANDAGAPPATTU
LAKSHITA'S CAVE-TEMPLE

Scale of 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
FEET

Scale of 1 2 3 4 5
METRES

SECTION A-B

PLAN

Fig. 5
THE CAVE-TEMPLES

The cave is excavated on the northern face of the large rock overlooking the irrigation-tank on the west of Manḍagapattu village. The façade is cut well back from the general face (pl. II), the depth of the cutting being 4 ft. at the bottom and 2 ft. at the top, the former serving as the floor of a platform in front of the cave and the latter as a crude cornice or kapota, the top line of which is undulating with the maximum width of about 3 ft. at the centre and about 1 ft. at either end, thus averaging 2 ft. The lower part of this overhanging portion has been slightly undercut to a depth of about 1½ in., leaving a hanging lip along the outer line which would serve as the eaves or a drip-line for rainwater. Thus, it would be clear that there was no intention of making a straight ornamental kapota with kūḍu-arches, characteristic of other Pallava cave-temples. There is also no provision for rock-cut steps, though the cutting is at a height of about 4 ft. from the natural ground-level in front.

The façade contains two pillars and two pilasters in antis, the pilasters on their northern and inner faces having the aspect of almost full pillars.

Beyond these pilasters, on either side of the façade, are cut two recesses for the dvāra-pālaś. At the outer extremes, each of the two recesses has another pilaster undermarcated into śādurams and kattu, but of a uniform tetragonal section. Each recess is enclosed between the outermost pilaster of the cave and the extreme pilaster immediately adjacent to the rock-cutting. These recesses are not true niches or dēva-kōśṭhas in that they are not framed by jambs, sill and tōraṇa-topped lintel.

The pillars and pilasters are of the massive square type with an octagonal kattu dividing each of them into two cubes or śādurams above and below. The lower śādurams has a slightly greater height, the extra height being due to the height of its base (ōma). The corbels are plain without taraṇga-ornamentation and pāṭṭa, but have a definitely curved profile (unlike those at Śīṅgavaram and Mēlachēri near by). The inscription of Mahēndravarman referred to above is engraved on the northern upper face of the western pilaster.

Immediately behind the façade is the front maṇḍapa, separated from an inner ardha-maṇḍapa behind by a row of two pillars and two pilasters. The floor of the front or mukha-maṇḍapa is at a slightly lower level than that of the ardha-maṇḍapa. The two pillars of the inner row correspond exactly in shape and dimensions to those of the façade except for the comparatively shorter height of their lower śādurams, which is due to their standing on a slightly-raised floor. What is more important is the presence on the top of their upper śādurams of a projected small phalaka, which, unlike those in the Śīṅgavaram and Mēlachēri caves, does not have a straight edge but is composed of a doucere-moulding below with a straight kampa above, this moulding, though thin, standing perhaps for the padma or pāḷī. It is on the top of this that the massive corbels with a curved profile are cut. The pilasters at either extreme of this inner row, unlike those of the pilasters of the façade, do not show the differentiation into śādurams and kattu, though on the top they show the phalaka-moulding at least in the frontal aspect.

Over each of the two rows of pillars and pilasters is cut the principal beam or utīra, that over the inner row slightly thicker than that on the outer row. At either end, cut over the side walls, are two cross-beams which, curiously enough, do not go over the two principal longitudinal beams or even under them but are on the same level with them. Perhaps the cross-beams are, in imitation of their counterparts fixed by scarf joints

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1 The association of an early Pallava rock-cut cave-temple with a large irrigation-tank near by is interesting. At Mahēndravāḍi, the inscription expressly states that the creator of the cave-temple was also the creator of the tank. Other examples are Śīyamaṅgalam, Dalavāṇūr, Vallam, Vilāppakkam, Melachēri, etc.
in the structural prototypes. Over the beams is cut a vājana, projecting beyond the width of the beam by about 3 in. and having a height of about 2 in. The ceiling on the top is plain and is dressed level as the rock-floor below.

On the back wall of this ardha-mañḍapa are again cut four symmetrical pilasters corresponding to the two rows of pillars and pilasters in front. The pilasters coming directly behind the two pillars of the front row are segmented into śāduram and kattu, while the two extreme pilasters resemble the extreme ones of the ardha-mañḍapa in front of them, in having a uniform tetragonal section throughout. These pilasters have their top sections slightly cut back to the level of the front face of the corbels, which appear to have a greater width than those of the pilasters. This is in contrast to the corbels of the two front rows, where their thickness is equal to that of the top śāduram in the case of the façade and the width of the phalaka in the case of the row in front of the ardha-mañḍapa. The corbels are of plain type without any taraṅga-ornamentation.

As in the case of the pillars and pilasters of the façade and the inner row, separating the two parts of the mañḍapa, there is a longitudinal beam running over the corbels of the pilasters on the hind wall, its width being the same as the beams in front. Two more cross-beams are cut at either end exactly in the same manner as in the front mañḍapa. Over these longitudinal and cross-beams framing the ceiling of the ardha-mañḍapa is cut a projecting vājana as in the mañḍapa in front. The ceiling here too is finished as also the floor below.

In the spaces between the pilasters on the back wall are cut three plain oblong niches, each about 3 ft. deep, having sockets at the bases of their back walls to receive the tenons of standing bas-reliefs, which, though now absent, should have been, according to the inscription, those of Brahmat, Vishnu and Siva. The bas-reliefs were evidently placed leaning against the back wall and not planted at the centre of the cells, as is usual in all later temples.

There are traces of thick plaster on the back wall with faint indication of paintings, particularly in the westernmost cell. This would indicate that the three objects of worship, viz. Siva, Brahmat and Vishnu, were originally in painting and that the sockets for the bas-reliefs in stone or wood were introduced later. The entrance of each cell is flanked by two plain jambs cut out on the inside, so that the lateral wall of each cell is slightly recessed. The floor-level of the three shrines is cut about 3 ft. higher than that of the ardha-mañḍapa in front and there are no mouldings of an adhishṭhāna. All the walls of the two mañḍapas are plain and without any sculpture.

The two dvāra-pālas are slightly dissimilar. The one at the eastern end (pl. IIIA) is in semi-profile, the left hand hanging down with the top of the handle of the massive club stuck into his arm-pit. His right arm is bent across his chest to the left with the palm placed over the top of the club inside his left arm-pit. He has a fierce aspect and wears a kiriṭa-makuṭa with a large jata-bhāra on either side, large patra-kundalas in his ears, a hāra of phalakas round his neck, three wreaths round each of his wrists and a coiled bracelet in his upper arm. He wears a vastra-yajnopavita in the ordinary upavita fashion and has a kati-bandha in addition to his tucked-up short vastra, which is secured at the waist by a belt of phalakas with two tassels hanging down from a sinhamukha clasp. In addition, a folded cloth is wound loose around his waist. He has his right leg planted straight and his left leg raised up and bent at the knee. He is facing towards the cave.

The dvāra-pāla at the western extreme (pl. IIIB) is facing full front, standing in tribhanga and looking as fierce as his counterpart. He wears a slightly different kiriṭa and a larger jata-bhāra, and over his kiriṭa is looped a large serpent like a garland. His other ornaments are similar to those of his counterpart. His right hand is in kati and left is bent at
THE CAVE-TEMPLES

the elbow, the forearm resting on the top of the handle of the upright club. The club itself is entwined by another serpent. His *vastra-yajnopavīta* differs slightly from that of the other, in that it is worn in the *nīvīta* fashion. He has two tusks like the other *dvāra-pāla*. His head is slightly turned right towards the cave-entrance.

Both the *dvāra-pālas* have the slim form characteristic of Pallava sculptures, but neither has a horn-like appendage behind the head. The feet of both are left uncut; also uncut are the bulbous part of the massive club in front of the eastern *dvāra-pāla*, except its narrow handle, and the lower tip of the club of the western one. All these indicate that the sculpturing of the *dvāra-pālas* was taken up at a later stage as an afterthought.

The absence of other sculptures inside is again an indication of the early date of the cave-temple.

*Pallāvaram: Pañchapaṇḍava cave-temple (fig. 6; pl. IV)*

Pallāvaram (Pallavapuram—the Pallava city), in Saidapet Taluk of Chingleput District, is about 10 miles south of Madras and 30 miles east of Kānci, the Pallava capital. The local rock is of the best variety of chammokite, famous as the Pallavaram blue-metal or blue-granite.

The cave-temple, called Pañchapaṇḍava cave-temple (pl. IVA), is excavated on the southern slope of a hillock called Pañchapaṇḍava-malai by the Hindus and Maula-kara-pahād by the Muslims, among the quarry-hills to the east of the present village overlooking a large irrigation-tank. In order to get a vertical scarp, the sloping rock has been cut well back to a depth of about 15 ft. at the bottom from the original surface, thereby giving rise to an open platform (31 ft. × 13 ft.) in front of the cave-temple. This platform has a flight of rock-cut steps in front with a sloping parapet, much of it obscured by the modern cement-paved masonry platform, (pl. IV B) which is reached by a flight of some fifty cut-stone steps from the ground-level.¹

The excavation proper consists of an oblong *mukha-mañḍapa*, an *ardha-mañḍapa* of almost similar dimensions behind it and five shrines cut into the back-wall of the *ardha-mañḍapa*. The façade of the *mukha-mañḍapa* is divided into five bays by four massive pillars and two pilasters, one at either end. While the two pilasters at the extremes are cubical in section throughout (unlike those at Manḍagappatu), the intervening four pillars are divided into three sections, square *sadurams* above and below with an octagonal *kattu* in between.²

The height of the lower *saduram* of the two central pillars is slightly greater than the height of the lower *sadurams* of the two pillars on either side of this pair, while the top *sadurams* of the entire series are identical in dimensions.

Cut on the top of the pillars and pilasters are massive corbels with a definitely curved profile and without the *taranga-ornamentation*. Over the corbel is cut a beam (*uttina*),

¹ The open rock-cut platform in front of the cave is now covered over by a sloping zinc-sheet roof carried on rail-pillars in front.

² Longhurst, *Pallava Architecture*, pt. i, p. 16, states that of the two central pillars of the façade, the eastern one has its octagonal section at the bottom, an accident due to the carelessness of the mason. The old drawings and photographs (e.g. no. 15 of 1909 of the Government Epigraphist's collection), and the illustration in Longhurst, *op. cit.*, pl. III b, show this feature. However, in *Annual Report on South Indian Epigraphy*, 1909, p. 72, paragraph 10, it is noted, no doubt by mistake, that 'the octagonal part of the pillar is out of place and is at the top instead of being at the middle', though the photograph shows it at the bottom. This discrepancy seems to have been rectified in recent times by repairs to the basal part with plaster so as to make it a square and by chamfering the middle part into a regular octagon. These irregularities besides other factors indicate that this was an early attempt.
the height and width of which almost correspond to those of the corbels below. Over the beam is cut a thin but wider plank showing as a vājana-moulding on either side, as if supporting the ceiling inside and the projected curved cornice or kapota outside. The undersurface of the kapota is not scooped out but is dressed even, while externally also the characteristic kūdu-ornaments are absent, though the flexure is very well finished. Over the cornice-line are shown eleven projecting ends of oblong joists without the characteristic vyāla- or hanisa-decorations; over the beam-ends runs an aṅgā.

At the rear of the mukha-maṇḍapa and forming the front of the oblong ardha-maṇḍapa is the second row of pillars and pilasters in direct alignment with the front row on a slightly higher floor-level. The noticeable differences are that the extreme pilasters do not carry corbels and their shafts directly abut on the ceiling; that the two extreme pillars are without the kattu and carry three-armed corbels with inward cross-projections as if to support the cross-beams above, running longitudinally towards the back wall to rest on the frontally-projected corbel-arms carried on the tops of two pilasters cut on the back wall of the ardha-maṇḍapa which are in alignment with the two outer pillars in front. The two central pillars are, however, divided into three parts, sādārams above and below and kattu in between, carrying corbels with two lateral arms to support the transverse beam. No cross-beam is noticeable at either extreme, where the pilaster of the ardha-maṇḍapa row itself does not carry a corbel. Thus, the ceiling of the ardha-maṇḍapa is divided into three bays by the two cross-beams, the central bay forming the ceiling in front of the three central shrine-entrances, each of the two lateral beams coming between the intermediate and the extreme shrine-entrance of that side.

Into the back wall of the ardha-maṇḍapa and between the pilasters are cut five shrine-cells, the central one alone slightly projected in front of the general line with an adhishtāna or base-moulding. It also had originally a short flight of three steps, which have been cut away, leaving the lowermost chandra-śilā alone intact over the floor of the ardha-maṇḍapa. Cut at the base of the back wall of the various shrines are low oblong benches with central square sockets. It is clear that, as in all other early Pallava caves, there was neither a liṅga cut out in the shrine-cells nor a contemporary one installed. The position of this platform cut well behind the centre of the shrine and close to the back wall and the socket (which was perhaps later), would indicate the installation more of a sculpture plaque leaning against the back wall or a stucco relief than of a liṅga, which should normally occupy the centre of the floor. The provision of the two cross-beams to enclose a central ankhana of the ceiling of the ardha-maṇḍapa in front of the three principal central shrine-cells and the two cells flanking one on each side would indicate that these three cells were to enshrine three principal deities, perhaps Śiva in the centre and Brahmā and Vishnu in the other two, while the extreme cells were for subsidiary deities. In the present state, however, there is absolutely no extant clue to the original dedication of this cave-temple.

Both the floors are now so paved with cement with considerable projection in front that their original nature cannot be ascertained.

The cave-temple has been converted into a Muslim dargāh. At present the central dargāh-shrine is formed by the projection of two masonry-walls in front of the adhishtāna enclosing the central bay of the ardha-maṇḍapa with a door in front. At either extreme the cross-walls extend to the mukha-maṇḍapa, also forming two side-rooms. The cave-temple is heavily white-washed obliterating inscriptions or other markings. A few inscriptions, however, are still found on the back faces of the beam of the mukha-maṇḍapa and on the eastern and western faces of the two cross-beams that are cut over the projecting corbels of the pillars and the pilasters of the ardha-maṇḍapa.
Of the inscriptions the one that has been copied and published is of a single line in Pallava-grantha script; it occurs on the beams of the ardha- and mukha-mandapas. It gives a long list of birudas, some of them obscure in their import, of Mahendravarman I, with whose name (Śrī Mahendravikramaḥ) it commences. These titles are in Sanskrit, Tamil and Telugu and indicate the character, emotion and personal taste of the king. Some of them are also found in the upper cave at Tiruchirāppalli. The significant among them are Chēttakārī, Vichitra-chitta, Sankīrṇa-jāi, Gunaḥbara, Chitrakārapuli, Mattāvilāsa, Satyasandha Lakshīta, Avanibhājana, Lalitāṅkura and Satrumalla, which are used as the names of his other cave-temples and as his own name in their excavation.

It is unusual for a Hindu temple, even a cave-temple of the Pallava times, to have all the shrine-cells facing south. Even in those cave-temples in which the façade of the verandah faces south, due to restriction and choice of a suitable place for excavation, the shrine-cells are cut into the side walls either on the east or on the west, so that the enshrined deities face east or west. Otherwise, the choice is so made that the entire cave-temple, including the shrine, faces east, west or north.

On the top of the hill almost over the cave-temple is noticeable an attempt to excavate a square tank or tarn, about 15 ft. × 20 ft., the method of excavation being similar to that of the excavation of cave-temples into vertical surfaces. The almost horizontal part of the rock is cut into a number of square blocks by a number of deep cross-channels, the ultimate idea being to cut away the projecting blocks by side strokes.

On the slope just to the east of the cave and adjoining it, there is another attempt to excavate into the rock, probably another cave-temple. The excavation was abandoned owing to the natural fault in the rock and the unsuitability of the place.

Māmāṇḍūr II: Rudrāvāliśvaram cave-temple (fig. 7; pls. V-VII)

Māmāṇḍūr, in Cheyyār Taluk, North Arcot District, is about 8 miles south of Kāṇchī, the Pallava capital. Māmāṇḍūr and the adjacent village Narasapāḷaiyam contain in all four excavations on the eastern face of three hillocks common to both the villages, running north-south in a continuous chain to the west of Māmāṇḍūr and forming the natural bund of a very large irrigation-tank. While the two northernmost cave-temples are nearer each other, being excavated on the same hill, the third from the north is an excavation on the south-east corner of the central prominence of the chain, and the fourth, the southernmost, is at the northern end of the southern hill of the group.

Of the four caves, the two finished ones on the northern side are included in the revenue village of Māmāṇḍūr (old name Māvanāṇḍūr), which also contains a structural temple, the Maṇḍukānātha. The two southern caves are included in the adjoining revenue village of Narasapāḷaiyam. The Chōla inscriptions in the second cave from the north mention that the temple was situated at Narasīṅgamaṅgalam, no doubt the old name of Narasapāḷaiyam; this shows that in ancient times all the hills belonged to the Narasīṅgamaṅgalam village. Behind the hills is the large irrigation-tank, called Chitravāhataṭāka, attributed to Mahendravarman I, the chain of hills itself forming its bund.

The second excavation, immediately to the south of the first, is slightly larger than the other. From the two early Chōla inscriptions in Tamil found inside this cave-temple

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2. It is also unusual for a dargāh or a Muslim place of worship and its central shrine to face south.
we know that the principal deity to which this was dedicated was Śiva. One inscription calls it Rudravālīśvaram (Urutiravālīśvaram), and the other calls it simply Vālīśvaram. While all the cave-temples excavated by Mahēndra or by others in his name contain Pallava-grantha inscriptions recording the fact of excavation, naming them after his birudās or merely recording his birudās, this cave-temple, peculiarly, has no inscription on it either of Mahēndra or of the Pallava period. But judging from its architectural and archaic features and its proximity to the first cave to its north, which has a Mahēndra inscription, it is attributed here to that ruler. It is after Narasimhavarman Māmalla, his successor, that the village Narasimhamangalam is named. Perhaps, Māmalla completed the irrigation-projects and also effected a settlement here and named it after himself.

This cave-temple, like the Maṇḍagappatī and Pallāvaram ones of Mahēndra, has the front verandah differentiated into an ardha-maṇḍapā and mukha-maṇḍapā having two rows of pillars and three shrines on the back wall. The central shrine perhaps was dedicated to Śiva and the lateral ones to the other two of the Trinity.

The rock-surface chosen for this excavation not being quite vertical but sloping, the cutting in to reach the vertical face for the excavation has been deeper—about 8 ft. at the base and 3 ft. on the top (pl. V). The façade of the actual excavation consists of two massive pillars in the centre with two pilasters, one at each extreme, with considerable plain-dressed space beyond the pilasters on either flank, since the cut has been wider than the actual length of the façade of the pillars and pilasters. The spaces on either side of the extreme pilasters, though dressed, are left plain and show, like the pillar-front, traces of plaster and thin stucco with paint. The two pillars are more massive than those in the adjoining cave; they are differentiated into the three sectors, the tops and bottoms being sadurams and the intervening portions being octagonal kattus. The sides of the lower sadurams as well as their heights uniformly average 2 ft. 3 in., there being no provision for a plinth below. The top sadurams, 2 ft. 3 in. wide, are nearly 6 in. lesser in height, while the intervening kattus is 2 ft. 6 in. high. Thus, the reduction in the height of the top saduram has been added to the height of the intervening kattu. This discrepancy, as at Pallāvaram, was perhaps due to lack of experience in the new work.

The pilasters at either extreme are as wide as the pillars themselves, uniformly square from base to top but without an intervening kattu. While their depth is marked off internally by the recessed side walls of the maṇḍapā behind, the prepared rock-surfaces in front are flush with the frontal sides of the pilasters leaving them undemarked outwardly. The pillars and pilasters carry heavy corbels, which also differ from the adjoining cave-temple, in that they have rather angular profiles as opposed to the curved profiles of the corbels found there. As in the first cave, the taraṇa-ornamentation is also absent here. The length of the corbels is three times the width of the pillars, while their width is equal to that of the pillars, the height of the corbels being the same as the height of the beam above, which incidentally has the same width as the corbels.

The kapōta on top of the façade is also unfinished, though there was enough of the rock to complete it. Even otherwise the natural cleft running almost from end to end would have prevented its being finished externally into a curved kapōta. However, the undersurface has been rendered plain, and this contains traces of plaster and paint, though the painted designs are not visible. The valabhi below the cornice as well as the tops of the pillars show bands of green, red and yellow paint over thin stucco. On the northern side wall of the maṇḍapā just inside the northern pilaster is the inscription of Rājarāja I Chōla, which calls
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This temple Rudravāliśvaram of Narasiṅgamaṅgalam in Uttama-chōḷāvara-puram.¹ This inscription also mentions the Chitramēgha-tāṭāka and refers to the village as being situated on the eastern bank of this large Pallava irrigation-lake.

Behind the front row of pillars and pilasters is cut another row, thus dividing the oblong verandah into a front mukha-mandapa and a hind ardha-mandapa. This differentiation is extended to the floors of the two regions, the rock-floor of the front mandapa being lower than the rock-floor of the rear by about 6 in. The two pillars and two pilasters of this rear row are identical with the pillars and pilasters of the front row. The height of the lower āḍurams of the pillars exceed their width by 2 ft. 3 in. by about 3 in. allowing for a plinth below: further, there is a slight tapering noticed towards the top since the top āḍurams are about 1 in. less in width and 6 in. less in height. The height of the katu is the same as the height of the āḍuram. Behind the southernmost pilaster on the southern wall of the ardha-mandapa is the second early Chōla inscription of Parakēśarivarman. The inscription calls this temple Vaiśvaram in Narasiṅgamaṅgalam on the eastern bank of the Chitramēgha-tāṭāka.² Over the beams of both the mukha-mandapa and ardha-mandapa projects the planking course, which, on the front of the main façade, is not worked out into the usual convex valabhi. Internally, this course over the beams on top of the two lines of pillars and pilasters extends as a vijana-course right round below the ceiling.

The back wall of the ardha-mandapa is pierced by three openings, each leading into a cell. The floor of the cells being higher than the floor of the mandapa in front, the intervening rock-portion has been utilized for the cutting of the mouldings of an adhishthāna interrupted by three rock-cut sōpānas with curved parapets resembling the proboscies of elephants, the width of each sōpāna corresponding to the width of the corresponding shrine-entrance. While the two extreme sōpānas each have a chandra-sīlā below, the central one has none. Each sōpāna is a flight of three steps. The adhishthāna visible in between the sōpānas consists of a vertical jagati, octagonal kumuda and recessed kanṭha, with two kanṭa-mouldings, one above the other, and a projecting paṭṭikā-moulding on top. The kanṭha-moulding has reliefs at places below the pilasters that adorn the walls above. On the top of the paṭṭikā is the prati-moulding carrying ten pilasters spaced out almost uniformly.

The three shrine-entrances are cut actually between three pairs of wall-pilasters, the pairs concerned forming the jambs of their doorways. Thus, leaving out the jamb-pilasters, the four other pilasters are distributed one at either extremity and one each between the central shrine-entrance and extreme shrine-entrance of that side. The spaces formed by these pilasters coming between the shrine-entrance and the end pilasters are utilized as dvāra-pāḷā niches. The pilasters are uniformly four-sided throughout and do not carry any capital-members except the corbels, which have a definite curved profile. Over the corbels runs a beam and over it again is a curved valabhi-moulding with a prominently projecting kapota on top, its undersurface even and external surface cut into a convex eaves moulding. The kapota running on top of the pilasters and niches contains traces of old plaster with painting, which has darkened considerably due to age and other factors.

The dvāra-pāḷās in the niches flanking the shrine-entrances, three pairs in all, differ from each other and are indicative of the deities to which the respective shrines were dedicated (pl. VI and VII). The central shrine, which, according to the inscription,

¹ South Indian Inscriptions, IV, no. 137. The village of Narasiṅgamaṅgalam, so named in Pallava times, was a part of Uttama-chōḷāvara-puram in Chōla times.
² South Indian Inscriptions, IV, no. 138. The fact that the name Uttama-chōḷāpuram is not given here would show that this Parakēśari was either Uttama-chōla himself, after whose name the place was named, or an earlier Parakēśari, probably Parāntaka I.
must have been dedicated to Śiva, has two dvāra-pālas of the usual type resting on clubs with heavy jaṭā-bhāras and fierce looks, their yajñopavita worn in the niṣṭīta fashion. They wear large patra-kundalas. Neither has the characteristic bison’s horns. The dvāra-pālas of the southern shrine are similar to each other but differ from the central pair. They have the appearance of rishis, their jaṭās prominently knotted on top, their vastra-yajñopavitas being in the niṣṭīta fashion, their faces heavily bearded and their vastras reaching to the ankles in the kachchha fashion. Both of them turn towards the shrine-entrance and hold a lotus in their inner hands. While the outer hand of the western one is in kaṭi, that of the northern one is in kaṭaka (or mṛigit). Perhaps, these indicate that the shrine was dedicated to Brahmā. The dvāra-pālas of the northern shrine, both facing front, are identical with each other but are entirely different from the two other sets of dvāra-pālas. They wear enormous patra-kundalas and niṣṭīta-yajñopavitas and stand in tribhanga, the inner hands raised in adoration towards the shrine-entrance and the outer ones placed in kaṭi. The third shrine was perhaps dedicated to Viṣṇu.

The back and side walls of the three shrine-cells contain traces of old plaster and paint; perhaps the original consecrated deities were only paintings or low painted stucco reliefs. The square sockets of different sizes cut in the floors of the three shrines nearer the back wall appear to be later devices for accommodating the conical tenons at the base of sculptures. The platform found in other caves is absent here. In the central shrine is now placed a small cylindrical linga with an avudaiyar, both of polished black stone. The linga has its śūtra lines marked. The avudaiyar is placed on a square slab with an uneven tenon-like bottom which does not fit exactly into the square hole below. So this misfit would appear to be an installation much later than what the socket was intended to hold subsequent to the excavation of the cave-temple.

Kuraṅganilmutṭam: Kal-maṇḍakam cave-temple (fig. 8; pls. VIII-X)

Kuraṅganilmutṭam, in Cheyyar Taluk, North Arcot District, lies about 2 miles from Māmanḍur and 6 miles from Kāṅchipuram. The rock-cut cave-temple here, facing east, has been carved on the once-buried eastern side of a low outcrop near the village named Kuraṅganilmutṭam. The adjoining hamlet is known as Pallavapuram. There is no Pallava inscription in the cave, but it has a strong resemblance to the larger one at Māmanḍur near by and has many archaic features, thereby proclaiming its affiliation with the Mahēndra group. The inscription of Kannaradeva found here¹, which has not yet been correctly read, clearly reads Kāliyūr-Kōṭṭattū-Eṛikīṁṇattu-Pallavapurattu-ṇe.ṅgalūr-Kalmandekat-tāḷvārukkā. The name of the temple, therefore, cannot be read as Kalmaṇḍakattāḷvār. The name Kalmaṇḍakattāḷvār itself is clear and Kalmaṇḍakam refers to the cave-temple.² The appellation aḷvār need not necessarily denote Viṣṇu in such early times and lead to the conclusion that the temple was originally Viṣṇuvite.

Since the original rock-face is sloping down, it has been cut to a depth of about 4 ft. at the bottom, so that a vertical scarp could be obtained for the excavation of the cave-temple, the façade of which occupies almost the entire height of the rock. On top, this depth is hardly less than half a foot, and immediately above it, the crest of the rock is reached. The excavation is offset on the four sides by a small relieved frame-moulding,

¹ Annual Report on South Indian Epigraphy, 1912, no. 295; also ibid., 1913, II, p. 84. There are four other inscriptions round the square bases of the four pillars of the mukha-maṇḍapa and the ardha-maṇḍapa.

² Cf. the name Orukal-maṇḍapa, Maṇḍagappattu and other names of maṇḍapams given to the cave-temples at Mahābalipuram.
which has been cut overdoor-like round the actual façade of two central pillars and two extreme pilasters (pl. VIII). While the shafts of the two central pillars have each been differentiated into the basal and top sadurams and the intermediate portion into an octagonal katu, the two pilasters at either end are undifferentiated into the three parts and remain tetragonal from the base to the top. The profile of the massive corbels on the top of the pillars and pilasters, with their lower surfaces almost straight, has a sharp upward turn at the bend. Over the corbels the beam-portion is cut to the thickness of the corbels. On the top of the beam is the offset-projection, referred to above, forming the vajana. There is hardly any projecting rock-ledge on the top to form the cornice, the original outline of the rock forming a sort of very meagre eaves or kapota with a discontinuous line. Any attempt to cut a sopa in front of the façade is not visible, since the floor in front has been levelled up and plastered almost even with the floor-level of the mantapa behind.

Immediately behind the façade is the oblong hall and along its middle line is cut an identical set of pillars and pilasters, thus dividing the hall into a front portion—the mukha-mantapa, and a hind portion—the ardha-mantapa. The rock-floor of the latter is slightly raised than that in front.

On the back wall of the inner mantapa is cut a row of ten pilasters at intervals from end to end. These pilasters are mounted on top of a moulded adhishtana consisting of an upana, jagati, tripattha-kumuda, kaatha, with kampa mouldings above and below, and prat on the top. Along the length of the kaatha are slight reliefs in places below the respective pilasters to mark them as their basal projections. Between the second and third pilasters from either end and between the two central pilasters are shrine-entrances with cubical cells cut into the rock behind. Thus, there are three cubical shrine-chambers on the back wall, each shrine-entrance with a pilaster on either side as its jamb. In the space on either side of the shrine-entrances and between the pilasters are three pairs of dvara-palas, each pair appropriate to each of the three shrines, the entrances of which they flank (pls. IX and X). The dvara-palas of the southern pair are almost identical and stand facing front in tribhang, their outer hands placed in kat and their inner hands in kataka in position to hold something, perhaps a flower towards the shrine. The only difference among them lies in their yajnopavitas: while the northern one of the pair has it in the upavita fashion, the southern one has it in the nivita fashion. The dvara-palas on either side of the central shrine-entrance, though essentially identical in dress, in ornament, in accoutrement and in the hands that rest on massive clubs with intertwining serpents, differ from each other, in that the southern one is in profile facing the shrine-entrance, while the northern one faces front. Both of them wear sarpa-yajnopavitas and the southern one wears a karanda-makuta over his jaṭabhāra, which shows one of the two bovine horns on one side indicating Nandi (or Śrīṅgi). The crown of the other dvara-pala is broken, but he does not have the horns. These features indicate that the central shrine was that of Śiva. The dvara-palas of the northern shrine are identical, both facing front in tribhang with jaṭa-makutas, nivita-yajnopavitas, outer hands in kat and inner hands in abhaya.

The tops of the pilasters on the hind wall are not differentiated into capital-components and directly carry the corbels which have a curved profile and which do not show the taranga ornamentation. On the top over the beam above the corbels runs a square vajana-moulding carrying a kapota. In front of each shrine, the continuity of the adhishtanamouldings is interrupted by a flight of three rock-cut steps, the lowermost being a chandra-sila.

The adhishtana-mouldings as well as the vajana and kapota on top are extended round the corners to the side walls of the ardha-mantapa which have excavated into them, two more shrine-cells, without pilasters or jambis for their entrances. Likewise, two more
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roughly-cut shrine-cells are excavated into the side walls of the mukha-mandapa without, however, the adhishtāna-mouldings below them, but with a single rock-cut step in their place. Curiously enough, the vajāna and kapōta are extended from the inside as if through the beam over the inner row of pillars and pilasters. Therefore, they could not be deemed continuous but separate pieces cut for these two lateral shrines. None of the seven shrines has any rock-cut sculpture, painted or stucco form inside. Two sandstone sculptures, of a slightly later date, of Brahmā and Śiva are leaning respectively against the back walls of the southern and central main shrines. However, there are oblong sockets of different dimensions cut into the floors of these cells, some of them not more than long slits.

Peculiarly, the Kuraṅganilmuṭṭam cave is at a very much lower level than the surrounding ground, judging from the height of which, over the floor-level of the cave, one has to presume that the ground had to be dug to expose the base of the low outcrop in order to excavate the cave-temple.

In the Tēvāram, saint Sambhandar has sung a decadal on the god of this place¹; there is no reference in it to this cave-temple but to a tall māḍakkōṭil, a contemporary brick structure which preceded the present masonry temple in the village called Kuraṅganilmuṭṭam.²

Evidently this was a multi-celled rock-cut temple designed on the model of Manda-gappaṭtu, Pallāvaram and Māmaṇḍur II, but the plan seems to have been altered later, to include the four additional shrines on the lateral walls as the continuous kapōta on the top and the adhishtāna below would indicate. However, the fact that it was in worship is attested by the later inscriptions. Perhaps the original plan with three cells behind was designed for the Trimūrti.

Vallam I: Vasamēvaram cave-temple (fig. 9; pl. XI)

Vallam, in Chingleput Taluk and District, is about 20 miles to the south-east of Kāñchī and 40 miles south of Madras and has a low hillock adjoining the village, which is 2 miles from Chingleput.

The three cave-temples on the eastern face of the hillock (pl. XI A) overlook the small village of Vallam. The caves are excavated at three slightly different heights. Of the three, two are cut on the eastern faces of two boulders perched one above the other, the upper and the most important one standing well behind the lower cave. The top of the lower excavated boulder thus forms a sort of a platform in front of the upper cave.

The uppermost cave-temple, Vallam I, the largest in the group, is the most perfect and typical of the Mahēndra style. There are three inscriptions carved on the front faces of the pillars of the façade. The one on the south gives two of the birudas of Mahēndra-varman, viz. Pakāppidukku, Lalitānkaru³ in Tamil. Of the two inscriptions on the front face of the northern pillar, the upper one, also in early Tamil, gives the other birudas of Mahēndra in continuation and mentions that the temple was excavated by Skandasēna, son of Vasantrapiyyarāja, who was a vassal of Mahēndrapōtaraṭa. The two inscriptions, which call the temple, a devakulam, reads together:—

¹ Tēvāram, I, 31, vv. 327-337.
² This perhaps would be a modification of the name Kurakkēnimmuṭṭam where Kurakkēni would indicate a cell or vault situated below ground and muṭṭam the natural high ground or mound into which the temple has been sunk. This was later, perhaps, corrupted into Kuranganiimmuṭṭam and Kuraṅganilmuṭṭam, which has led to the legend of the monkey, squirrel and the crow having worshipped the god. See Transactions of the Archaeological Society of South India (Madras), 1958-59, pp. 9-10.
³ South Indian Inscriptions, II, pt. iii, no. 72, pp. 340-42.
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A. ON THE SOUTH PILLAR

1. *Pakāppiḍukku Laśiṇkuraṇa*

B. ON THE NORTH PILLAR

2. *Chatturumallaṇ Kuṇaparaṇa*
3. *Mayēntirap-Pōttarešaru adiyanā*
4. *Vayantuṇpiri areśaru makanā Kantasēna-
5. *a śeyivitta iesvakulam [II*]

The third inscription is a later Tamil one of the fourteenth year of Kō-Perunjinggaēva (1179-80). The first two inscriptions are in early Tamil script of the Pallava period and give clues to the date of the excavation of the temple. The later Tamil inscription calls it Vayandiśuram (Vasantiśvaram), evidently named after the father (Vasantapriyarāja) of the founder Skandasēna. The modern name of the god is Vēdāntēśvara.

The façade of the excavation is recessed by about 2 ft. into the slightly-sloping front face of the rock, so that there is a platform in front, which is slightly wider than the overhanging ledge on the top. The ledge is not finished into a kapōta with its ornamentation. The cave-temple consists of a cubical sanctum with an oblong ardha-mandapa in front. The façade of the ardha-mandapa has two massive pillars and two pilasters, which have, as usual, their bases and tops square in section, the intervening portion chamfered into an octagon. The front faces of the square sections (sadurams) contain the inscriptions. The pilasters correspond to the pillars in shape and dimension. The corbels on the top of the pillars and pilasters are massive. An examination of the four corbels from the inside, where alone they are partly exposed to view, would show that the tendency is more towards a curved than an angular profile. The entire façade is walled up with three modern door-openings; the central opening is further obscured by a relieved brick and stucco ornamental entrance (pl. XI B).

On the back wall of the ardha-mandapa and in its centre is excavated the entrance of the central shrine beyond which is cut the shrine-cell. Except for two shallow niches cut on either side of this entrance to the shrine-chamber, the rest of this wall and the whole of the side walls are plain. In the shallow niches are found two standing duāra-pālas in semi-profile facing the shrine-entrance. They are almost identical in ornament and accoutrement but exhibit some differences in detail. Both rest on massive clubs, the southern one with his left hand and the northern one with his right for symmetry. The other hands of both are placed on the hip in the typical kaṭi-posture. The legs are crossed in both cases. Both wear kiriṣa-makuṭas with massive locks of jātā on either side of the face and heavy patra-kundalas in the ears. The southern figure has two curved horns projecting on either side from the base of the makuṭa, which indicate him to be a representation of Nandi as a ganā; the northern one has no horns. Again, the southern figure wears a vastra-yajñōpavita in the normal upavita-fashion, but the northern one has a sarpa-yajñōpavita worn in the nivita-fashion. The northern one has on the top of his jātā-makuṭā in the centre what appears to be the front edge of a small chakra, which is absent in the southern one. Both have side tusks in their mouths.

The central shrine contains a liṅga erected on the floor. The āṇudaiyār, in two pieces, has been slipped down from above, thus suggesting the addition of both at a later stage. The floor of the shrine-chamber is raised by about 1 ft. from the floor-level of the ardha-mandapa, and in front of its door-sill are cut two short steps, the lower one with an arched chandra-sīlā devoid of any ornament. The shrine-walls of the interior, as also the ceiling, are plain. There are traces of old lime-plaster on the back wall of the shrine, which would indicate that it was originally painted.

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1 *South Indian Inscriptions, II, pt. iii, no. 72, pp. 340-341.*
CAVE-TEMPLES OF THE PALLAVAS

On the top of the façade over the ledge is cut a series of mortise-holes to accommodate the joists of the terrace of a structural mandapa in front and over the line of these holes is cut a chase, perhaps to secure a watertight bonding for the terrace with the vertical rock-surface.

Outside, on the rock-surface, flanking the excavation, at two different levels, are two niches, both oblong. The one on the south is cut rather deep and contains a fine relief of Gaṅesa, seated on a siṁhāsana, the body, in slight profile, turned towards the shrine. The figure is four-armed; of the two upper arms, the object held by the right is broken and is indistinguishable, while the left holds a lotus-bud. The lower right arm is placed on the upraised right thigh, while the lower left rests on the pillow behind. The proboscis is coiled towards the right. Such valampuri Gaṅeśas are common in the south and are to be met with in Pāṇḍya and Muttaraiyar cave temples of the eighth-ninth centuries. The left tusk is broken. The yajñopavīṭa is worn in the nivīṭa-fashion. On the whole, this is a very graceful form of the deity.

In contrast to this, the niche on the northern side is very shallow, with a low bas-relief sculpture of Jyēśthādevī facing front. She is sitting with both the legs hanging down. The sculpture is very badly worn out; it is, therefore, difficult to judge the fineness of its original finish or the details of its features. The goddess, with a slim body, wears a heavy jataḥbāra with a conical makuṭa. These two sculptures are not coeval with the cave they adjoin and, as in the two other simpler cave-temples, one below the Vasaniśvaram and another to its north (pp. 132-34), are later additions, though in the Pallava period itself. It is to be noted that the form of Gaṅeśa is not to be found among the numerous icons of the time of Mahēndra and Māmallā or his successors till the time of Rājasimha; the only instance of its occurrence, where it is not a special deity, is in the bhūta or gana frieze below the kapāṭa on the façade of the Rāmānuja-mandapa at Mahābalipuram (p. 176), where he is shown like any other gana in the frieze as carrying a garland, with the difference that he has an elephant-head and occupies the central place in the line, perhaps indicating that he was the chief of the ganas—Gaṇapati. It is only in the later Pallava structural temples coeval with the Muttaraiyar and Pāṇḍya cave-temples that Gaṅeśa is found and even there, as one of the deities of the saṭṭha-mātrikā group or as one of the subsidiary deities in the ardha-mandapa. Jyēśthā likewise is not common in early Pallava sculpture, though in the eighth and ninth centuries she becomes common in the Pāṇḍya and Muttaraiyar areas. We have the instance of the excavation of a cave-temple for Jyēśthā at Tirupparaṅkunram, near Madurai, in the time of the Pāṇḍya king Saḍaiyaṉ Māraṇ.1 The Jyēśthā at Vallam has almost the same form as the one at that place.

Mahēndra-dṛvi: Mahēndra’s Viṣṇu cave-temple (fig. 10; pl. XII A)

Mahēndra-dṛvi, in Arkōnām Taluk of North Arcot District, is about 4 miles from Sholinghur Railway-station. The cave-temple here, called Mahēndra-Viṣṇu-grīham in its inscription, is one of the few Vaishnavite cave-temples of Mahēndra. It has been excavated almost at ground-level into a large free-standing boulder, about 16 ft. high and 25 ft. wide north-south. Its eastern face presented a natural vertical scarp with no need for any excavation into depth to prepare a vertical surface at the commencement of the excavation as in other cave-temples. This has resulted in the façade being almost flush with the eastern face of the rock. The excavation takes up a major portion of the length and depth of the rock leaving very little of the original rock on either side and behind,

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1 Indian Antiquary, XXII, p. 67; Annual Report on South Indian Epigraphy, no. 37 of 1908; South Indian Inscriptions, XIV, no. 3.
Mahendradwadi
Mahendrāśa Vishnu Cave-Temple

Figure 10

Scale of 1:33.5

Scale of 1:10

Section A-B

Elevation

Plan

Figure 10

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though on top over the façade there is about 8 ft. of original rock, which slopes behind, having well-marked vertical chisel-lines over a horizontal groove forming a chase or a drip-line. This was to block out the projecting rock on top of the façade into cubes and chisel off the portions so as to throw the top face well behind the line of the façade and thereby prevent much flow of water over the face of the excavation.

The façade of the cave consists of a row of two pillars and two pilasters, one at either extreme, cut about 4 in. behind the general surface of the rock on the northern side where the cutting shows as a single offset laterally since the rock turns behind at this point (pl. XII A). On the southern side, however, there is almost a double offset since the rock-face is plane at this extreme. The two pillars of the façade are massive with cubical śādurams at the base and top, and octagonal kāṭṭu in between. The lower śāduram, curiously enough, is about 1 ft. 9 in. long, 1 ft. 9 in. wide and about 2 ft. 3 in. high, the extra 6 in. going to form the base of the pillar. The top śādurams, however, are quite cubical with 1 ft. 8 in. side, that is to say, they are slightly smaller than the lower ones in dimension. The intervening kāṭṭu, however, is of greater height, being nearly 2 ft. 6 in. Thus, the pillars do not present the squat and massive appearance as in many other caves. They were perhaps so designed since there was not much of rock on the top and the load to be carried or stress to be compensated was very little compared with other excavations at the bases of larger rocks carrying above them almost the entire load of the superimposed mass.

The two pilasters, one at either extreme, have a tetragonal section throughout and are not marked into the two śādurams and kāṭṭu. While the top śādurams of both the pillars have lotus-medallions on all their four faces, the bottom ones have them only on three of their faces, front and lateral, the inner face being blank. Further, the upper lotuses, both on the pillars and pilasters, show a greater degree of finish than the bottom ones, e.g., the one on the southern face of the lower śāduram of the northern pillar is hardly more than a line-sketch. The circular lotus-medallions are each placed inside a square, the triangular spandrel-like corners between the square and the inscribed circle being filled with scroll-work. The top inner face of the two pilasters in antis, coming opposite the adjacent pillars, has fully finished lotus-medallions inside full squares, while their front faces show only halves of the squares with semi-circles inside, the other half meant to have been merged laterally into the rock. It is below the lotus-medallion of the southern pillar that we have the four-line Pallava-Grantha inscription of Guṇabharāṇa in Sanskrit. It is a single verse in the kōkilaka metre, each pādā of which occupies a separate line. It states that Guṇabharāṇa made this excellent abode of Mūrārī called the Vishnu-grīha of Mahēndra, which was pleasing to the eyes of the people, on this rock on the bank of the Mahēndra-taṭāka in Mahēndrapura. It reads:

1 Mahitatarām satām = u[pa]-Mahēndra-[ta]tākam = i[daṁ](daṁ)
2 sthiram = uru kārītam Guṇabharēṇa vidāryya śil[āṁ] [I*]
3 ja[na]-nayan-ābhīrāma-guṇa-dhāma Mahēndra-purē
4 maha[ti] Mahēndra-Vishnu-grīha-nāma Murā[rī]-grī[haṁ] [II*]

and is translated as:

"Splitting the rock Guṇabharāṇa caused to be made on (the bank of) Mahēndra taṭāka in the great (city of) Mahēndrapura this solid spacious temple of Mūrārī, named Mahēndravishnu-grīha, which is highly praised by good people (and which is) an abode of beauty pleasing the eyes of men."

Behind the façade is excavated an oblong verandah with an inner row of two pillars and two pilasters dividing it into an outer mukha-mandapa and an inner ardha-mandapa. The

1 Epigraphia Indica, IV, pp. 152-53.
pills and pilasters are quite like those on the façade, but none of them contains the lotus-medallion on any face. All these pillars and pilasters of the façade as well as the inner row carry massive corbels or pōlikās with a curved profile and without the tarāṅga-ornamentation. On the beam over the pillars of the façade there is a small vājana-course and above it the overhanging rock has not been finished into a kaśṭha. This could not also be done since the natural face of the rock is slightly curved from side to side, so that the projection at the centre is greater than at the ends where it almost merges with the thickness of the vājana.

Inside, the ceiling of the mukha-mandapa is finished over a projecting vājana-moulding running all round. The two end walls of this mukha-mandapa are plain. The ceiling of the ardha-mandapa too shows the supporting vājana-moulding interrupted only on the western side by the length of the projecting shrine-front of the cells or garbha-grīha. The lateral as well as the hind walls of this ardha-mandapa, visible on either side of the shrine projection, are also plain. The floor-levels of the ardha-mandapa and mukha-mandapa are, however, differentiated, that of the latter being about 2 in. lower than that of the former, the step coming down at the front basal line of the inner row of pillars and pilasters, thus corresponding to the projection of the vājana above on the ceiling.

The shrine excavated behind the ardha-mandapa is cut projecting about 1 ft. 3 in. into the ardha-mandapa, itself being 11 ft. in length, thus leaving 3½ ft. on either side as recesses, which form the exposed back wall of the ardha-mandapa. The shrine-projection is provided with a fairly well-marked adhisṭhāna where the kumuda has not been differentiated from the upāna, though an attempt to cut the kumuda is seen at the northern extremity. Over this is the recessed kaṇṭha with a projecting pāṭikā above. These mouldings are interrupted in the middle by the base of the oblong opening of the shrine-entrance and the rock-cut sōpāna in front of it. The sill of the opening coincides with the top of the kumuda-moulding and forms the top step of the sōpāna. Below this are cut two more steps, the upper one oblong and the lower one a semi-circular chandra-śīlā. The shrine-entrance is devoid of regularly demarcated jamb and lintels but is flanked by plain pilasters, which are not also differentiated into the shaft- and capital-components. On either side of the shrine-entrance are sunk two shallow niches bounded at the two extremes by similar cantoning pilasters. These niches contain dvāra-pālas in almost identical pose facing front, their left hands in kāti and the right pointing towards the shrine. They wear nivita-yajnopavitas, enormous patra-kundalas and what appear to be karaṇa-makutas. On the top of this projecting shrine-entrance running over the pilasters is a beam and vājana-moulding with a projecting curved kaśṭha above. This kaśṭha is not undercut, but externally the curvature has been finished, though there are no kuḍu-arches. All the mouldings of the adhisṭhāna as well as the kaśṭha on the top turn in at the corners to meet the back wall of the ardha-mandapa. The garbha-grīha is oblong and its back-wall is finished with an oblong base at the bottom projecting about 3 in. from the general surface and having a height of about 1½ ft. The plain dressed wall above this relieved plinth shows fragments of old plaster with painting. Evidently, the original deity (Vishnu) that was consecrated was a painting on the back wall. The projecting lower plinth at the bottom was perhaps decorated into a moulded plinth with stucco. In later times, a stone image of Nṛsiṁha was placed in the centre of the shrine-cell. This has been subsequently mutilated and repaired in almost modern stucco. Even the stucco image is now badly broken.

Māmaṇḍūr I: northern cave-temple (fig. 11; pl. XII B)

This cave-temple, definitely attributable to Mahāndra from an inscription of Mahāndra in it, is the northernmost of the series of finished and unfinished cave-temples in the twin villages of Māmaṇḍūr and Narasapāliyam and almost adjoins the larger
triple-celled cave-temple. Māmanḍūr II, already described (pp. 54-59). It occupies almost the vertical face of the rock to the north of the earlier cave-temple, which could not perhaps be cut here owing to its large size necessitating its location a little south, even though the rock-face was more sloping and hence requiring a deeper cutting-in for obtaining a scarp of the desired width and height. The region with the more vertical scarp could, however, be chosen for the excavation of a smaller cave-temple like the present one, subsequently. That both of them were not excavated simultaneously would be clear from the differences noticed in the pillars, particularly from the lotus-medallions on the pillars of the façade of the smaller cave and the absence of the dvāra-pālas. In the type and decoration of pillars, in the shape of corbels which do not have the taraṅga-ornament, in the type of pilasters and on general plan, this cave-temple resembles that of Vishnu at Mahendravādi (pp. 64-67) except that the dvāra-pālas flanking the shrine-entrance of the latter are absent here.

This cave-temple has an oblong ardha-māṇḍapa and a shrine behind, facing east (pl. XII B). The natural scarp of the rock being vertical, the cutting-in of the face in order to prepare a vertical scarp with provision for the overhanging kapōta on the top and a basement below has not been very deep. It is about 2½ ft. deep below and about a foot on the top. The actual cutting of the base-line of the excavation is raised at a height of 4 ft. from the ground-level in front of the almost vertical and large rock. The façade has two massive pillars with two pilasters, one at either end, the pillars being differentiated into three regions from base to top as a square śāduram below, octagonal kaṭṭu in the middle and again a square śāduram on top. The lower śāduram has a height greater than its sides, the extra height of 6 in. accounting for the height of the pedestal of the pillar deducting which the height and sides of the cubical śāduram would be uniformly 2 ft. The height of the kaṭṭu is 2 ft. 3 in., which is equal to half the total length of the corbel on the top. The top śāduram is unusually disproportionate, being about only 1 ft. 3 in. high, while its average width is slightly less than 2 ft. The four sides of the lower śādurams are decorated by square plaques containing full-blown lotus-medallions engraved inside. The height of the top śāduram being slightly less than that of the lower śāduram, the circular lotus-medallion forms only a major arc of a circle incomplete on top, looking as if the top of the pillar had to be sawn off for placing the corbel. These circular medallions are carved on the front and side faces of the basal and terminal śādurams and not on the hind faces. The pilasters in antis at either extreme are four-sided on plan throughout without the intervening kaṭṭu, with partial lotus-medallions on the front faces and fuller ones on their exposed side faces, the hind faces being without any. Corresponding to what obtains in the pillars, the lower lotus-medallions on the exposed lateral faces are complete, the upper ones incomplete. The pōtikā cut on top of the pillars and pilasters is large and massive with a definite curved profile without taraṅga-ornaments, of the same width as the top of the pillars and of length equal to thrice the width of the top of the pillars. In the case of the pilasters, inasmuch as only one half of the corbel is shown, the measurements are halved. Thus, between the pillars and pilasters are formed three equal bays, on the tops of which the adjoining corbel-blocks almost meet, leaving a space of about 10 in. between each, which is really the exposed underside of the beam. The beam above the corbels is of the same thickness and width as the corbels themselves. In front, on the top of the beam is a small projecting planking course, a moulding with angular sides, the vājana. Though some provision has been made for the kapōta, the outer surface of the rock, which is irregular, has not been trimmed into a curved moulding, whereas the undersurface has been almost levelled up but not scooped in. There are traces of old plaster and paint on the undersurface of the kapōta as also on the top of the corbels. The painting shows circular lotus-medallions against a red background simulating a carpet-canopy stretched under the ceiling as in Sītāmāvāsal and other cave-temples. The
paintings on top of the pillars and corbels show alternate red and green bands; the details inside them are lost. Likewise, the engraving of the top lotus-medallions of the pillars appear to have been embellished with very thin coloured stucco.

The floor and ceiling of the verandah inside are finished, the ceiling with a vājana-course projected on the top of the front beam inside as it does outside. This moulding is taken round the other three sides over the mandapa-walls. On the southern wall of the mandapa is the famous Pallava-Grantha inscription attributed to Mahendra Varman I. This long inscription occupying the entire wall-space, though much damaged, mentions the composition of a play, the Mattavilāsa-prahāsana and gives also the other titles of Mahendra-Satrumalla, Nityavinīta and Satyasandha. The work referred to has fortunately been discovered and from its contents its authorship by Mahendra Pallava of Kaśi, son of Simhavishnu, is confirmed. The same work mentions the title of Satrumalla in the concluding part of the play; Avanibhājana is mentioned in the fourth pāda of the maṅgala-slōka and Gunaḥkara and Mattavilāsa are mentioned by the nāti in the śāhapa.

On the back wall of the mandapa is cut a slightly projecting shrine-front, the projection being about a foot in front of the general line of the back wall visible on either side of the shrine front. These two surfaces of the back wall as also the two side walls of the mandapa, except for the long Pallava-Grantha inscription on the southern side, are blank, though on the northern side, there are traces here and there of thin painted plaster.

The shrine-front has a moulded adhisṭhāna cut at its base, the jagatī rising directly from the floor of the mandapa in front (perhaps the upāna was not intended to be cut). Over the jagatī is a tripāṭa-kumuda, a kanṭha with two kampa-courses, one above and one below it, with a patti-kā and prati on the top. The kanṭha has the usual reliefs at places coming below the pilasters rising on top of the thin prati.

There are four pilasters on the shrine-front, two at the ends cantoning the corners and two on either side of the shrine-entrance and very slightly relieved from the wall surface in between. The four pilasters are uniform throughout having a tetragonal section. On the sides, where the two pilasters extend over the inturning corners, the faint lines marking off the pilaster have not even been cut. There are no capitals on the top of the pilasters, not even pūṇkas. On the top is run a thin uttīra-course with another small convex course, which is really a plain valabhi, both the uttīra and valabhi as well as the prominently-projecting kāptśa on the top turning round at the corners, as the adhisṭhāna-mouldings do below, to meet the hind walls of the mandapa behind. The shrine-entrance is cut between the two inner pilasters, the pilasters thus forming the jambs and the thin beam on top the lintel. In front, projecting beyond the adhisṭhāna and raised above the level of the floor of the verandah is a semi-circular chandra-silā step. The sill level at the lower part of the shrine-entrance, peculiarly, cuts through the adhisṭhāna down to the top of the jagatī, leaving a portion of the rock of the thickness of the jagatī to form the sill or the step over the chandra-silā.

The cell or garba-grīha inside is oblong; in front of its back wall is a rock-cut plain platform extending from end to end and projecting forward to almost the middle line of the floor. The back and side walls of the shrine-cell contain traces of painted stucco much discoloured by bat nuisance. Evidently, this platform and the space of the wall

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*South Indian Inscriptions, IV, no. 136; Annual Report on South Indian Epigraphy, no. 58 of 1888. While this long inscription, which is unfortunately damaged in many places, has been noticed and its text published, a small inscription in one line in late Grantha characters at the base of the rockcutting, just immediately in front of the southern pilaster, which reads pa-sa-sa-sa-da-da, perhaps indicating the ṛūkhā- and avṛūkhā-svars of a rāga, seems to have been left unnoticed.*
above were intended for a stucco mage or a painted plaque of the principal deity, in which case the platform would form a piṭha decorated by coloured stucco. An asymmetrical square pit, with the front side open, has been cut in this platform, but which could not have been an original feature. There is no other pit in the centre of the floor for the accommodation of a liṅga or a sculpture of Śiva or Vishnu. The wall-surface between the pilasters of the shrine projection also show traces of thin plaster with faded green colours here and there. There is no definite extant indication to show that this cave-shrine was dedicated to Vishnu in preference to other deities. There are no dvāra-pālas in this cave either. But the suggestion that it could have been a Vishnu cave-temple is supported by the fact that this resembles the Mahendravādi (Vishnu) cave-temple (pp. 64-67) on plan and by what can be made out from the last two lines of the mutilated inscription inside, which may be read as follows:

16 yishu prāṁ prāṁ panta.............sya vappuṭah n........Nityavinīta Satyasam[dhēna*].............sya bhaktyā-varjjita-maulīnā

17 sahasra [dhā?]rā-sampūrṇa-mēgha-śyāmasya garjita[ta].........kshi...........
pati.vattayaā.............(II*)

While line 16 refers to Mahendra (Nityavinīta, Satyasandha etc.) as a great devotee (bhaktyā-varjjita-maulīnā), line 17 apparently suggests the form of Vishnu (mēgha-śyāma—coloured like the cloud pregnant with thousand torrents—sahasradhārā-sāmpūrṇa) as Narasimha (as implied by the term garjita—roaring).

Daḷavānūr-Śatrumalla’s cave-temple (fig. 12; pls. XIII-XVI)

The almost-finished cave-temple at Daḷavānūr, in Gingee Taluk, South Arcot District, is a very interesting early Pallava example. The excavation is on the southern scarp of the huge rock running east-west. Above the excavation, at a height of about 80 ft. from ground-level, is a shelter (natural but for two beds, presumably of Jaina origin, cut into it), formed by an overhanging boulder which is reached by a flight of small steps cut over the eastern slope of the rock. This shelter has lent the names Paṇḍaṭa-malai to the hill and Paṇḍaṭa cave to the cave-temple. Such an association of natural caverns or rock-shelters with beds and purposefully-excavated cave-temples dedicated to one or more of the Hindu gods on the same rock has been explained before (p. 31).

For the excavation of this cave-temple with its façade, there was no need to cut back from the natural surface of the rock till a convenient vertical surface could be reached, for the close and fine-grained rocks in the area have generally an almost vertical natural cleavage. In this particular instance, the eastern end of a sloping hillock, where its south face has a very perpendicular escarpment, was chosen. The excavation and the carving of the details of the façade have, therefore, started almost straight from the natural rock-face with practically very little preparation of the surface. Owing to the presence of many huge free boulders on the top of this hillock, some rising to a height of 30 ft. or more, the spot for the excavation was chosen more towards the eastern end, where the top of the hillock is low and comparatively free from the superincumbent weight of large boulders (pl. XIII A). In fact, the spot of the excavation is the scarp vertically below a length of the top-line of rock lying between the bases of two very large free boulders perched on the hill-top. The idea obviously was to minimize the crushing load on the top, which would otherwise result in damages to the supporting columns after the scooping away of a large...
DALAVANUR
ŚATRUMALLA'S CAVE-TEMPLE

Scale Of
1 2 3 4 5 Feet

Scale Of
0 1 2 3 4 5 Metres

SECTION AB

PLAN

Fig. 12

72
mass of rock from near the base. This is a very good instance to illustrate how carefully the excavators chose the location and design of their cave-temples.

The length of the excavation (pls. XIIB and XIV) from east-west, including the two doāra-pāla-niches at either end, is 32 ft. and the height at which the excavation starts from the ground-level is 3½ ft. Excluding the two niches (6½ ft. high and 4½ ft. wide), which are about 1½ ft. deep from the surface, the length of the façade, which shows two pillars (width of each about 2 ft.) and two pilasters in antis, is about 23 ft. The pillars and pilasters are cut on top and a little behind the edge of the platform which is a moulded plinth or adhishṭhāna, consisting of the upāna, jagati, tripaṭṭa-kumuda, kampa, kaṇṭha, a second kampa and paṭṭikā, the total height being 3½ ft. The adhishṭhāna-line is recessed well behind the general plane of the rock-face, leaving a bit of the original rock in front for the sōpāna, which consists of two lateral flights of four steps, each with a small landing on the top, the space occupied by the whole system being equal to the distance between the two outer edges of the central pillars of the façade. Each rock-cut step of the sōpāna is about 9 in. in length and perhaps the rest of it in front was built up with a facing parapet-slab.

On the tops of the corbels, the architrave or prastara portion is very artistically finished. It consists of a curved kapōta with five well-formed kūḍu-arches with gandharva-faces inside, the outer line of the kapōta almost flush with the general line of the natural scarp, showing that it was carved almost into the original rock-face. The arms of the arches of the kūḍus as well as the shovel-shaped finials (śakti-dvajas) are elaborately carved with scroll-work. Each kūḍu-arch is a miniature nāṣikā formed by two tōranas, the flourishes of the arches being the foliate tails of two outwardly-facing makaras at the base of the horseshoe, one on either side, meeting at the apex below the shovel-finenal. Inside, the creepers of the arch are rows of rosettes, the whole framing a small human head. Over the line of this kapōta are the two plainer mouldings, the aśinga and antari, simulating the members of the terrace and showing the ends of cross-joists.

The two pillars at either end have their front and inner flanks prominently cut out, presenting the aspect of almost full pillars externally though not divided into the ṣadurams and kaṭṭu, thus, unlike the central pillars, having a square section from base to top. They also lack the lotus-medallion ornamentation. The two pillars in the middle are the most ornate. They are differentiated into ṣadurams above and below with an intervening octagonal kaṭṭu. The faces of the ṣadurams, basal and terminal, contain on all the sides deeply-carved lotus-medallions, which consist of circular full-blossomed lotuses with three seriate petals, the two outer expanding and the inner infolding on a central circular torus, the whole design bounded on the outside by a chaplet of beads enclosed between two embossed circles. Unlike other examples, the entire circular motif is not included within a square with floral work at the four corners. Such lotus-medallions are found without exception on all the four faces of the top and bottom ṣadurams. The bottom ṣaduram has a slightly greater height than the top one, this being due to the added height of the base of the pillar.

On the top of the pillars is a slightly wider phalaka projecting on all the four sides with its edges decorated with lotus-petals forming the lower padma part, the upper

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1 In fact, what the excavator feared has almost happened in spite of his very careful choice of the place of excavation. The pillars and pilasters of the façade have cracked along a natural faultline sloping down from the west to the east, still visible as a line on the back of the cave-temple. This crushing strain has further cracked the tops and bottoms of the pillars, the cracks occurring along the lines of weakness in the material of the rock.

2 This has since been altered by the provision of stone steps in front.
portion being a plain plank or phalaka. It is on this plank that the corbels are mounted. The presence of this member would show that the upper śaduram on which it is cut has taken the place of the usual capital-members of the normal pillar coming below the phalaka and padma or pālī. This phalaka is not evident in the case of the two pilasters on either side.

The corbels over the pillars and pilasters are of the plain massive type with curved profile without any taraṅga-ornamentation or median pāṭa. On the front corbel-face of each of the pillars is an elaborately worked-out makara facing inwards with a gaṇa riding and from the mouths of either issues a dense foliage in volutes, again to merge into the mouths of two small addorsed makaras facing out, in the centre of the bay in the place of a lalāṭa-bimba. Between the two upraised proboscies of the central makaras sits another gaṇa, below which, supporting the addorsed heads of the makaras or lalāṭa-bimba, is a pendantive padma-base.

This elaborate but straightened makara-tōrāṇa, spanning the central opening, adds much to the beauty of this picturesquely-situated cave-temple. Thus, in design and effect, the main entrance between the two pillars is a stambha-tōrāṇa: the corbels, because of the makara-carvings on them, would be chitra-potikās or makara-potikās, and the tōrāṇa is a typical makara-tōrāṇa of the Pallava period. This would also indicate that the central opening or bay between the central pillars is of the nature of a tōrāṇa-entrance, a feature not found in any other cave-temple.

On the top of the pōṭikās of the pillars and pilasters and even extending beyond to terminate on the tops of two unfinished quarter pilasters, one at each extremity on the outer side of the dvāra-pāla niche on the western and eastern flanks of the façade, is an uttira. Over the uttira is a vājana- and valabhī-course, the valabhī being a convex moulding without a harṣa- or vyāla-frieze. The kapōṭa is cut on the top of the valabhī as a projecting moulding with a curved outer surface and with its ventral surface not undercut but finished even. Curiously enough, the kapōṭa as well as the valabhī and vājana below it do not extend at either end over the unfinished corbels of the outer pilasters flanking the two dvāra-pāla niches. In fact, the outer arms of the corbels of the main pilasters of the cave-temple entrance, which form the inner boundaries of the dvāra-pāla niches on each side, are not in full form with the angular profile as also the inward projecting corbel-arms of the extreme unfinished pilasters bounding the niches on the outside.

The originally-intended width of the façade is marked by the extent of the kapōṭa between its turning ends. As it is, the kapōṭa does not extend beyond the outermost pilasters flanking the niches. Perhaps, this would indicate that the dvāra-pāla niches were the result of an afterthought. This will be confirmed by the fact that the alīṅgana- and antari-mouldings over the kapōṭa, as also the adhishṭhāna-mouldings at the base, do not reach up to these niches. The disposition of the kūḍus is also slightly irregular, except the central kūḍu-arch, which comes directly over the central line of the makara-tōrāṇa and, as such, is centrally disposed between the two main pillars, the four others being rather irregularly-placed in relation to pillars and pilasters and their corbels below. Each of the kūḍu-arches coming on either side of the central one does not correspond to the centre of the bays of that side but is placed closer to the outer corbel arm of the main pillars. Similarly, the two extreme kūḍu-arches do not come right over the central line of the dvāra-pāla niches but are placed closer to the pilasters of the cave-temple; in fact, they come almost over the outer corbel-arm of the eastern and western pilasters. The five heads of gandharvas, inside the five kūḍu-arches differ in their head-dress and ornamentation.

The two dvāra-pālas flanking the façade (pl. XV) have more or less the same dress and ornamentation. They wear heavy jāṭa-bhāras, hanging like cushions on either side.
of the head, and a turban showing three twisted rolls, one above the other, with circular ornaments attached in front and on the sides. The head-dress of the eastern dvāra-pāla is slightly different from that of the western one, in that the three folds of the turban are not visible and the disposition of the circular ornaments attached to the turban is different. The western dvāra-pāla faces front and stands in tribhanga without any club. His left arm is lifted up in adoration, while the right is in kati. The eastern one is in semi-profile, face turned front, leaning forward with his right leg bent at the knee and left planted straight, his whole weight resting on the top of the club stuck into his right arm-pit. His right arm is hanging loose, while the left is in kati. Both wear vastra-yajñopavītas in the ordinary upavita-fashion and their wrists and arms are adorned by valayas and coiled bracelets. Both of them again wear the vastra up to the knee, thrown into folds and tucked between the legs and secured at the waist by a sash with ends hanging in two tassels. In addition, there is another loose folded cloth wound round the waist.

The façade leads into an oblong maṇḍapa, 21 ft. 3 in. x 16 ft. 6 in., excluding the width of the pillars. Its inner walls are plain. It is on the western wall of this maṇḍapa that the shrine-chamber, with a pillared porch 8½ ft. square projecting into the maṇḍapa, has been cut (pl. XVI). This porch has got two front pillars with a slight taper from base to top, the lower one-third being square (śaduram), the rest octagonal with cross-corbels on the top. Each of the four arms of the corbel is of the plain type with a sharply-curved profile. Corresponding to these are two pilasters on either side of the shrine-entrance. The pilasters are plain with a uniform tetragonal section, and the corbels are of the same type as those over the front pillars of the porch. Over the corbels of the pillars and pilasters are longitudinal and cross-beams cut as if to support of the roof of the porch. Over the beams runs the vājana-course carrying the ceiling inside and externally a projecting curved kapōta. The underside of the kapōta has not been scooped in, but is finished plain. This kapōta is devoid of the kūṭu-arch or any other ornamentation.

The almost-finished ceiling of the main maṇḍapa, which comes over the kapōta-level, of the porch, rests on a vājana-moulding, which runs all round on the top of the pillars and pilasters of the façade on the south and over the walls on the other three sides. The entire porch stands over a rough adhisālāna, about a foot high without any mouldings, and its front is provided with a chandra-silā cut on the floor of the maṇḍapa; both the floors of the porch and maṇḍapa are well-finished. The floor of the main maṇḍapa, however, is cut in two levels the part immediately behind the pillars and pilasters of the façade, running the whole length east-west, being at a lower level than the rest immediately in front of the chandra-silā of the pillared porch and between it and the back wall. Thus, in spite of the absence of an internal parallel row of pillars, there is a demarcation of the main maṇḍapa into an outer mukha- and inner ardha-maṇḍapas, the porch itself forming the third or antarāla-maṇḍapa.

The opening of the shrine-entrance cut into the wall behind the porch measures 5 ft. 6 in. x 2 ft. 9 in. On either side of this opening and between the jamb and the pilaster is a shallow niche, each accommodating a dvāra-pāla of exactly similar pose, with the outer hand in kati and the inner raised in the pose of adoration. The dvāra-pālas, who flank the shrine-entrance, are smaller in size but are better finished than the ones flanking the façade (pls. XV C and D). Both of them wear jāṭa-makuṭas with prominent jāṭa-bhāra on either side of the head below the makuṭa, enormous patra-kundalas, hāras round the neck, yajñopavītas in the upavita-fashion, valayas and bracelets round the wrists and upper arms and udara-bandhas and kati-bandhas, the latter hanging down as full tassels. The details of the kati- and udara-bandhas of the southern dvāra-pāla are finished, whereas those
of the northern one are hardly even picked out. Both of them have their heads slightly tilted towards the shrine-entrance.

The interior of the shrine-chamber measures 8 ft. square. The cylindrical līṅga and its circular pīṭha in the centre are separate pieces and are not hewn out of the rock.

There are three inscriptions, one on the southern face of the western pilaster of the façade next to the upraised arm of the western dvāra-pāla, another on the southern and eastern faces of the lower śaduram of the southern pillar of the shrine-porch inside and a third on the western face of the eastern pilaster. The first is a Sanskrit inscription in Pallava-Grantha and mentions that the cave-temple on the hill was caused to be made by king Narēndra (alias Śatrumalla) and was named Śatrumallēśvarālaya, the abode of the lord (īśa) of Śatrumalla. It reads:

1. Daṇḍ-ānata-narēndreṇa
2. narēndreṇa-aiṣa kāriṭaḥ [i*]
3. Śatrumallēṇa śailī-śmin(smiṇ=)
4. Śatrumallēśvar-ā aye[ā] [ii*]

The second inscription is an exact rendering of the same in Tamil script and verse and, in addition, mentions the name of the person (Śellan Śivāvāsan) who composed the Tamil verse. It reads:

First section
1. Śī[ii*]Tonḍaiyan-tār-
2. vēndaṇ Narēndra-
3. ppōṭtaraṇaṇ Ve-
4. nbēṭṭīn-[ṛṇbh[ā]–
5. I mīga magilndo ka–
6. [ṇdāṇ] śara-mikka-ve–
7. n-jilaiyaṇ Șa–
8. tṛumallēśva–
9. rālayaṇ-eṇr–Ara–
10. nukk=iṭam–āgar=aiṅi [ii*]

Second section
11. Ḥru-ūr [B]ram–
12. nanaṅgalaṇan
13. Śellan Śivāvā–
14. san sōliya–
15. du [ii*]

The third is a later Pallava inscription of Nandivarman, also in Tamil. ¹

Attempts have been made to fix the authorship of the cave by the surname Śatrumalla known to be one of the many surnames of Mahēndravarman I, and on the assumption that Narēndra was also one of the birudas of Mahēndravarman. Hultsch, while editing the inscriptions, stated that Mahendravarman had the title of Śatrumalla and according to the present inscription he had also the biruda Narēndra, which he equates with Mahēndra.

¹ Epigraphia Indica, XII, pp. 225-26.
² South Indian Inscriptions, XII, no. 52.
Narêndra, however, is a title found here for the first time and not anywhere else in the gamut of the birudas of Mahêndra known from the cave-temples or even of Mâmalla. Venkatasubba Aiyar also points out that the Vâyalur inscription gives the epithet Narêndrasimha to Râjasimha, but concludes by saying 'that the simpler and earlier style of the Dâлавâḫūr temple, however, precludes its assignment to the time of this king.' He also states in connection with the Tamil inscription that Narêndrapottaraiyan excavated to the south of Venbêdu a Śiva temple called Āttrumalleśvarâlaya. He further states the following in respect of the palaeography of the inscription: 'It may be noted that the Tamil characters in which this inscription is engraved are not so archaic as to be attributed to the period of Mahêndravarman, but could be assigned to the 9th century a.d. It is, therefore, probable that this Tamil translation in verse of the previous record was composed by a local poet of the 9th century and was got engraved.' The original editor of the inscription, Hultsch, however, has made a more cautious statement by simply saying that the Tamil inscription is less archaic.

Both Hultsch and Venkatasubba Aiyar state that this Tamil inscription is on the same pillar of the cave as the Sanskrit one. It may, however, be stated here that it is not engraved on the same pillar but on another pillar inside, as pointed out by Dubreuil as a correction to the published report;² it is really on the southern pillar of the porch in front of the central shrine inside. Dubreuil in his conclusion attributes this cave to Mahêndravarman from the epithet Āttrumalla, which is found not only here but also in the Vallam and Tiruchirâppalli caves (pp. 63 and 79). He ignores altogether the epithet Narêndra. Strangely enough, he does not state anything by way of comparison of the palaeography of the inscription with that of the third inscription in the temple on the eastern pilaster of the façade and attributed to Nandivarman. If it is of Nandivarman II, which it possibly is, it will be of circa 750. A careful note of the respective positions of the two Tamil inscriptions in the light of other factors would have been quite useful. Taking into consideration some of the advanced and specialized features of this cave, particularly, the ornate makara-torana formed by the central pillars of the façade and their corbels, the kûdu-arches of the well-formed kapôta of the façade (neither of them seen in other Mahêndra caves) and the provision of a porch inside the manda in front of the shrine-cell, which closely approximates the plan of the much elaborate Mahishamardini cave at Mahâbalipuram (p. 151), one is led to think that this cave-temple was probably completed much later than the large and elaborate upper cave at Tiruchirâppalli (p. 89) with large sculptures, excavated by Mahêndra late in his reign, when his actual power extended to the Chôla country, perhaps to mark the place as the last outpost of his kingdom.

The first Tamil inscription is a longer poetical rendering of the Sanskrit verse, and normally it will be reasonable to consider the two as coeval and complementary to each other. Palaeography, though often helpful in dating, has its limitations, and its application in the relative dating of undated inscriptions in the same region within a century or so is sometimes apt to mislead.³ There are also very few lithic Tamil records of this period for palaeographic comparison. Further, there is no other known instance of the Tamil version or translation of an earlier Sanskrit inscription being made after a lapse of about one or two centuries, though the occurrence of contemporary bilingual inscriptions mentioning the

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¹ South Indian Inscriptions XII, no. 10.
² Ibid., no. 11.
³ Pallava Antiquities, pp. 30-31.
⁴ For instance, see Epigraphia Indica, XXVII, p. 8, where it is observed that 'in the matter of assigning dates to records merely on grounds of palaeography, the approximation has been often too wide off the mark'. Instances are also quoted.
same gift is common. In this particular case, there could have been ordinarily no need for such a very late Tamil version of the foundation-inscription, considering the fact that in all the other cave-temples excavated by Mahendra his foundation-inscriptions are in Sanskrit, without any simultaneous or later Tamil rendering, including the first inscription at Manjgappatru of Mahendra, recording his first sensational achievement. In the Vallam cave, (pp. 63-64), however, the foundation-inscription is in Tamil but it is a cave-temple not excavated by Mahendra himself, but by a son of his vassal in his reign. The Sanskrit verse is engraved at the most prominent place on the front or southern face of the western pilaster of the cave-façade as in other cases, e.g. Mançagappatru, MahendraVâdi, Vallam and Sîyamañgalam. It could not be engraved on one of the central pillars as in some of the above cases, since these pillars are fully decorated. The Tamil version is engraved on the lower śadu ram of the southern pillar of the porch in front of the sanctum inside the cave-temple, again another prominent place, very near to and immediately inside the location of the Sanskrit version. The location of the third later Pallava inscription of Nandivarman on the lower western face of the eastern pilaster of the façade is not as prominent: perhaps the engraver of the time of Nandivarman chose this place purposely away from the two primary inscriptions and since it was blank. Further, the Tamil version is engraved on a part which could have been finished last, and, as such, it could have been engraved only after the final completion of the work in accordance with the intended plan and not a long time after the event. Thus, if this is conceded and if on palaeographic grounds the Tamil version was to be really of the ninth century, the duration of the work should have extended over a couple of centuries, which is not warranted by any other consideration. The Sanskrit inscription of the seventh century, which is engraved on the façade for the sake of prominence, could also have been engraved only on the completion of the work and not as soon as the façade was completed, with the rest of the work still incomplete. No instance of such inscription commemorating an incomplete work is known. As has been stated earlier, this cave-temple shows more advanced characters than the Tiruchirappalli upper cave-temple (Lalitãkura Pallavaśvaragriham, pp. 79-89) which it resembles in having the shrine-cell excavated on the lateral wall of the manḍapa. This feature is unusual, since all the other cave-temples of Mahendra with his inscription have the shrine-cell or cells on the back wall of the manḍapa, nor is this usual in the Mahendra and Mâmalla cave-temples of subsequent periods in Tonçai- manḍalams. It is, however, common among the cave-temples of the Muttaraiyars and Pândyas in the Chõla- and Pândi-manḍalams.

The titles Satrumalla and Narendra do not occur simultaneously among the many known birudas of either Mahendravarman I or Narasimhavarman II Râjasîmha. It is, however, not unusual for two or more Pallava kings to have the same title. It is perhaps possible that the two titles were borne by Mâmalla himself, whose other titles are known from the few labels on the lower storeys of the Dharmarâja-ratha at Mahâbalipuram. That the Dalavânu cave-temple should have been earlier than the time of Paramesvara- varman is indicated by the absence of a bas-relief of the principal deity on the back wall of the shrine. All these probably indicate that this cave-temple took a longer time for its final completion, perhaps within a century and the Tamil inscription was added when the memory was fresh.

1 An instance of the kind is the two inscriptions, one in Tamil (Vattelutu) on the pillar of the façade of the Tirupparaṅkuṟṟam cave-temple, the Sanskrit version of which, mentioning the same fact of the excavation of a Durgâ shrine, is engraved on the lintel of the shrine behind the rock-cut manḍapa. Annual Report on South Indian Epigraphy, 1908, no. 37; Indian Antiquary, XII, p. 57 and Annual Report on Indian Epigraphy, 1951-52, p. 143.
THE CAVE-TEMPLES

The cave-temple is treated here earlier among the Mahendra group since it is situated in Tondai-mandalam and lacks the sculptural content of the Tiruchirapalli and Shyama-angalam cave-temples.

Tiruchirapalli: Lalitankura’s cave-temple (upper) (fig. 13; pls. XVII-XX)

There are two rock-cut cave-temples at Tiruchirapalli, in the District of the same name, one near the base and the other higher up on the Uchchi-p-pillaiyar-malai (‘hill with Ganesh temple on top”), also known as the Tayananaswami (Matribhutesvara) hill in the heart of the city.

The upper cave-temple excavated on a vertical rising scarp at the base of the top boulder on the southern face about more than half way up the rock, 200 ft. above ground-level, is definitely attributable to Mahendra Varman I. The inscription on the front face of the beam coming over the western pair of the inner row of pillars, a verse in Sanskrit, calls it Lalitankura-Pallaveshvara-grhaham, made by the king Lalitankura. It reads:—

1 Iti jagati vidita-namnā lahitam Lalitankurēṇa [Pallavapatimā] [Ι*]
2 kriṭinā kāritam —ētal = Lalū(ī) tānkura-pallavēśvara-grhah-ma[hitam] [II*]

The other birudas of Mahendravarman, beginning with Mahendravikrama, are found inscribed on the eastern pilaster of the front row and at various places on the pillars and pilasters and corbels of the façade as well as the inner row. These, like the string of his similar birudas at Pallavaram, include the titles associated with the name and foundation of his other cave-temples such as Saṅkīrṇajāti, Acaṇbājana, Chittirakaraṇupuli, Satyasandhha, Lalitankura, Lakshīya, Guṇabhara, Mattavilāsa, Mahichēlthakkari, etc.

There are two other longer inscriptions in Sanskrit verse, one on either side of the Gāṇḍhara panel, which also confirm that Mahendra, denoted by his surnames, Satyasandha, Gunabhara, Satrumalla and Purushottama, made this temple of Śiva.

It is interesting to note that this cave-temple, like some of the other ones of Mahendra, is located in close proximity to and in association with an important Jaina resort, in this case, as in others, a natural cavern. This cavern is formed by an overhanging boulder on the top of the hill right above the cave-temple visible as a wide gap from the northern side of the rock extending round the western side and as a crevice to the southern side right above the rock-cut cave-temple. It contains beds and Brāhma and later inscriptions of fifth and sixth centuries A.D., and is unmistakably of Jaina origin. One of the earlier inscriptions in the cavern mentions the word chirā, denoting that the ancient name of the place was Chirāppalli, the suffix palli emphasizing its Jaina association. The full name Siramalai (‘the hill of Sirā’) occurs in an eleventh-century Tamil verse inscribed on the back wall of the mandapa of the cave-temple.

1 South Indian Inscriptions, XII, nos. 8 and 9; Annual Report on South Indian Epigraphy, 1904, no. 411 and 411-A.
2 South Indian Inscriptions, I, nos. 33 and 34; Annual Report on South Indian Epigraphy, 1888, nos. 63 and 64.
3 The other name Sirrambar of Uraiyuṟkaram (division) is found in the inscriptions. The cave-temple is called in a Kājarāja Chōla inscription on the second pillar of the façade from the east as Tirukkaṟṟṟḷi—the holy stone (cave) temple at Tiruchirapalli. The Tvarāram also refers to this place as Chirā or Sirāppalli. Both the saints, Appar (Tvāram, V-83, vv. 6063-71) and Sambhandar (Tvāram, I-98, 1058-68), have sung on this place but neither refers specifically to this cave-temple which Mahendra celebrates in his inscriptions; they refer only to a (structural) temple on the hill, on the smaller rock in front on which the present Tayananasvāmi or Matribhūtesvara temple is built.
THE CAVE-TEMPLES

Since the rock-face at this point is an almost vertical scarp, the cutting-in of its face preparatory to the execution of the details of the façade, has been uniform all round to a depth of about 3 ft. This cutting-in has afforded a rough projecting cornice on the top in front of the façade, devoid of any form or ornamentation such as the curved kāpoṭa, kāḍu-arches etc., and a platform in front below reached by a rock-cut sōpāna of three steps flanked by a makkara-yāli parapet. The extra basal bulge at about the middle portion has been utilized for the sōpāna, while on either side of the sōpāna the rock has been cut back to form an adhishṭhāna with its paṭṭikā forming the narrow platform in front of the façade. Of this adhishṭhāna, the jagati-moulding alone has been completed. The other mouldings above it have not been cut out, but the rock has been recessed back and dressed uniformly with a chamfer towards the top. Further down in the original condition, there were perhaps built-up steps in the place of the modern landing and flight of steps. Of the vertical surfaces of the two wings of the cutting on either side of the façade, the eastern one contains a Grantha and Tamil inscription of the early Pāṇḍya king Māran Śādaiyaṇ.¹

The façade consists of four pillars and two pilasters with five ankāṇas or openings in between (pl. XVII). While the four pillars are differentiated into sāduras at the top and bottom with an intervening octagonal kāṭṭu, the two pilasters in antis are quadrangular throughout. Even in the case of the pillars, the kāṭṭu is proportionately of greater height than those of the sāduras above and below—a characteristic of the later pillars. The width of the sāduras also is less than the usual width of the pillars of the other Mahēndra-varman cave-temples (again a feature of post-Mahēndra cave-temples), and both the top and the bottom sāduras have heights greater than their sides, the sides being equal, so that the plan is square. The lower sāduras has a greater height than the upper one, the extra height making up for the base at the bottom. The slender pillars thus appear graceful since they are taller than in other Mahēndra cave-temples.

The lower sāduras of all the four main pillars are adorned by lotus-medallions on all the four sides (pl. XVIII A). These lotus-medallions are not inscribed inside a square as in some other examples. They are essentially full-blossomed lotuses with three seriate petals, the two alternating outer whorls spread out, the innermost row of petals introvert round the central torus. The lotus is delimited externally by two concentric circular lines with a row of beads in between. It is in the upper sāduras that we find an important difference between this cave-temple in the heart of the Chōla country and the others in Tōṇḍaiamandalam. They are not all lotus-medallions of uniform pattern. They are, on the other hand, circular medallions of various types. Those on the four sides of the easternmost pillar are of identical design, viz., radiating flourishes of scroll-foliage with a circular centre delimited externally by two concentric circles with an intervening row of beads (pl. XVIII B). That on the second pillar from the east, also a circular medallion, is identical on all the four sides and contains inside a hanisa with its plumage merging into the scroll-work of the same pattern and similar plumage issuing from its beak and filling up the portion of the circle in front of it (pl. XVIII C). These medallions are likewise bounded by two concentric circles with a row of beads in between. The third pillar from the east has on its four sides a different pattern, the motif in the centre being a gaja-makara or mātāṅga-nakra with plumed tail spreading round in the circle and foliage issuing from the mouth to fill up the space inside the circle in front of it (pl. XVIII D). The makkara-design

¹ Annual Report of the Archaeological Survey of India, 1903-04, p. 275. It is to be mentioned here that this part of the Chōla country did not remain for long under the Pallavas, after Mahēndra-varman, but came under the Pāṇḍyas or remained under the independent Muttaraiyars till Pallava power extended over it again a century later in later Pallava times.
on the third pillar from the east is comparable with the one which is the principal motif found in the top saduram of the pillar of the façade of the Tirumalāpuram Pandyā cave-temple in the interior of the Pandyā country, which definitely cannot be of Pallava origin. The westernmost pillar has on its four sides of the top saduram a pattern of medallion unlike the other three. Here again, inscribed inside the double circle, with a row of beads in between, is a convolute scroll-design without a circular central torus as in the easternmost pillar (pl. XVIII E). The convolution begins right from the centre as four interwoven coils and expands peripherally into four subsidiary convolutions.

The pōtkas on the top of the pillars and pilasters are broad and massive, their width being equal to the width of the pillar, their length being about thrice the width. The height of the corbel is, as usual, about half the height of the top saduram. The pōtkas are of the tarānga-type with the usual massive rolls, eight in number, and with a median paṭīa. The paṭīa which occupies the central third of the width of the corbel has a bold kodikkarukku relief or creeper ornamentation (paṭra-latē) bordered by a pair of lines one on either side and again by a short string connecting the laterals at the extremity where it meets the lower surface of the uttīra. This design is almost identical with the painted design over the paṭīas in some of the cave-temples. The corbels are mounted directly on the top of the pillars and pilasters without an intervening phalaka of greater width as found in some Mahendra cave-temples in Tondai-mandalam. On the top of the corbels is cut the uttīra of about the same height as the corbels themselves, and above it runs a vajana-course visible both externally and internally. The width of the two extreme pilasters is greater than the width of the intervening pillars as also the width of the corbels on top of them, the extra width, seen only on the external side, being equal to the projection and forming the lateral continuation of the vajana on the top. The internal faces of these corbels are flush with the vertical side of the pilasters, though there is a vajana on the top.

Behind the façade is a large oblong mandapa. About 2½ ft. in front of the back (northern) wall of this mandapa has been cut a second row of pillars and pilasters symmetrical with those of the façade in front. The pilasters here, unlike their counterparts on the façade, have the same width as the pillars of their own line and are equal to the width of the corbels on the top. The pilasters also are tetragonal from the base to the top, while the pillars, like those on the façade, are differentiated into sadurams at the base and the apex and kaṭṭu in between, the heights and other dimensions of the sadurams and the kaṭṭu being also equal to those of the façade members. Most of the faces of the lower sadurams of these pillars have been damaged, particularly, the lateral and frontal faces, but their hind faces are comparatively less so.

These less-damaged faces contain almost complete lotus-medallions. That the same designs were carved on the other damaged faces is evident from still-extant fragments. These lotus-medallions adorning all the four faces of the lower sadurams are identical with those found on the lower sadurams of the façade and likewise do not differ from each other. It is again on the top sadurams of these pillars that we find variations in design, not only between pillar and pillar of this row, but also between members of this row and those of the façade. The front and lateral faces of the top saduram of the easternmost pillar contain each a circular medallion bound externally by two concentric circles with a row of beads in between. Inside each circle is the figure of a flying kinnari, the lower portion below the hip expanding all round into volutes—floral and foliar (pl. XVIII F). The inner (north) face of this pillar is blank. The inner face of the top saduram of the second

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pillar is likewise blank, while the front and the two lateral faces each contain the design of a tusked elephant with the hind portions of its body spreading out into leafy and floral volutes all round. The third pillar from the east has medallions carved on all the four faces of its top śādūram, the central motif here being a haṅsa with its plumage spreading out into volutes and similar leafy and floral volutes issuing from its beak to fill the space in front, the whole inscribed, as in all the other cases, inside a double circle with a row of beads. This pattern resembles that of the second pillar from the north of the front row. The westernmost pillar is peculiar in that the four faces of its top śādūram do not contain the same motif; its southern and eastern faces have the kinnara-motif with volutes all round as in the first pillar of the row, while the western face contains a different pattern of floral medallion, which essentially consists of a series of volutes and creepers round a central group of two concentric circles, the innermost representing a torus, the outer circle enclosing a row of beads round the central torus. The inner or the northern face has a similar but indistinctly-carved design. It is on the front and lateral faces of these pillars that we can still see fragments of the thin original plaster with remnants of paintings in bright colours, red and yellow. These are indications of the once-painted nature of the cave, particularly the ornamental designs, on the face of the pillars. While the taraṅga mouldings and the central pātra-lati of the patta of the corbels were also likewise painted (there are fragments of painted plaster in situ), the front and hind faces of these corbels above the śādūrams could not have been painted, since, particularly, the front faces contain the contemporary Pallava-Grantha inscriptions of the birudas and the hind ones are left blank and comparatively rough. This must have been the case also of the śādūrams and corbels of the pillars of the façade. Or, in the alternative, the stucco and painting must have been of later date applied over the inscribed parts also, as has been found in the Kailasanātha temple at Kāṇṭhīpuram. The corbels on top of the pillars and pilasters resemble those of the façade and the pātra-lati design on the median patta is also the same. One feature, which is only faintly noticeable in the case of the corbels of the façade, which are all broken at the edges, but is distinctly visible in the case of the inner corbels is that the middle member of the series of rolls occupying the lower angle of the corbel is larger than the rest and indicates at either end a reversal of the moulding by a volute line, as is often seen in the contemporary and earlier taraṅga-corbels of the Chāḷukyas at Bādāmi and Aihole. This is a feature again found in many of the later Pallava and early Chōḷa structural temples in the Chōḷa country.

Over the corbels runs a beam and above it a vājana. The vājana is visible on either side on top of the corbels, and behind this row of pillars and pilasters this projecting vājana runs round as a continuous moulding over the top of the blank side walls and the back wall of the maṇḍapa. But under the ceiling between the inner row of pillars and pilasters and those of the outer row of the façade, the vājana terminates at either end and does not extend over the side walls of the maṇḍapa. Thus, the division of the maṇḍapas into a larger outer hall and a narrow vestibule behind the inner row of pillars and pilasters is also indicated by the vājana-courses of the two ceilings. The ceiling on the top of this part of the maṇḍapa as well as the narrow strip behind the inner row have been well finished and show traces of old plaster, particularly at the edges, with fragments of paintings here and there—indicating again that the ceiling also contained paintings, perhaps the usual canopy-design.

1 Of these the makara-fish motif is common in the Pāṇḍya country (fish being the emblem of the Pāṇḍyas). Similar medallions are found in the cave-temple at Tirumalāpuram in the southern part of the Pāṇḍya country. The elephant is often used as a symbol by the Muttaraiyars, and Tiruchirāppalli was under the Muttaraiyars during the period and adjoined the Pāṇḍya country.
Cut on the eastern wall of the mandapa is a shrine-front consisting of a central opening with a rock-cut sōpāna in front and two dvāra-pāla-niches, one on either side, all mounted on a moulded adhisṭhāna (pl. XIX). The adhisṭhāna cut on either side of the sōpāna consists of a jagati, a triṣṭa-kumuda, recessed kaṇṭha with two kampa-courses, one above and one below, and a projecting paṭṭikā on top. The sōpāna has three rock-cut steps with two curved parapets, which are plain (not of the type with proboscis issuing from vyāla- or makara-heads) and dipping almost vertically down without flanking the lowermost step, which, in its original unbroken condition was a chandra-silā, mounted on an oblong plinth indicating the level of the upāna. The two parapets are thus only slight projections in front of the mouldings of the adhisṭhāna. Mounted on the top of the adhisṭhāna are four equally-spaced pilasters, the shrine-entrance being cut in the space between the two central pilasters, while the dvāra-pāla of each side fills the intercolumnar space between the extreme pilaster and the inner pilaster forming the jamb of the entrance. The two central pilasters are more completely finished than the two extreme ones, the lower portions of the shafts of which merge with the thighs and apparel of the adjacent dvāra-pālas. The central pilasters show all the parts of a conventional pillar, viz., a square base, a tetragonal shaft with a raised floral band or madhya-bandha about the middle of its height and again a padma-bandha with malāsthāna on top of the shaft. The padma-bandha, as in the case of fully worked-out pillars at Mahābalipuram, consists of a double row of lotus-petals, the upper row ardha and the lower adhi-mukha, and below these is a broader band of patra-latā, while still below are looped muktasaras with tassels in between. All these are cut in fairly bold relief. Over the padma-bandha are cut the well-formed kalaśa, tadi, kaṇṭha and kumbha with a vīra-kaṇṭha on top. There is no phalaka or padma on top of the kumbha. The corbel-brackets seen in their profile are of the taraṅga type with the central roll larger than the rest and marked externally by an opposed volute line. Over the corbels of the four pilasters runs a thin beam with a vājana and a still more projecting valabhi, which, though not rounded off into a convex curve, still retains an angular shape. Over the valabhi is cut a well-projected kapōta, its well-scooped underside having a prominent concavity. Externally too, its convex flexure is well-marked and the brim (or eaves-line) has been distinctly cut out. On the front face of the kapōta are three symmetrically-placed kūda-arches, one right above the shrine-entrance and one each on the middle of either side, over the dvāra-pāla-niche. The kūdas are arched with two projections at the bottom, which are faint makara-heads, their tails coalescing into the arch. The finials on the top are truncated, only their lower portions being visible, their upper portions merging into the ceiling of the mandapa. At either extreme of the kapōta, where it meets the side of the corbel placed over the main eastern pilasters of the outer and inner rows of the mandapa is shown the scroll-work of the kōṇa-patā. It is over the ends of this kapōta that the vājana running over the main pillars of the front and inner rows of the mandapa terminate. This kapōta as well as the vājana, like the corbel and the capital of the pilasters, show traces of painted plaster.

The two dvāra-pālas on either side of the entrance are identical. Both are in semi-profile, their bodies turned towards the shrine-entrance and faces half-turned to the front, and are two-armed, standing with one leg bent and raised up and the other planted straight on the ground, thus resulting in a triḥaṅga pose. Both of them rest the palms of their outer arms on the top of the massive club with the inner arm thrown over the palm and hanging down, so that the palm of one hand placed on top of the club goes under the arm-pit of the other. In each case the club has a conical spike at the massive end and a handle of narrow width on top and is entwined by a serpent. The dvāra-pālas wear yaṅnopavītas in the normal fashion, heavy patra-kundalas in the ears, anklets, hānas round their necks and jatā-bhairas surmounted by a jatā-makūṭa on their heads. They do not have any horn-like appendage as are found in some of the other caves, but they have the usual fierce look.
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The shrine-cell itself, cut into the rock behind the entrance between the dvāra-pālas, is almost a cube, about 9 ft. in length and width and slightly less in height. All its walls and its ceiling are evenly finished. On the top of the wall runs a projecting vajana-course with the ceiling cut above it. The floor, too, is well-finished but, as usual in all cave-temples, without an original water-outlet. Right in the centre of the floor is cut a socket, 2 ft. square and about 2½ ft. deep and to the north of it, between it and the wall of that side is a shallower oblong pit 2 ft. × 1 ft. and about 9 in. deep cut longitudinally. While the central pit could have accommodated the representation of Śiva, as Mahėndravarman mentions in his inscription, the pit to its north might have contained a bas-relief of Pārvatī mentioned in the same inscription; perhaps she was shown as facing the central deity (as if worshipping it from its north side, which is the conventional position for a dēvi or for one performing archana). The inscription does not indicate that Mahēndra installed a statue of himself, as would be clear from the discussion of the inscriptions (pp. 86-88).

On the western wall of the mandapa, right opposite the shrine-front, and occupying, like it, the entire space between the two western pilasters of the outer and inner row of the mandapa is a large bas-relief panel (pl. XX). The adhishtāna of this panel is peculiar in that it has a vedikā-pattern with circular lotus-decoration. It has, below, a projecting khura of small height and a recessed portion of a greater height, again with a projecting prati-course on top. While the lowermost moulding is plain, the intervening recessed portion, which is broader, is a trellis- or rail-pattern showing a series of uprights connected by three continuous cross-beams, one at the bottom, another on the top and the third running right across the middle. While the lowermost cross-beam is plain, the upper one is decorated with a series of loops of garlands with hanging tassels in between. All the uprights as well as the central cross-beams are adorned by conventional circular lotus-designs. The projecting prati on the top shows a padma-moulding, a row of erect lotus-petals and two lines with a row of beads in between forming the top-decoration. At either extreme of this railing-like adhishtāna are two more prominently-projecting pilaster-strips, perhaps indicating the main posts, with patra-lata design on their front faces. The bas-relief on the top of this is a beautiful composition of Śiva as Gaṅgādhaśa with attendant figures on the sides and top. Śiva here is standing with his left leg planted firm on the ground, his right foot raised and held up in that position by the head and left arm of a crouching gana (Kumbhodara) below. The right hand of the squatting gana holds a serpent. Śiva himself is four-armed and wears an elaborate jaṭā-makuṭa. The upper right arm holds out one of his tresses into which Gaṅgā is descending. Gaṅgā is shown on the top as a small female figure with both her hands in aśājali and the lower portions of her body below the hip merging into a cloud line. The lower right arm of Śiva holds a serpent by its tail, the serpent itself hanging down with its expanded hood raised up, facing Śiva's bent right knee. The upper left holds an akshamālā, while the lower left is in kaṭi. The vastra-jayjñā-pavita of Śiva is worn in the nivīla-fashion going outside both his right arms. He wears coiled valayas round his wrist and elaborate kāyūras above his elbows, makara-kundalas in both the ears dangling from the tips of the large extended lobes and resting on his shoulders. The jaṭā-makuṭa is decorated on the front and is held in position by a coronet with three ornamental finials, one in front and the two at the sides, while the rest of the jaṭā is coiled up on the top. On the top of the right side of the jaṭā is the characteristic moon, while at the bottom of the left side, just over the left ear and placed on the band over his forehead, is the skull. Behind the head is shown a śrīśaṭaka. Śiva wears a broad necklace round his neck and an udara-bandha around his belly. The drapery of

1 The choice of this form of Śiva harmonizes with the idea of nadi-priya, by which term Śiva is referred to in the second line of the inscription no. 33 (p. 87).
his vastra below the hip is shown very well by the folded lines reaching up to both the ankles with the central fan-like pleat of the kachcha hanging between the legs. Round his waist, he wears a kati-bandha, and another uttarlya hangs loose in a loop in front and has tassels on either side. Above the rosary of the left upper arm of Siva and corresponding to the position of Gangā on top of the panel on the other side is a figure of a crouching animal not easily identifiable. It has no clear hump to mark it as a bull (taking the place as a vishabha-dhvaśa).

On either side on the top are two flying vidyādharas with jaṭā-makuṭas, makara-kundalas and nīvīla-yajñōpavītās more or less resembling the main figure of Siva himself in apparel and decoration. Below, kneeling on either side of Siva, are two identical figures also wearing heavy jaṭā-makuṭas, without kundalas in the ear-lobes and the other elaborate ornaments found on the main figure and the vidyādharas. Their inner arms are raised in adoration while their outer ones are placed on the respective thighs in kati. While the southern figure wears the four strands of a sūtra-yajñōpavīta, the northern one wears a vastra-yajñōpavīta. Their jaṭā-makuṭas too are slightly different from those of the Siva and the vidyādharas.

Behind these two kneeling figures and half-emerging from the corners are two more identical figures of what appear to be adoring rishis, judging from their huge jaṭās and bearded faces. Their inner hands are also raised in adoration; while the outer hand of the southern figure shows an indistinct mudrā, the corresponding figure on the north holds something like an offering.

This bas-relief is one of the finest specimens of early Pallava sculpture and is the forerunner of the large bas-reliefs at Mamallapuram, especially the great panel depicting Arjuna’s Penance, where the standing form of Siva is almost identical in line, pose and ornament with the Gangādhara here. Such a Gangādhara is again reproduced in the Advarāha cave-temple of Paramēśvaravarman but without the attendant figures (p. 172).

A close study of the two verse-inscriptions on the pilasters adjoining the Gangādhara panel would show that both are parts of the same composition, commencing on the northern pilaster and continued on the southern pilaster, though they have been numbered in the reverse order as 34 and 33 in the epigraphical collection. They reveal a continuity of purport, as will be seen in the sequel.

Inscription 34

1 Śail-enāra-mūrddhaṇi śīlā-bhavanē vichitrē
2 śailēm = tanum Günabharō nripatir = mdhyāya [1*]
3 Sthōnuḥ vyadhā[tta] Vi [dhē] r = ēsha yathārtha saṁjñēnāṁ
4 sthāpyuh svayaḥ = cha saha teṇa jāgatsu jātāḥ [11*]
5 Grihah = akṣīra Śatrumalī giriṇḍra-kanyā-
6 patēr = ggirāv-asmin [1*] giriśaya giriśa-
7 [saḥ] jām = anvarthikartum = arthāpatiḥ [11*]
8 Vibhutīn = Chōlānāṁ katham = aham = ācikṣē-
9 ya vipulāṁ nadiṁ vā Kāśirīm = avani-bhavan-āwa-
10 sthita iti [1*] Harēn = oktah prītyā vibhur = adīśa-
11 = abhranāhām = idam = Maṇu-prā [khyō ṛājye] ga (ghi) ri-bhavana-
12 m = asmai Günabharah [11*] Nirmmāpiā [m = iti mudā]

1 Longhurst calls it a deer, Pallava Architecture pt. I, p. 15. The lower part of its face is broken.
THE CAVE-TEMPLES

13. Purushottamana śailiṁ Harasya tanum = aprati-
14. māṁ-anēna [1*] krīvā Śivaṁ śirasi dhārayat = ūma-
15. sansthām = uchchhatvā śirastvāṁ = acha [lasya] krītāṁ krit-ā-
16. rītham [4]

INSCRIPTION

1. Kāvīrīn = nayan-ābhirāme-salilām = ārā-
2. ma-malā-ḥarām dever vikshya nādi-priyah
3. priya = [gu] nām = apy = ēsha rājvē = iti [1*] sāsāṁ-
4. kā Giriṅkayanā piṭrī-kumāṁ hitvē ēka manyē gi-
5. [rāu] nityan = tishṭhate Pallavasya dayitāṁ = ētāṁ bru-
6. vānā nadim [1*] Guṇabhara-nāmanī rājānaṁ = anēna li-
7. ngēna lingini jānām [1*] prathatān = chārīya lōkē vi-
8. paksha-vrittē paśvārītam [2*] Chōlo-vīshayasā śailō-
9. maulīr = iv = ēyāni maha-maṇi = iv = ēyā [1*] Hara-grīham = ēta-
10. j = jyotis = lādīyam = iva Śaṁkaraṁ jyotī iva [3*] Śilā-[kha]rē-
11. na jānītā Satyasandhasya bhautik [1*] mūrtīṁ kīrttina-
12. yī ch = ēyā kuṭā iān = ēvai śāsātī [4*] Nīshkṛī [sky] chalā [sā]-
13. madhāyī [Guṇabhara]ē bhaktiṁ * * *

The first verse of no. 34 straightaway states the fact of the excavation of the cave-temple on the top of the hill and its creation by Guṇabhara (Mahēndra). The temple is called śilā-bhavana (‘the wonderful stone house’) and the installed object is referred to as śailītanu (stone body or form), which seems to suggest a stone image or śakala linga and not perhaps a symbol or a nīshkēla linga. The term sthānu (also referring to Śiva) seems to be used only for the sake of the pun in the statement that the king made sthānu (Śiva) true to its meaning (stationary).

The next verse, stating that Śatrūmla (Mahēndra) made this hill-abode for the husband of the daughter of the King of Mountains (Pārvati) and thereby made the term Giriśa true to its significance, would imply that a form of Pārvati also was installed (as is indeed suggested in the subsequent verses).

The third verse purports to explain the circumstances and the manner of the choice of this hill and the place where the cave-temple was to be excavated on it. The dhyāni of this verse is that Mahēndra chose this hill and excavated the temple on the top in answer to a query from Śiva, who, coming to know of the king’s intention, is supposed to have enquired: ‘How could I, standing in a temple on earth (the ground) view the might of the Chōlas or the beauties of the Kāvīrī (river)?’ and in response to it Guṇabhara (Mahēndra) made and assigned to Him the temple on the top of the hill which touches the clouds, so that Śiva could have the best view of the famous river and the fertile country of the great Chōlas.

The next verse purports to describe the benefit that the hill called Śirāmalai derived as a result, viz., by having the matchless figure of Śiva (Harasya tanu) on its head, placed there by Purushottama (Mahēndra), the noble hill had its greatness enhanced and its own name Śirā (Śirāmalai was its traditional Tamil name) made significant or meaningful.'

This imagery is continued in the verses on the other pilaster (copied as a separate inscription, no. 33) as a natural sequel, composed as if to explain the reasons for the simultaneous installation of Pārvatī by his side. It implies that the installation of Pārvatī was necessitated by the very act of installing Śiva on the top of a hill with the beautiful Kāverī in full view. The poet's conjecture (chamatkāra) is that the Daughter of the Mountain (Pārvatī) left her father's home (Himałaya) and stayed permanently by the side of Śiva here, being suspicious that the god, Nadi-priya that he was (the allusion is to his espousing Gaṅgā), having perceived Kavirī, who was pleasing to the eyes, bedecked and possessing lovely qualities, might fall in love with her (also), and therefore, in order to dàn into his ears constantly that she (Kavirī) was (already) the beloved of the Pallava king. (The alternative meanings of Kavirī and Pallava, respectively 'courtesan' and 'libertine', suggest a double entendre). The Gaṅgādhara panel between the inscribed pilasters showing Śiva receiving Gaṅgā on his locks, on the wall opposite the shrine, becomes significant in this context.

In the light of the above, while the implication is that the sakala or anthropomorphic forms (tanu) of Śiva and Pārvatī were installed in the shrine, the words līṅgēṇa līṅgini jñānam of the next verse may not perhaps indicate a līṅga or the symbolic form of Śiva as has been taken by some. Līṅga also means the image of a god or an idol (sakala). If it was a nīshkāla līṅga, its description as sātī tanu (stone form or body) should also mean a symbol and not a bodily form and particularly the adjective sātī ('of stone') would indicate a stone form only. But the terms tanu, Harasya tanu, etc., are clearly used in the other verses. Hultzsch, aware of this apparent contradiction, says: 'The whole verse has a double entendre. It contains allusions to Indian logic (Tarkaśāstra), in which līṅgin means the subject of a proposition, līṅga the predicate of a proposition and vīpaksha an instance on the opposite side', suggesting the possibility of alternate meanings to the term līṅga. The contemporary Saiva saints do not mention a stone līṅga in any of their hymns and we have not also any rock-cut līṅga in any of the Pallava cave-temples, particularly of the time of Mahēndra. The term līṅga therefore seems to refer to the same as sātī tanu. In the context of the preceding verses līṅga would denote only the entire work (excavation of the cave-temple and the installation therein) of the līṅgin viz. king Guṇabhara. The term vīpaksha vṛtta would indicate faith other than to which the above work pertained.

In the next verse, the poet says that the temple was the crest-jewel, while the hill (again an allusion to its name) on which it was excavated formed the crest (śīra) of the Chōla country, and more than that the lustre or brilliance of this crest-jewel was Śāṅkara (the god installed). Here by implication, perhaps, the king is likened to the Chōla country, the hill (śīra) the king's head, the temple the crest-jewel on his diadem and its lustre (jyoti) Śāṅkara.

The following verse describes the merit of this act of the king in creating this temple. Hultzsch translates it as follows: 'By the stone-chisel a material body of Satyasandha (Mahēndra) was executed, and by the same an eternal body of his fame was produced'. This earthly abode of Satyasandha created by cutting into stone (śilākareṇa) as well as his fame have been thus made eternal.

The extant portion of the last fragmentary verse not translated by Hultzsch refers to the digging out of the cave-temple (nīshkhṛishyachālā) and Guṇabhara's devotion.

1 Sanskrit-English Dictionary, Monier-Williams (1956), p. 901; Apte (1954), p. 1336. s. v. Līṅgam; cf. Rāmāyaṇa (Sundara Kāṇḍa; 35v. 3) where Sītā to be reassured asks Hanūmān to describe the līṅgas (description, complexion, stance, features etc.) of Rāma and Laksmana (yāni Rāmasya līṅgām....) and Hanūmān uses the term chintha in the sense of distinguishing features.
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It is clear that Mahendra excavated his first cave-temple at Maṇḍagappathu, and the Tiruchirappalli cave-temple was only one of the latest of his excavations, and he dedicated the first one to the Trimūrti and not to Śiva alone as would be expected of an ardent Śaiva, and that too, a zealous new convert from another faith. The king, who is said to have returned from the path of 'hostile conduct' to Śaivism, would not have dedicated his early excavations to Trimūrti, or subsequently to Viṣṇu, as he did at Mahendraśāhī. Perhaps it would be more correct to assume that he was a tolerant follower of the Vaidika-mārga (Brahmanical religion) and under the influence of the contemporary events and in the trend of the prevailing religious revival he became an ardent Śaiva in the latter part of his life, when all his three cave-temples—Tiruchirappalli, Dalavānur and Śiyamaṅgalam—were dedicated to Śiva in preference to the other gods. It is to be noted here that the assumption of the story of his conversion from Jainism to Śaivism is made usually in the light of the much later tradition as embodied in the Periyapurāṇam and the rather uncertain identification of Guntadhara of that tradition with Gunabhara Mahendra. A study of his extant cave-temples containing his own inscriptions in their proper sequence leads to a different probability viz., that he was a tolerant monarch when he excavated his earlier cave-temples dedicated to all the Hindu gods, then to Viṣṇu and lastly to Śiva.

Śiyamaṅgalam: Avanibhājana's cave-temple (fig. 14; pls. XXI-XXV)

Śiyamaṅgalam in Wandiwash Taluk, North Arcot District, lies amidst a group of hills at a distance of about 2 miles from Dēsīr, in the other flank of a large irrigation-tank. Besides this tank at its rear, there is another large tank in front with a tall pillar-like rock in it, which probably gave the name of Stambhesvara or Tūṇañḍār to the temple. The temple is called in its earlier inscriptions Avanibhājana-Palavēsvaram. The rock-cut cave-temple itself forms the central shrine of the Stambhesvara or Tūṇañḍār temple, with structural additions of the late Pallava, Chōla and Vijayanagar times. It is a large excavation made into the almost vertical scarp of a huge boulder facing west, with a mandapa in front and a shrine-cell behind. There has been practically very little cutting-in of the original outer surface of the rock in order to prepare a vertical face for the excavation.

On the façade is a row of two massive pillars and two pilasters in antis, one at either end of the excavation and beyond the two pilasters, on the dressed rock-face are cut two niches, one on either side of the façade each provided with fully-formed pilasters which are really tōranā-stambhas. Each niche has a simple-moulded adhisṭhāna of the maṇḍapa-variety at the base, its prominent paṭṭikā or the top moulding forming the floor of the niche. Below the paṭṭikā, the adhisṭhāna is recessed into a kaṇṭha and at its two extreme ends coinciding with the base of the pilasters are square blocks in low relief looking as if they were downward extensions of the pilasters. These are the pillar-bases as are usually found in all types of adhisṭhānas below the paṭṭikā. The pilaster itself is tetragonal and carries all the capital-components, viz., padma-bandha, marked by a series of transverse parallel lines with a row of lotus-petals on the top, the kalāsa, tiḍi, kumbha, padma and phalaka, all tetragonal in section. The phalaka is not quite so large as in later Pallava and early Chōla temples. Bridging the top of the two phalakas on either side of the niche is a lintel-plate carrying the makara-tōrana, the makaras perched on each abacus facing each other with short outward tails and with a rider each (a gana) on their backs. Issuing from the mouths of both the makaras is a tōrana of beaded garland and foliage terminating on either side of a central

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figure seated on a full-blossomed lotus with a prominent chhannavīra crossing over his chest. The stalk of the lotus rests on the lintel-plate. On either side of the lotus-stalk and below the loops of the torana are two kūḍū-like floriated designs with a central semi-circle and foliage on either side. The makara-toranas of both niches are identical. Probably, the ganas or yakshas over each represent the two nidhis (śāṅkha-nidhi and padma-nidhi), though there is no differentiation in the symbols. In having makara-toranas, though over the niches at either end of the façade, this resembles the Daḷavāṇīr temple, where the torana comes over the two central pillars of the façade.

The pillars of the façade are massive and cubical as in the other rock-cut cave-temples, the top and bottom of each column forming sadurams with an intervening kāṭṭū. While the sides of both the sadurams are almost identical, the height of the lower saduram exceeds that of the upper one, the extra height accounting for the base of the pillar. On the three sides of the lower sadurams, frontal and lateral, are carved in clear relief circular lotus-medallions inside beaded square frames. The corners between the square and the inscribed circle in each medallion is occupied by scroll-ornament. The lotuses are full-blown showing three seriate arrangement of petals, the two outer whorls alternating and expanding, while the innermost closes round the torus. On the top saduram of each pillar the arrangement is slightly different. On the two lateral sides is a different floral design embossed inside a square and not the usual lotus-medallions. It consists of a small vase with two kodis (lata) or scrolls spreading out on either side, their foliage ascending up in alternate loops. In the gap between them at the centre is a line of two clusters of lotus-flowers, one cluster placed above the other, each cluster consisting of a central opening-lotus flanked by two buds (pls. XXI A and B). On the front faces, however, are carved two standing lions facing in with bead-like curled manes and long uplifted tail, looping down over the haunch, the loop erect and the hairy tip hanging like a tassel on the flank outside (pls. XXII A and B). This motif is found on the seals of the early copper-plate grants of the Pallavas and again in the Arjuna’s Penance bas-relief at Mahābalipuram.

Below the lion of the southern pillar and occupying the front face of the kāṭṭū is the foundation-inscription of Mahendravarman, in which he is designated as Lalitiṅkura and the name of the cave-temple is mentioned as Avanibhājana-Pallavaśvaram. It is a single Sanskrit verse in āryā metre in four lines, reading—

1 Lalitā[m]kurēna rājñ-āva=
2 nibhāyu[n]a–Pallavaśvaram–nāma [i*]
3 kārītam=ēlv-svē[dh]ā (chchā)–karanda–
4 m=iva punya–ratnānāṁ (ii*)

* By King Lalitāṅkura was caused to be made this (temple) named Avanibhājana-Pallavaśvaram—a casket as it were (worked at) his will (and enclosing) jewels viz., good deeds.*

Avanibhājana (a title of Mahendra) means ‘possessor of the earth’, and the word karanda (in Tamil) means a cave or cave-temple. The word tiru-p-patañam, meaning ‘rock-shelter for a Jaina monk’, is implied in the Tamil inscription* on another rock at the same place which appears to have been an important Jaina resort and seat of a pontif.

* Epigraphia Indica, VI, pp. 319-320.
* South Indian Inscriptions, VII, no. 441.
Correspondingly, on the northern pillar, below the lion, is a Tamil inscription of the third year of Pallava Vijaya-Dantivikramavarman, which refers to the construction of a structural mukha-mandapa in front by a local chieftain with the consent of the local Gaṅga chief. The inner faces of the sadurams of both pillars are blank. The corbels on the top are large, the length of each being three times the width of the pillar below and their thickness equal to the uttira above. The corbel-brackets have curved profiles, prominent taraṅga-ornamentation with the median patha, a feature not found in the other cave-temples of Mahendrā except in the Tiruchirāppalḷi upper cave-temple. The pilasters at either extreme of the façade (pls. XXI C and D) are similar to the pillars in being differentiated into the top and bottom sadurams and the intervening octagonal kaṭṭu. In this, the pilasters resemble those of the Maṇḍagappattu façade, while in all the other Mahendrā temples they are uniformly tetragonal and not differentiated into sadurams and kaṭṭu. The faces of the lower sadurams of the two pilasters facing corresponding pillars of their sides have the same lotus-medallions carved in clear relief. The corresponding faces of the upper sadurams contain bas-relief sculptures. That on the top of the northern pillar represents Śiva as Vṛishabhāntika; Śiva is standing four-armed, the upper two holding mṛiga and akṣamala, lower right in kaṭṭu and the lower left resting by the elbow on the inturmed face of the bull standing behind with his fingers caressing the snout of the bull. He wears his yajñopavita in the niyuta-fashion. Behind him is planted the śila-dhvaja. In front of the bull and to the left of Śiva stands Pārvati in tribhāṅga, two-armed, the left arm in kaṭṭu and the right holding a flower (līla-kamala). She wears a jaṭā-makuṭa like Śiva and stands under a tree. On the upper saduram of the southern pilaster is Śiva dancing (pl. XXIII), perhaps the earliest extant representation of such a form in the south. He is four-armed. The pose of dance represents añanda-tāndava or bhujānga-trāṣṭita; but there is no apasmāra or gāṇa below his right foot. In front of his right foot and below the upraised and swirling left leg is a coiled serpent with its hood raised and on the other side correspondingly is seated a gāṇa with both his hands beating on an ārdha-maddala. On both the ankles of Śiva are kīńkīś. Standing in front of dancing Śiva to his right and facing him is another gāṇa with both hands in añjali. The upper right arm of Śiva holds the bowl of fire, the upper left the paraśu; the lower right is in the abhyaya and the lower left in the kari- or tōla-hasta pose, almost touching the head of the gāṇa playing on the maddala. He wears a jaṭā-makuṭa and pattrakundalas and on the front of the jaṭā-makuṭa on the right side is shown the crescent moon, while below the makuṭa on the forehead is shown the third eye. Some of the tresses are flowing on either side as usual in the Naṭārāja forms. On the front or western faces of the pilasters, the top semi-sadurams of each has a rectangular shallow niche containing a female figure in graceful pose, the one on the north carrying what appears to be a pushpa-puṭa (kudalai in Tamil) in the left hand from which she picks out the flowers with the right, as if in archana. The corresponding one on the north has her left hand in kaṭṭu and holds a nilōṭpala in the right. The head-dresses of both the figures are slightly different and both of them wear yajñopavitas.

On the beam over the façade in front is a short vājana-course, the rock-ledge above projecting in front like a kapōṭa. The front face of the kapōṭa, however, is rendered invisible by the roof of the structural mandapa in front. This structural mandapa in front is the one that was added in later Pallava times as stated in the Pallava inscription on the front face of the northern pillar.

In the niches at either extreme of the façade and placed inside the tōrana-stambhas are two warrior-like figures, one in each (pls. XXIV A and B). They are different

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1 Epigraphia Indica, VI, p. 321.
representations, though their ornaments and apparel are identical. The one on the north holds a shield by the left hand swung towards his right side and a stick or cudgel (lakuța) held up by his right hand over his head in the posture of striking. The other on the southern side holds up the shield above his head like an umbrella as if to ward off a stroke and brandishes the stick (danda) in his right hand with a swing to his left. He has a dagger stuck to his belt. His tresses bound by a ribbon round his forehead are flowing on either side as in the Natârâja forms, and on the right side of the ribbon is a prominent crescent. The head-dress of the northern warrior is slightly different, the flowing tresses, similar to those of the southern one, are bound by a short coronet with three circular medallions on the front side. Both of them wear a patra-kundala in one ear and a dangling makara-kundala in the other. The vastra is tied up to the knees in folds and tucked behind in the kachcha-fashion.

The oblong mandapa behind the façade is divided into front and hind portions by an inner row of pillars and pilasters of the same dimensions as those on the façade, but without the lotus-medallions on their lower sâdurâms or the scroll-work and bas-relief sculptures in the upper sâdurâms. The corbels have been cut with curved profiles, but without the taranga-ornamentation and median paṭṭa. The floor-levels of the two mandapas are slightly differentiated in height, the difference in height being about an inch, marked by a line in front of the bases of the inner row of pillars and pilasters. The ceilings on the top are cut over a projecting small vâjana over the uttira. The walls of both the mandapas are plain.

Projecting slightly from the middle of the hind wall is the front of the garbha-griha or inner shrine (pl. XXV A) with a moulded adhishthâna, consisting of a jagati, circular or vritta kumuda, recessed kantha and projecting paṭṭikâ. The continuity of this moulded adhishthâna is broken at the centre by a flight of three rock-cut steps, the upper two rectangular and the lowermost a chandra-silâ—the uppermost forming the sill of the entrance. Flanking either side of this sôpâna is a parapet not clearly demarcated into the usual surulyâji type and the curve of each terminating with the second oblong step leaving the chandra-silâ free in front.

The entrance to the central shrine cut on the top of this sôpâna is flanked by two pilasters, one on either side, undifferentiated into shaft, capital and abacus. These simple pilasters also form the jambs of the entrance. On either side of the entrance are two shallow niches containing bas-reliefs of dvâra-pâlas (pls. XXV B and C). Each dvâra-pâla niche is bound on the inside by the jamb-pilaster of the entrance and on the outside by a pilaster cantoning the corner of the shrine projection and similar to the jamb pilaster. The two dvâra-pâlas face front, but are different from each other in some respects. The northern dvâra-pâla has his right hand in kaṭî, the left raised and resting by the elbow on the top of the upright club which has a twined serpent. The hand is in kaṭâka pose. He wears a vastra-yajñopâvita in the normal fashion and enormous patra-kundalas. Over his jaṭâ-bhâra is placed a kriṭa with a prominent finial on top. Springing from either side of the kriṭa are two curved horns indicating him to be Śrîngî (or Nandi). The southern dvâra-pâla differs from the other in that his torso is turned in semi-profile, right leg slightly bent (in symmetry with the bent left leg of his counterpart) and left planted straight. He rests his bent left hand crossed over to the right with the palm on the top of the upright club, while his right hand hangs down free with the elbow resting over the left palm on top of the club. The club is not entwined by a serpent. He wears a beaded yajñopâvita, heavy patra-kundalas and a coronet round his jaṭâ. He does not have the two horn-like appendages behind his head.

On the top of the niches and the shrine-entrance runs a common beam, which also forms the lintel of the entrance, and over it a vâjana-course carrying a projecting curved
kapota on top. The recessed space over the kapota coming in between the ceiling of the mandapa and the top of the kapota is blank and without any ornamentation. The kapota likewise is devoid of the kuja-arches and the koṇa-patta scroll-work on the corners. The cell cut behind the mandapa is square, and its back wall shows traces of old plaster. In the centre of the cell is a tall cylindrical linga planted in a square avudaiyar with its spout facing north. The linga and avudaiyar are separate pieces and not cut out of the same rock as the cave-temple itself, as in the examples found in the Muttaraiyar and Pândya territories.

The two extreme ankaṇas of the façade were formerly filled up by brick walls, and into the central one was inserted a stone door-frame, all of which were removed recently. The removal of the brick walls on either side has exposed a new Pallava inscription on the front face of the northern pilaster below the Vṛshabhāntika group, which is a record of the fourth year of Vijaya-Dantivikramavarma and mentions the same chief referred to in the inscription of the third year of the same king on the front face of the katu of the adjacent northern pillar. This inscription refers to the construction of a sluice in the adjoining irrigation tank.

This cave-temple combines some of the special features of the Tiruchirāppalli and Dalavāṇur cave-temples. Like them, it shows many advanced features, viz., the stambha-toranas as in Dalavāṇur but carved over the lateral niches of the façade, the supporting pilasters of which have fully defined capital-components as on the pilasters of the shrine front of the Tiruchirāppalli cave-temple. There are taraṅga-corbels with median patta on the façade-pillars as at Tiruchirāppalli, though the corbels of pillars of the inner row are without taraṅga. As at Tiruchirāppalli, the pillar-medallions of the upper and lower saduras are varied, the lower ones being lotuses. Furthermore, instead of the single large Gangādhara group sculpture of Tiruchirāppalli, this temple has many smaller bas-relief panels on the tops of the façade-pillars in addition to the larger ones in the extreme niches and the dvāra-pālas inside. Such an embellishment of pillars with sculpture is reminiscent of the Chālukyan examples. The presence of the taraṅga on the outer corbels, though the inner ones do not have them, anticipates the cave-temples that followed in Māmallā's time.

Śiyamangalam is the Tamil form śīya (Prakrit siha, Sanskrit simha) of Simhamangalam, probably called so after Narasimhavarma I Māmallā, who might have founded the settlement soon after the excavation of the cave-temple. The name Tūnāndār (Stambheśvara) for the god of the place occurs in many inscriptions of the ninth-tenth centuries and after.

The symbol of the lion referred to above is found on the seal of the copper-plate of early Pallava king Yuvamahārāja Viṣṇuṅgoparvarman¹ and other early Pallava copper-plate grants that came from the Āndhra country. The crest of the kings of the Siṃhavishnu dynasty, particularly the later rulers, was the bull. It is likely the lion continued to be the emblem of the early kings of the Siṃhavishnu line till the time of Māmallā, as both the bull and lion are sculptured among the rathas at Mahābālipuram. Curiously enough the Muddanūr inscription of Telugu-Chōla origin has a similar lion.²

Vilāppakkam: Paṅchāpaṇḍava cave-temple (fig. 15; pl. XXVI A)

The cave-temple at Vilāppakkam in Walajapet Taluk, North Arcot District, is at a distance of 4 miles south-west of Arcot town. This is a very large excavation on the

¹ Indian Antiquary, V, facing p. 50.
eastern face of the large hill which extends north-south at the end of a chain of hillocks starting from Kattivādi village, about 3 furlongs to the west of the first hillock with a brick structure on the top of it (a dargāh with two minarets). This hillock is called Chinna-Tiruppāmalai, whereas the hillock containing the rock-cut cave-temple at its foot, the tarn and natural cavern with figures of Jaina tīrthaṅkaras, yakṣi and two inscriptions, one of Nandivarman* and another of Rajaṟāja I, is called Periya-Tiruppāmalai or Tiruppāmalai. The alternate name for this is also Paṇḍapāṇḍavamalai and this is located within the limits of Periyatakkai hamlet of Vilāppakkam village. It would appear, therefore, that the entire group of hills here, went by the name of Tiruppāmalai (Tiruppāmalai of the inscriptions).

The excavation (pl. XXVI A) is very close to the foot of the immense hill and made without any consideration for the enormous weight of the great rock with additional heavy free boulders on top, one of which forms the natural shelter. The floor-level of the cave-temple is at a height of 4½ ft. from the natural ground-level in front of the rock. There appears to have been no provision for a flight of steps. Modern cut-stone masonry steps are built at either end. At a height of 4½ ft. from the ground-level, the sloping rock-surface has been cut back about 6 ft. at the southern end and 4½ ft. at the northern end in order to give a straight and perpendicular surface for the façade of the rock-cut temple facing east. The height of this cutting is about 9 ft. and it is just about 1 ft. deep on the top, resulting in the uncut rock overhanging as an irregular ledge over the façade and serving as a rough cornice. There has been no attempt to cut a regular flexed kapōta in front.

The façade is made up of six massive, but square cut pillars of 2½ ft. side, and at either extreme are cut two pilasters of identical design. All the pillars and pilasters have been dressed square and in none of them is found any indication of an attempt to chamfer the corners of the middle portion of the shafts in order to get a pillar with saḍarūms at the base and top and an octagonal kattu in between. The corbels on top have also been roughly blocked out. Particularly, the corbels of the three southern pillars and the northern pilaster have been more or less shaped out with a curved profile. In the other three pillars and the southern pilaster, though the general curved profile has been cut out laterally, the large chunks of rocks are still found in front and behind, awaiting dressing to an even level in conformity with the front face of the pillars and pilasters concerned. The pillars appear to have cracked, even at the commencement of the excavation.

About 6 ft. above the projecting ledge of the excavation is cut an irregularly-curved drip-line starting from about the middle of the cave and running north-south and dipping down at both ends as is usually found over the natural caverns with beds and inscriptions. About 4 ft. above the drip-line is cut a shallow square niche, coming almost above the median line of the cave, containing a low bas-relief of a Jaina tīrthaṅkara in the siddhāsana pose.

Behind the pillars of the façade and halfway inside the excavation is a second row of six pillars and two pilasters rough-cut and shaped as those in the front row, thus dividing the oblong hall into a mukha-maṇḍapa in front and a narrower arḍha-maṇḍapa behind. Judging from the general slope of the extant rock floor from the hind end to the front end,

1 Epigraphia Indica, IV, pp. 136-37.
2 Ibid., p. 137 ff.
3 The proximity of the two villages Vilāppakkam and Kattivādi has led Dubreuil, Pallava Antiquities, pt. I (Pondicherry, 1915), p. 47, to locate this rock-cut cave temple in Kattivādi village, whereas the other references mention its location as Vilāppakkam.
it would appear that the idea was to have two floor-levels, that of the front mandapa being lower by about 3 in. On the hind wall are cut seven oblong shallow niches with their sills placed at a height of about 3 ft. from the floor level in front. There is an oblong bit of rock projecting to a distance of about 6 in. in front, left uncut below the shrine marking evidently the adhiṣṭhāna mouldings, indicating that there was no intention of cutting sōhanas further. The niches are about 5½ ft. × 2½ ft. and have a depth of about 1 ft. The native rock inside the niches shows blocking out into squares as is usual in rock excavation suggesting that they were to be cut deeper to form cells.

Like the floor below, the ceiling of the two mandapas is also uneven though covered by a layer of plaster darkened by thick soot which, if cleaned, may perhaps reveal traces of painting.

Judging from the name of the hill, Tiruppānmalai, and also the presence of a large natural cavern, partly converted into a tarn by the construction of a retaining-wall at its southern end, the rest continuing to be a natural cavern (now converted into a Muslim dargāh) and the figures of the yakshi, Nāganandi and Jaina tirthāṅkaras and their specific mention in the two inscriptions referred to, one can conclude that though unfinished, this cave-temple was a later habitation of the Jaines of the locality. This is confirmed by the remnants of extensive plaster on the ceiling and stucco finishes over the top of the pillars. Perhaps the entire cave was covered by stucco and the uneven parts evened out, thereby to make it fit for a place of worship. This is further confirmed by traces of masonry walls, pottery and old bricks found in the floor in front of the cave suggesting structural additions in front and also by the Jaina bas-relief carved on the top of the cave. Dubreuil's comparison of this cave-temple with the Pallāvaram one does not hold good in all respects, the main differences being that the former is incomplete, whereas the latter is complete; again, the former has seven anikānas between the pillars and pilasters of the façade, and correspondingly in the two mandapas, and provision for seven cells, while in the latter there are only five anikānas and only three main and two subsidiary cells behind.

Considering the choice of this hill for the excavation of the cave-temple and on analogy of similar excavations of cave-temples in Mahendra's time on rocks with Jaina resorts or habitation or places of worship in the form of natural caves and rock-shelters in the Tondai-mandālam and Tiruchirāppalli (and by the Muttaraiyars and the Pāṇḍyas in the southern districts), this cave-temple may perhaps be ascribed to Mahendravarman. The excavation probably commenced towards the close of his reign, and its original intended dedication was perhaps to Śiva along with other gods. The cave appears to have been abandoned and the idea of creating a Śiva temple given up owing to the failure of the pillars, making further work unsafe.

From the inscriptions dated in the fiftieth year of Nandippottarasar and in the eighth year of Rājarāja Chōla I respectively, and also from another inscription of the thirtyeighth year of Parāntaka Chōla I on a stone near the Śiva temple in the village of Vilāppakkam, also as confirmed by the Jaina tirthāṅkara figure above it and traces of plaster and paint inside, it is clear that the unfinished cave-temple was used by the Jaines and the place continued to be an important Jaina centre from the ninth century (Nandivarman's time) till at least the beginning of the eleventh century A.D.

The first inscription refers to the engraving of the image of Poṣṇiyakkiyar (golden

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2 South Indian Inscriptions, VII, no. 56.
yakshi-Jvalamalini), attended by (or for the residence of) the preceptor Naganandi by Narana, son of the Maruttuvvar of Pugalalaimangalam.

The inscription of Parantaka in the village which is not very far from the hill proves that during the first half of the tenth century, the Jainas were numerically strong enough in and around Vilappakkam to require a preceptor in the person of Arishtanemi-pidarar of Tiruppadmalai, whose female disciple sunk a well in the village intended for the nunnery (pen-palii) of the place. The name of the female disciple, who was a nun, is given as Pattinikkurattiyar. The inscription of Vajrap产业化 I to the left of the tirtha-kara with chauri-bearers has below it a rough weatherworn naked male figure and still below, to its proper left, a standing quadruped—dog or tiger (perhaps the tiger emblem of the Cholas). The inscription records that when in the eighth year of Vajrap产业化, the chief Lataraja Vira Chola, son of Iladarajir Pugalvipraganvar came to worship the god at Tiruppadmalai in Peruntimirinadu of Paduvurkorai, at the request of his queen, Iladamadeviyar granted tax-exemption for certain pakkamlands.

Aranganallir: unfinished cave-temple (fig. 16, pl. XXVI B)

Aranganallir is in Tirukkivelir Taluk, South Arcot District. The incomplete rock-cut cave-temple, facing almost east, is cut on the eastern scarp of the large rock in the village, on the top of which stands the gopura and the stone enclosure of the Opporuvarumillada Nayanar and Ponniyamman temples. It is on the western side of a large cleft, which is bordered on the east by another rock, which has on its eastern side a natural tarn called Aykkulam, formed in front of a large natural cavern.

The excavation is almost at the base of the low rock, approached by the narrow valley from the southern side. The original rock-face has been cut back to a depth of about 4 ft. at the bottom and 2 ft. at the top in order to get a perpendicular scarp for the actual excavation of the cave-temple. The overhanging ledge, though regular and wide enough, has not been converted into a well-cut kapata. On the facade are cut four massive square pillars with a pilaster at either end. The pillars and pilasters, though roughly-cut, maintain almost a square section throughout, proportionately shorter when compared with their width which is about 2½ ft. On the top of the pillars are cut the massive corbels with angular profiles with provision for an ultira of about the same width as the corbels. Inside there is another row of four pillars and two pilasters of identical dimensions.

The back wall shows an initial blocking out into squares for the cutting of five cells, but none of them has progressed beyond this stage. Even the irregularity of the back wall has not been corrected. The ceiling likewise has not been finished and, therefore, has a very irregular surface. The rock-floor below has been artificially filled up by brick and stone, further covered up by earth and silt. The side walls of both the mandapas are also plain, though roughly-cut. This is an example of an unfinished cave-temple where a major

1 As at Vallimalai and other places, the yakshi cult became prominent among the Jainas of the south.
2 Epigraphia Indica, IV, p. 135, n. 6.
3 Ponniyamman was perhaps the Jaina goddess Jvalamalini or Ponniyakki (Ponniyakshi) as at Vilappakkam, North Arcot District, and in the natural cavern at Vallimalai, Chittoor District (see Epigraphia Indica, IV, pp. 140 ff. and pl.; also XXIX, p. 202), which were important Jaina centres. This yakshi cult became very popular in the south and round about Aranganallir in the vicinity are a number of Jaina centres. This place is referred to in the Tevaram (II, 77, vv. 2302-12) as Arayinallir.
part of the excavation was carried out though the last stages of finishing were not taken up.

Judging from the size of the pillars and its location in association with a Jaina resort, the cave-temple may perhaps have been commenced in the time of Mahendra, but was left unfinished for some unknown reason.

**PERIOD II**

*Tirukkāḷukkuṇram: Orukal-māṇḍapam cave-temple (fig. 17; pls. XXVII-XXX)*

Tirukkāḷukkuṇram, in Chingleput Taluk and District, is 9 miles from Chingleput on the road to Mahābalipuram. It is also called Pakshitiratham.

The rock-cut cave-temple here locally called ‘Orukal-māṇḍapam’ (meaning ‘one-stone’ or monolithic māṇḍapā) is excavated at the base of the vertical scarp on the eastern side of an enormous rock which forms the summit of the Tirukkāḷukkuṇram hill. Both on palaeographical and stylistic grounds, this is to be attributed to the time of Narasimha-varman I Māmalla.

The large excavation (pl. XXVII) is recessed about 3 ft. from the outer vertical surface of the rock and at a height of 9 ft. from the top of the rock platform in front, which is a large landing on the flight of steps leading up to the structural temple of Vēdagiriśvara on the summit of the hill. As such, the floor of the cave is made accessible by a rock-cut sōpāna which is really composed of two lateral flights of steps reaching a common landing at the top with a large common surūlyāḍi transverse parapet cut in front. The width of this sōpāna and balustrade corresponds to the depth of the rock cutting between the natural rock face outside and the pillared façade.

The excavation consists of two oblong halls placed one behind the other. Beyond the second hall is excavated a cubical shrine-chamber. The front hall corresponds to the mukha-māṇḍapa, and the back to the ardha-māṇḍapa. The façade of the mukha-māṇḍapa has two massive cubical pillars dividing the space evenly between the two pilasters in anis at either end, and provided with massive brackets or corbels carved over their tops. The front is thus divided into three symmetrical openings. The pilasters at either extreme have a tetragonal section throughout their height, the projecting part being oblong (since they have to simulate pillars half-buried into the wall). The pillars, on the other hand, have the typical Pallava shape, being divided into three sections, the top and bottom sādurāms 2 ft. square, the intervening portions chamfered to an octagonal kāṭu. The upper sādurām is almost a 2 ft. cube, but the lower one is about 2½ ft. high, the extra half foot being the height of the base. The corbels or pōṭikās are wide and long and their ends bevelled at an angle of 45° with an angular profile. Over the corbels is carved the beam or uttīra of the same width and height as the corbels and indented from them. On the top, two successive offsets indicate the other elements of the prastara, viz., two flat planks of greater width, the vājana and valabhi.

At either end of the mukha-māṇḍapa are shallow niches, cut into the lateral walls, with two almost identical life-size figures of celestials facing each other (pl. XXVIII). Both of them are two-armed, stand in the same pose and have the same kind of ornaments and accoutrement. Both are in trihaṅga and in the case of the northern figure the right arm is held in adoration or vīsmaya, while the left is placed on the hip in the kāṭi pose. In the case of the southern figure, this is reversed; the left is in vīsmaya and the right in kāṭi. Both of them wear chord-like vastra-yajñopavītas in the nivīta-fashion, but for which they may be called portrait-sculptures. The northern figure wears a large patra-kundāla in his left ear-lobe and a number of rings or mākara-kundālas in his pendant right ear-lobe. For
symmetry, the ear-ornaments are reversed in the case of the southern figure. Both of them have jatā-makuṭas raised above the head with ornaments on them. The other notable ornaments are hāra round the neck, bāhuvalayas above the elbows and valayas round the wrists and udara-bandha. The upper cloth is tied loosely round the waist like a sash forming two loose loops, knotted on sides of the hip, the fan-wise folded ends hanging down in tassels. Except for the slightly larger face and heavier chin of one of them, both these figures of celestial adorers are similar.

The floor-level of the ardha-mandapa is slightly raised by about 2 in. over the level of the mukha-mandapa and its front has also an identical set of two pillars and two pilasters, each standing directly behind the corresponding columns of the façade of the mukha-mandapa. The extreme pilasters are likewise uniformly four-sided in section from base to top, while the two pillars are divided into three sections, viz., two śaduṣrams and the intervening katu. The pōtikā is of the same type as in the front row, as is also the beam. Over the beam is placed a second thinner member of larger width, so that it projects as an offset on all sides below the ceiling. This single plank or vájana, occurring in the place of the double-plank course over the beam of the mukha-mandapa is evidently to compensate for the higher floor-level of the ardha-mandapa inasmuch as the ceilings of both the mandapas are to be on the same level. The ceilings in both the mandapas are plain and even. The two extreme end walls of the ardha-mandapa are without sculptures.

Projecting prominently from the back wall of the ardha-mandapa is carved the frontage of the garbha-griha or inner shrine (pl. XXIX). This projection (about 2 ft. at the base) shows all the architectural features of a structural temple, namely, adhishṭhāna, bhitti, kudya-stambha and portions of the prastara up to the kapōta. This shrine-front is divided almost symmetrically into three equal parts by the central shrine-opening or doorway to the garbha-griha with two niches one on either side containing comparatively less finely carved bas-reliefs of the conventional type of dvāra-pālas. Since the floor-level of the shrine is higher than that of the ardha-mandapa, a sōpāna of three steps is cut in front of the shrine-doorway projecting well in front of the mouldings of the adhishṭāna of the shrine-front and flanked on either side by curved parapets of a simple type (i.e., not with the vyāla-or makara-face, from which a proboscis issues), the lowermost step being more than a semi-circle and standing for the chandra-śilā. The adhishṭāna-mouldings have the usual upāṇa, jagatī, tripaṭṭa-kumuda with two kampa-courses, one above and another below it, paṭṭikā and prati. Externally the front side of the shrine at the level of the wall-base measures 10½ ft. long and the width as exposed on the sides is 1 ft. 9 in., the measurements almost corresponding to those of a square kṣudra-vimāna. The wall-portion has four pilasters of square section throughout, the two in the centre forming as it were the jams of the shrine-doorway and the one at either extreme flanking the niche of the side. The top portions of these pilasters are not demarcated into the usual architectural components of the ‘order’, but the pōtikās are directly placed on their tops. The pōtikās, like those of the larger pillars and pilasters in front, are plain bevelled corbels. Over the pōtikās runs the uttirappadai in two series, the uttira and vájana, above which projects the kapōta, with a well-defined external fretwork but devoid of the usual ornamentations of kūḍus and small circles or lotus-medallions along the edge. The two corners alone are faintly ornamented by scroll-work (kōnapattā), that on the southern side being undamaged and clear. Over the kapōta runs a plain beam or blocking course, the aṅga-paṭṭikā without any ornamentation like the vyālava. Between the pilasters on either side of the main entrance, in the two shallow niches, are carved the two dvāra-pālas in comparatively low relief (pls. XXIX and XXX A and B). The dvāra-pālas are two-armed, in semi-profile and in tribhānga, their heads facing front, yajnopavita in the nivīṭa-fashion, their inner arms resting on clubs, the one on the north leaning more on the club than the other, the outer in kati, the heads adorned by heavy
Jaṭā-bhāras; both are devoid of the two horns. The shrine-cell itself is almost cubical and contains a cylindrical linga inserted into the floor, subsequently, with an āvudaiyar in two pieces (upper and lower) slipped over the linga so that only its top third is visible.

On the back wall of the ardha-mandapa and on either side of the projecting shrine-front are two shallow niches, the one on the south containing a bas-relief of Brahmā, while the other on the north has one of Vishnu (pls. XXX A and B). The presence of these bas-reliefs of Brahmā and Vishnu is in contrast to the earlier Mahāendra temples. Brahmā is four-armed and has four faces (three visible in the relief). He is standing in triśaṅkha, the lower right hand is in kaṭi, the upper right holding what appears to be a kalaśa, the upper left holding the akṣhamāna and the lower left holding a lotus. The yajñopavita is worn in the niḍīta-fashion; the hair on top is bound up into a huge top-knot or jaṭā-bandha, part of which covers the ears as a jaṭā-bhāra, a style of coiffure which is quite different from what is given to Brahmā in other Pallava sculptures. There are makara-kundalas in both the pendant ear-lobes of the front face touching the shoulders. The vastra reaches the ankles with a central pleated fold tucked behind (kachchha). Vishnu, likewise, is four-armed, stands in triśaṅkha, the upper right hand holding the chakra with the edge turned front (prāṇa), upper left holding the śanka, the lower right holding a lotus and the lower left in kaṭi. He wears a kirtī-makuta and has the same type of makara-kundalas as Brahmā. The yajñopavita is in the niḍīta-fashion and the vastra is worn reaching up to the ankles with an utariya tied round the waist in loose loops with tassels and folds as in the case of Brahmā. These tall figures of Brahmā and Vishnu and the still finer figures at either end of the mukhamandapa are features which distinguish this cave-temple from those of Mahāendra at Manḍagappattu and Pallavaram and even his later creations at Tiruchirāppalli, Dalavāṭīr and Siyamānal, excepting the Gaṇgādhara panel at Tiruchirāppalli. The figures here bear a greater resemblance to those on the monolithic rathas at Mahābalipuram and these alone will suggest that the Orukal-mandapa on the hill at Tirukkalukunram was executed in the time of Vātāpikonda Narasimhavarman I, in whose time the rathas at Mahābalipuram are supposed to have been commenced.¹

The other remarkable features about this cave-temple in addition to the sculptures, are the lesser width of the pillars than in the Mahāendra caves, the shape of the corbels, which, in other cave-temple attributed to Mahāendravarman, have a curved profile or a more obtuse cut and the presence of the vaṭabhī-moulding over the vajana above the beam. It is to be noted that while the central shrine does not have the bas-relief or stone sculptures of the principal deity as is also the case in Mahāendra cave-temples, sculpturing of the attendant deities as bas-reliefs on the mandapa walls outside had commenced in the time of Māmalla, as would be clear in the case of this temple and the other cave-temples and rathas of Māmalla.

The most important inscription in early Tamil of the Pallava period mentioning Vātāpikonda Narasimhavarman is found on the top of the northern inner pillar.²

The inscription of Narasimhavarman I reads:

1 Śrī-Tirukkaluk[ku] n [ra][tu] Pe[ru]mān-
2 nādir[gu][k]ku Kal[a][t]ür-köttat-
3 [tu] tan-küru [Tirukkalukku]ma-

² All the other available space on the pillars as well as the side walls are filled by signatures of the Dutchmen, who occupied this cave in the second half of the seventeenth century, many of them bearing dates like 1671, 1681, etc.
There has been some confusion with regard to the dating of this cave-temple on the basis of this inscription and the identification of Tirumalāsthāna temple on the hill referred to in this inscription and in a later Rājakēsari (Aditya Chōla), A.D. 870-907, inscription found on the wall of a late Pallava apsidal temple facing south in the centre of the village at the foot of the hill. Read with this early Chōla inscription, it would be clear that the present inscription of Vatāpiṇḍa Narasiṅga-pōttaraiyār (Narasimhavarman Pallava I, A.D. 630-668) is a record of the renewal by Narasiṅha I, of a former gift to the Mūlāsthāna temple or rather its confirmation, since the early Chōla inscription in the temple down below records the interesting fact of a second renewal by Aditya I, of a grant originally made by king Skandasīshya and renewed for the first time by Vatāpiṇḍa Narasiṅhavarman I, the renewal by Aditya for a second time being the result of a request made by a certain Puttan. This was evidently rendered necessary when Aditya Chōla conquered the Pallava territory in the later Pallava times as is clear from his title Tondaināṭa-pāvina, which must have happened in about A.D. 890 and the conqueror had to reconfirm the gift made initially by a former king and subsequently confirmed by another of the preceding dynasty. This reconfirmation had to be done as requested by a local chief.

The inscription reads as follows:—

1 Svasti Śrī[1*] Kōv-Irājakēsari-parma[1*]kku yāndu i-
2 ṛpatt-āvādu [1*]Kā[a] ttūr-kōṭṭattu = tān-kūṟu-
3 [t] Tirukkālukkurattu Śrī-Mūlāsthāna perumā-
4 ā [gālu] kku ṛ[ai]y-ilīy = āga Skandaśīshya kuduttamaiy-
5 [il a] pī [di] ṛ Pādāvi-kōṇḍa Narasiṅgapōtt-
6 taraiyārum appariśe rakṣitamaiyil Aṇḍuraiya-
7 n Gunavañ magan Puttañ vinṇappati[1*]āl pūrva-
8 rājakkal [vai] tta ṛādyē vvittēy = Irājakē [sa] ripa-
9 runmanē [1] i-ddahrnam rakṣitē-adī eṁ muḍi meliṇā [1*]²

'Hail! Prosperity! In the twenty-seventh year of king Rājakēśarivarman: Whereas Skandaśīshya had given tax-free (lands) to the lord of the holy Mūlāsthāna at Tirukkālukkuṇram in Kalattur-kōṭṭam (division) and in the sub-division of the same name (i.e., Kalattur-kūṟram) (and) as accordingly Narasiṅga-pōttaraiyār, the conqueror of Vatāpi, had protected (confirmed) it, I, Rājakēśarivarman, at the request of Puttan, son of Gunavan of Aṇḍurai, do hereby maintain the same as the former kings have maintained it. May the feet of the person who protects the charity be on my head.'

While editing the Chōla inscription, at a time when the Pallava inscription was not discovered, Venkayyā in the first introductory paragraph confuses the location of the two structural temples one on the hill and the other at the foot of the hill as Bhaktavatsalēśvara and Vēdagiriśvara and locates this and the three other inscriptions that he edits as on the wall of the strong room (tiru-āharaṇa-k-koṭṭil) of the Vēdagiriśvara temple. On the other hand, it is to be noted that the Vēdagiriśvara is the temple on the hill and the

¹ South Indian Inscriptions, XII, no. 16; Annual Report on South Indian Epigraphy, 1932-33, p. 55.
² Epigraphia Indica, III, p. 277 ff.
THE CAVE-TEMPLES

Bhaktavatsalāśvara, in the precincts of which the inscriptions are found, is at the foot of the hill. This confusion has obviously led S. R. Balasubrahmnyan\(^1\) to identify the Mūlāsthāna with the apsidal shrine (now used as the strong room) in the Bhaktavatsalāśvara temple complex, which according to him was built in early Chōla times, in place of the brick and timber original on the spot. It is stated that, ‘It cannot as confidently be asserted which the Mūlāsthāna temple was that received the original grant from Skandaśishya’. ‘The central shrine of the Vēdgirīśvara temple on the summit of the hill is built of three huge blocks of stone which form its inner walls. On these are cut many figures, Sōmāskanda, between Brahmā and Vishnu with Mārkaṇḍeya below on the west wall, Yōga-Dakṣināmūrti and two rishis on the north wall, and Nandikeśvara and Chaṇḍikēśvara on the south wall. It is not unlikely that the Vēdgirīśvara shrine, which is apparently very ancient, is identical with the Mūlāsthāna temple referred to in the early Tamil records of Rājakēśari, in the Bhaktavatsalāśvara and of Narasimhavarman I, in the Orukal-maṇḍapa. It may also be that the neglected liṅga of the Orukal-maṇḍapa represents the original Mūlāsthāna. In any case, the Mūlāsthāna temple to which Skandaśishya made a grant was the earliest temple in the Tamil country and was situated somewhere in Tirukkalukkuṇṟam’.\(^2\) It is also suggested\(^3\) that the Orukal-maṇḍapa (cave-temple) must have been excavated in the time of Narasimhavarman I.

Annual Report on South Indian Epigraphy, 1932-33, II, pp. 54-55 again states—
the inscriptions at Tirukkalukkuṇṟam mention the god Mūḷāsthānattu Perumāṇadigal and this is supposed to refer to the deity on the hill. In a record of the present collection (no. 160) belonging to the 34th year of Ko-Perum jingadēva the god is called “Tirukkalukkuṇṟa-rujāiyai-nāyanaē, residing on the hill”. There are at present two temples on the hill, viz., the Vēdgirīśvara temple on the top and the rock-cut temple called the Orukal-maṇḍapa a little below it. It has been suggested that the latter temple must have been excavated in the time of Narasimhavarman I (A.R.E. 1909, p. 75). There are no early inscriptions in the Vēdgirīśvara temple on the hill to determine its age and later additions to this structure have been so effected as to obscure its antiquity altogether. The central shrine of this temple is square in shape and is formed of three huge blocks of stone with figures carved in relief on the inner faces. The figures are noted in A.R.E. 1907, p. 76 and from their style, majestic appearance and bold relief have been assigned to the Pallava period. But the fact that the temple is not a rock-cut one makes it difficult to identify this with the Mūlāsthāna temple which was patronized by the Pallava king Narasimhavarman, the conqueror of Vāṭāpi and later by the Chōla king Rājakēśari-varman. It is possible that Narasimhavarman constructed the cave-temple and made endowments for the original god of Mūlāsthāna which was in worship since the time of Skandaśishya and which he now consecrated in the new cave-temple. This view is strengthened by the fact that the inscription in this rock-cut temple (65/1909) refers to the god of the Mūlāsthāna on the hill and in fact this is the earliest epigraph in the village referring to the deity.’

In South Indian Inscriptions, XII, pp. ii and iii, Venkatasubbhāyar states that ‘the temple of Mūḷāsthānattu Perumāṇadigal may be identified with the Orukal-maṇḍapa in the place from a reference made to the former (A.R. 65/1909) belonging to Vāṭāpiṇḍa Narasimhavarman’. Further, in spite of the fact that Skandaśishya and Narasimha the original donor and the first person who confirmed the grant subsequently being specifically

\(^1\) Journal of the Madras University, XIV, pp. 19 ff.


\(^3\) Ibid., p. 75.
CAVE-TEMPLES OF THE PALLAVAS

mentioned by Rājakēsari in his inscription as former kings (pūrvarājakkal), Venkatasubbayyar tries to equate the original donor Skandaśishya with Skandaśena, the excavator of the Vallam cave-temple in the time of Mahendra by saying that the suffixes śishya and sēna coming after the common prefix Skanda of the two names are identical in meaning. (The editor in the foot-note remarks that this is not convincing). On the basis of the equation, he attributes the Orukal-maṇḍapa also to Mahendra. But this overlooks the fact that Skandaśena the excavator of the Vallam cave declares in his own inscription that he was the son of the servant of king Mahēndravarman (above, pp. 61-62), while Rājakēsari refers to Skandaśishya as a former king.

In view of the above conflicting interpretations and conclusions, a re-examination of the whole case in the present context seems necessary. As stated earlier, the cave-temple is to be attributed to Māmallan or Narasimhavarman I on architectural and sculptural evidences. The mention of his title, Vātāpikonaḍa, proves that the inscription was later than the conquest of Vātapi, which he occupied according to his Bādāmi inscription in the twelfth year (A.D. 642). Even if he had started the excavation early in his reign, which is unlikely owing to his preoccupation in the Chālukyan wars, the completion of the cave-temple and his inscription there must have been after that event.

The temple and the god on the top of the hill are praised by the three Śaiva saints in their hymns—by Appar or Tirunāvukkarasā, Sambandhar and Sundarar. It is commonly known that in spite of the supposed contemporaneity of the two earlier saints with Mahēndra, they have not sung about his novel creation, the cave-temples, but have sung only in praise of the traditionally-established older temples existing in their times in various parts of the Tamil country. Further, Appar, who is taken to be the elder contemporary of Mahēndra I, has in his hymn mentioned the ‘god on top of the hill’, referring thereby to the present Vēdagirīśvara which existed even from earlier times as a brick-and-mortar temple. It must have been replaced later by a slab-megalithic type construction with Pallava base-sculpture, Sōmaskanda, which is found only in temples of Paramēśvara I, Rājasimha and their successors. The slab temple should therefore have been built in the time of Paramēśvaravarman I, who belonged to the third generation after Narasimha I. The original brick or timber temple had a gift made by a former Pallava monarch Skandashya, who is known from the Sanskrit charters. Narasimha I, obviously confirmed the gift to the already-existing temple, which was perhaps recorded originally in coppers-plates or cādjan leaf and in order to perpetuate it, inscribed it on stone in the cave-temple that he excavated, a little below the summit, and in doing so made his own temple a joint beneficiary. This would be clear from the mention of Tīrukkanukkurenattu-perumāṇadi in the first two lines and again Śrī Malaimēl Mūlattāṇnattu-perumāṇadi in the fourth, fifth and sixth lines. The former meaning ‘to the Lord of Tīrukkanukkur’ and the latter meaning ‘the Lord of the Mūlathēna (original shrine) on top of the holy hill’ in favour of both of whom the grant was confirmed (as the dative termination ku after both the names and the individual prefix of śrī in both the cases would indicate), clearly show that the gift that he remade was for two temples and their gods. Thus, the god of his own cave-temple was the Lord of Tīrukkanukkuram and the god of the earlier temple extant in his time on the top of the hill as the Mūlathēna Perumāṇadi. The relevant part of the inscription can, therefore, be translated as follows:

1 South Indian Inscriptions, XI, pt. i, no. 1.
2 Tēvāram, VI, 81, vv. 7151-52.
3 Ibid., I, 103, vv. 1112-21.
4 Ibid., VII, 81, vv. 8046-55.

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THE CAVE-TEMPLES

Gift made as valipāṭṭuppuram (lands for the conduct of worship) by Vātāpiṇḍa Narasīnga-p-pottaraiyar to Śri-Perumāṇadikāl of Tirukkalukkuṭṭram (Lord of Tirukkalukkuṭṭram) and to Śri-Malaimel Mūlaṭṭānattu Perumāṇadikāl (the lord of the Śri-Mūlaṭṭānam on the hill) in Kaḷattūr-kōṭṭam (division) and in the sub-division (kūṟṟu) of the same name.

It is significant to note that neither this inscription nor the Chōla inscription in the temple at the foot of the hill mentions the name and extent of the land under gift, though the nature of the gift being lands is indicated by the term valipāṭṭu-puram (puram-freehold-endowed land for temple) and irayilī (tax-free land). The Chōla inscription was evidently made in confirmation of the acts of both the royal donors, as it specifically states, viz., the original gift to the then sole existing temple, by Skandaśishya, and its renewal with modification to include his own cave-temple by Narasimha. This was naturally engraved in the earliest stone temple at the foot of the hill, extant in the time of Āditya, viz., the apsidal shrine of late Pallava construction now a disused structure converted into a strong room in the modern Bhaktavatsala temple-complex.

Mahābalipuram: Kōṭikal-mañḍapam cave-temple (fig. 18; pl. XXXI)

This excavation is at the north-west extremity of the main hill at Mahābalipuram, Chingleput Teluk and District at which point it is of very low height, a little to the southwest of the Trimūrti cave and the large circular monolithic cistern called the ‘Gōpi’s Churn’. Since the face of the rock into which the cave-temple, facing west, is cut had a decided slope, the façade of the cave had to be well-recessed, the recessing at the bottom from the original line of the rock-base exceeding 9 ft., while at the top it is about 1/2 ft. This cutting-in had been made to a depth sufficient to give a scarp of the desired height, leaving only about 3 ft. of rock above as a natural crest. The natural contour of the overhang at the top is curved, but there has been no attempt to work it out into a kapōta even externally.

The excavation (pl. XXXI A) consists of an oblong hall facing west, with a square shrine cut on its back wall, the shrine-front projecting 3 ft. into the ardha-mañḍapa. Thus, this temple consists of a shrine and its ardha-mañḍapa only and perhaps had a structural mukha-mañḍapa, judging from the oblong pillar-sockets on the rock-floor in front of the façade and the ten mortise-holes cut on the curved surface of the rock above the cornice-like overhang for reception of the joist-ends.

The façade consists of two pillars and two pilasters, the pilasters at either extreme having a tetragonal section throughout, without any demarcation into the two ādāram above and below and the kattu in between. The pillars are, however, well-demarcated into two ādāram and kattu, the upper ādāram being a perfect cube of 1 ft. 9 in., while the lower has a height exceeding 1 ft. 9 in., the extra small height being an allowance for the height of its own undemarcated base or ōma. The corbels on the top are of the plain bevelled type with an angular profile, their length three times the width of the pillars. Over the corbels is cut imperceptibly the uttīra, the height of the uttīra and corbel together equalling the height of the ādāram, i.e., 1 ft. 9 in. Over the uttīra runs a thinner and wider plank, which is visible as an offset all round the ceiling inside and also externally over the top of the beam as the vājana-course.

The shrine-front, projecting into the ardha-mañḍapa, has all the architectural features and mouldings of a structural temple (pls. XXXI B and C). It has an adhīsaṁṭha consisting of upāna, jagati, tripattā-kumuda, kampa, kanṭha and kampa, with a flat plain paṭṭikā and prati on the top. The height of the adhīsaṁṭha is equal to the height of the ādāram, i.e.,
1 ft. 9 in. The projection of the shrine from the back wall of the *ardha-mandapa* is slightly uneven, being 3 ft., on the northern and 2½ ft. on the southern side, and, as such, the front line of the shrine is not parallel to the line of the façade. This was obviously in order to correct the natural oblique lie of the face of the rock and get the due west orientation. Over the *adhishṭhāna* is cut out the wall-faces of the shrine, both frontal and lateral. In front, the centre of the wall-face is pierced by a door-opening, behind which is cut an almost square *garbha-griha*. This entrance has a clearly-marked door-frame, consisting of the two jambs, the lintel on the top and the sill at the bottom. In this respect, it is unlike its counterpart in the Dharmarāja-mandapam and many other earlier Mahendrā caves, where there is no clear jamb, a pilaster with corbel taking its place. At either extreme of the shrine-front and cantonning the corners forming the outer boundary of the *dvāra-pāla* niches are two tetragonal pilasters, which, curiously enough, do not carry corbels on the top. Over the lintel of the doorway and the tops of these cantonning pilasters runs a beam with a second member or *valabhi* above, projecting out (taking the place of the *bhūtavari* or similar friezes in the structural temples), on the top of which the *kapota* projects in a very well-marked way (about 7 in.). In the front line of this *kapota* and coming above each of the *dvāra-pāla* niches is a *kādu*-arch of the typical Pallava type but its centre is plain and does not contain the head of a *gana* as in other cases.

The two shallow oblong niches on either side of the door-jamb have bas-relief sculptures of *dvāra-pālikās* in the frontal aspect. They are essentially similar to each other in ornament and accoutrement but slightly differ in their poses as well as in the type of weapons they carry. The northern *dvāra-pālikā* wears an enormous *patra-kundala* in her right ear-lobe and a bunch of *kundalas* or rings in her pendant left ear-lobe dangling over her left shoulder. The southern *dvāra-pālikā* wears an equally large *patra-kundala* in her left ear-lobe, while from her right pendant ear-lobe hangs a flower-cluster almost reaching her right breast. Both of them wear *jaṭā-makuṭas* with ornaments on them, *hāras* and *kuchabandhas* and round the waist in addition to the *kāṭi-bandha* that secures the thin *vastra* which reaches down to the ankles, a loose girdle of pleated cloth with a looping front, secured by a knot on the outer hip with the folds hanging down. The northern *dvāra-pālikā* has her left leg crossed over the right in front, her left elbow resting on a narrow but tall shield-plate, while in her right hand she holds a large *khāḍga*. The southern *dvāra-pālikā* is in graceful *tri-bhāngā*, her left arm in *kāṭi* and right upraised and holding the top of a bow planted in front of her, the lower end of the bow held firmly by the toes of her slightly upraised right foot. These two sculptures would indicate clearly that the shrine was dedicated to Durgā. Their slim forms and graceful poses resemble those of other known Māmalla sculptures and among them show rather earlier features particularly in the form of the crown. In front of the shrine-entrance reaching down from the top of the sill to the floor-level of the *ardha-mandapa* is a *sūpāna* of three steps and a *chandra-sīlā* below. The two curved parapets on either side as well as the lower step have been subsequently cut away. There is no sculpture of the principal deity in the shrine-cell. Evidently it was a painting or stucco relief.

While the *kapota* over the shrine-entrance with *kādu*-arches (though without the figure heads inside) are indications of the later Mahendrā period, the form of the sculptures of the *dvāra-pālikās*, and particularly the comparative thinness of the pillars of the façade and the absence of the sculpture of the principal deity inside the shrine would show that this cave-temple is, on stylistic grounds alone, to be attributed to the earlier part of the reign of Māmalla. The monolith called the Draupadī-ratha, dedicated to Durgā and containing a bas-relief of Durgā in the shrine has *dvāra-pālikās* similar to those of the Koṭikal maṇḍapam.
On the front face of the top šaduram of the southern pillar is a single-line Pallava-Grantha inscription in seventh-century script, reading śri-Śāmānkuṣa, which is neither one of the known epithets of Mahendravarman nor of Māmallā. It appears to be the title of a chieftain, perhaps subordinate to the Pallavas, who excavated the cave-temple.¹

Śiṅgapērumāl-kōil: Narasiṅha cave-temple (fig. 19)

The rock-cut Śiṅgapērumāl-kōil in the village of the same name in Chingleput Taluk and District, 30 miles south of Madras, called Narasiṅga-Vinṭagaram in its later inscriptions, is in worship. The rock-cut portion has been added to and obscured in front by a series of later structural mandapas, the outermost mandapa having its main opening on the south.

The cave-temple itself is a small one, excavated almost into the vertical scarp on the eastern face of a low rock, the excavation recessed about a foot from the rock-face at the bottom. It consists of an oblong ardha-mandapa with a shrine, also oblong, behind. The façade of the ardha-mandapa is made up of two massive pillars in the centre and two pilasters, one at each extreme. While the two pilasters retain their cubical section throughout, the pillars are typically divided into three parts, šadurams at the base and top and octagonal kattu in between. The šadurams at the base are slightly less than 2 ft. square and thinner than in the typical Mahendra pillars; the lower šadurams are tall even after allowing for the short height of the base and the kattu is as tall as the lower šaduram. The upper šaduram is shorter than its sides. The beam on the top is of the same thickness as the corbel, which is about half the height of the upper šaduram. The rock-ledge projecting on the top is broken at places where the structural mandapa joins it and externally its irregular surface is neither shaped into a kapōta nor ornamented by kūḍus. The corbel is bevelled with a definite angular profile.

Over the corbels of the façade runs a plain beam or uttira. Below the rough kapōta and above the main beam is a wider, but thinner plank which projects on the inside of the ceiling of the ardha-mandapa as a vajana-course. This vajana is projected externally also below the rough kapōta.

There are inscriptions on the front face of the top šaduram of the northern pillar, perhaps of the time of Rājarāja Chōla. The southern pillar also contains an inscription which is obscured by the cross-wall.² The floor of the shrine is at a higher level, reached

¹ Epigraphia Indica, X, p. 18.
² The title appears to be that of one of the Telugu-Chōla kings, who were contemporary rulers of the adjoining Renādu and Muṇḍa-rāṣṭra. As rulers occupying the territory between the Chālukyas and Pallavas, they often bore titles similar to those of the Chālukyas or Pallavas according to their alternating allegiance to the two powers. The same was done by the Muttaraiyars of the south occupying the territory round Tanjāvūr between the Pallavas and the Pāṇḍyas. Ankuśa is more a Chālukyan surname. There was a later Telugu-Chōla king, Chōla-Mahārāja Kumārānkuṣa in the time of Nandivarman Pallava, the ājñāpī of the Velūṟṟayam copper-plates (South Indian Inscriptions, II, pp. 507-10; also XII, no. 49). Ballaya-Chōla of the Karikāla family (Telugu-Chōla) bore the title Kumārānkuṣa, Journal of Indian History, XV, p. 258. Sivaramamurti—Mahābalipuram (New Delhi, 1952) p. 31 ascribes this cave-temple to Mahendra, while earlier he says that Mahāballipuram rose to prominence in the time of Māmallā, following Dubreuil (Pallava Antiquities, I, pp. 60-61).
³ These two inscriptions do not seem to have been copied or published, the only inscription, damaged and incomplete, noticed so far being 481 of 1920, on the rock behind the Anḍāl shrine in the temple dated in the eighth year of Rājarāja Chōla I, which gives the name of Nāraśiṅga-Vinṭagaram to the temple in Śeṅgunṭam (old name of Śiṅgapērumāl-kōil village) in Śeṅgunṭa-nādu. The god is referred to as Nāraśiṅga-Vinṭagara-devar.
by a flight of two irregular oblong steps formed by the sill itself. The shrine-door is a simple oblong opening cut through the wall without jambs or lintel. The back wall of the mandapa is also plain without any pilasters or dvāra-pāla niches; nor are there any dvāra-pālas.

The shrine-cell is oblong and contains a large stucco image of a seated four-armed Narasimha, the upper right hand holding chakra (not in prayōga) and the upper left śankha—both of them with flames,—the lower right in abhaya and the lower left in kāti. While the right knee is bent resting on the seat, the left is slightly stretched forward in front of the seat resting on a lotus at its base. This stucco does not seem to cover a bas-relief cut on the back wall.

This cave-temple is to be assigned to the period between Māmallā and Paramēśvaravarman on architectural merits.

Śīṅgavaram: Raṅganātha cave-temple (fig. 20; pl. XXXII A)

The rock-cut cave-temple of Śṛī-Raṅganāthasvāmi in Śīṅgavaram village (near Gingee and Melacheri), Gingee Taluk, South Arcot District, is a fairly large excavation on the eastern face of a large boulder perched on the top of the low hill in the village. The base of this cave-temple and the built-up plinth of the later structural additions in front in the form of mandapas are approached by a steep flight of steps from the ground.

The preparation of the rock-surface in order to give a vertical face for the excavation of the cave-temple does not appear to have presented much difficulty, since the place selected was almost a vertical scarp. There has been a cutting-in of about 2 ft. at the northern end, while at the southern there has been very little cutting-in, since at this point there is a natural inward curve of the rock-face. On the vertical prepared scarp has been cut a façade of two pillars and two pilasters. The two pillars have as usual the lower and upper parts cubical (śadurams) and the intervening part octagonal (kaṭu). All the four faces of the cubical parts appear to have been adorned by the usual lotus-medallions. Those on the front faces have been covered up by the brick walls of the later structural mandapa in front. The two lateral faces also are obscured by the jambs of the doorway inserted in later times and the screen-wall closing up the two outer aṅkaras. The bold pilasters present in their external aspect the full features and size of pillars and have to be called pilasters only because they are still in antis and have not been totally cut off from the parent rock at their extreme sides—a feature not met with in the Mahēndra cave-temples generally, except in the Śiyamangalam cave-temple. This has resulted by the cutting of niches immediately outside and adjoining the pilasters in both the cave-temples as also at Maṇḍagapataṭu and Dālavāṅūr.

The rock-face beyond the two pilasters has been carved into two niches, one in the southern extremity and the other in the northern extremity, each containing a dvāra-pāla, two-armed, facing front with the outer hand in kāti and the inner hand raised in adoration. They wear kīrīṭa-makuṭas, patra-kundalas and yajñopavītas. On the southern end beyond the dvāra-pāla is cut another large niche with Durgā standing on the head of Mahīśa.

On the top of each pillar over the upper śaduram is mounted a thin square phalaka of greater sizes, thus projecting on all the four sides, a feature recalling the Mahēndra cave at Dālavāṅūr, where the phalaka is found only over the façade-pillars and not on the pilasters. On this phalaka is cut a massive corbel which has an angular profile, the bevelling confined only to the lower half of the height of the corbel, so that it comes in between a vertical face above and a horizontal below, the included angles being obtuse, about 120°. This is unlike any of the Mahēndra corbels in shape and form. There is no taraṇga-ornament or median pāṭa. In this respect, it resembles some of the corbels of the
later Pallava, Muttaraiyar and Pāṇḍya caves. Nothing of the rough cornice or kāpūla, if any, can be seen because of the structural mandapa in front.

Internally the pilasters merge insensibly into the side walls of the rock-cut mandapa behind, and there is thus no differentiation of the ṣadurams and the kaṭṭu on the sides where the pilasters meet the respective side walls of the mandapa behind, while on the other sides, that face the corresponding pillar of that row, the differentiation into two ṣadurams and kaṭṭu is prominently seen. The pilasters too carry on the top the phalaka and above it the corbel or pūtikā of the same type as on the pillars.

Behind this row of pillars and pilasters is cut another row of two pillars and two pilasters with corbels and beam identical with those of the front row, thus marking the division between the front mukha-mandapa and the rear ardha-mandapa. The ṣadurams of the pillars are also adorned by the same type of lotus-medallion. Here too on the top of each pillar and pilaster is a phalaka carrying the corbel on the top. The pilasters of this row differ from those of the façade, in that they are not differentiated into ṣadurams and kaṭṭu. On their outer faces, they have each an oblong niche on the top with a relief of a woman devotee (or doāra-pālikā) as on the top of the façade pilasters of the Śīyamaṅgalam cave-temple, in graceful tri-bhāṅga, the outer arms placed in kaṭi, the inner holding a nilōṭpala and shown as if walking towards the shrine.

On the wall behind this second row of pillars and pilasters is cut the shrine proper, the back wall of which is more or less curved tending more to the shape of a semi-circle than that of an oblong sanctum. The major portion of the natural rock of this sanctum has gone into the carving of the huge sculpture of Anantasayī with head to the south. The main figure of Vishnu extends from end to end of the cave, reclining on the coils of a huge Śeṣha with a large hood showing five heads in its spread. The head of Vishnu is slightly raised than the level of the body; his right arm hangs down, while the left is bent at the elbow with the hand in the kaṭaka pose. Rising from the navel of Vishnu is the lotus-stalk which goes up the hind wall blossoming into a lotus with Brahmad seated on it. Brahmad is four-faced and four-armed, the upper right holding akṣhamālā and the upper left holding a kalaśa, the lower right in what appears to be vyākhya and the lower left placed on the crossed legs, palm upwards as if in dhyāna. Three of his four faces are visible. Between the head of Adi-Śeṣha and the left hand of Vishnu is a flying dwarfish figure with his left hand stretched out in sūchī and the right held up with the palm facing front as if in the attitude of slapping. Beyond Brahmad, towards the legs of Vishnu at the northern end are three other large figures cut on the back wall. The one immediately to the north of Brahmad is Garuda, also in a flying attitude, his left hand in sūchī and right in kaṭi. The wings behind Garuda are shown half-folded, and there is a cobra coiling round his warning left arm. In front of Garuda are Madhu and Kaitabha both two-armed and with large jata-makuṭas, one holding an upright club by his left hand and pointing by his right towards Vishnu in sūchī pose. The other at the extreme has his left hand resting on the club placed across his thighs and his right hand held up with bent elbow, palm facing out, as if counselling patience. Below, carved under the southern half of the coils of Śeṣha are four more figures. The one at the south, almost below the navel region of Vishnu, wears a kirti-makuṭa; what he holds in both his hands are not visible because of a structural stone plinth in front. The second figure below the thigh region of Vishnu has almost an identical face, but the other portions of his figure are also obscured by the same structural plinth. The third figure, similar to the first two, has his right hand raised up in adoration and the left in kaṭi. The fourth figure is that of Bhūdevi, supplicating at the feet of Vishnu. On the south wall, as if facing the whole scene and behind Bhūdevi, is cut a fifth figure with an elaborate jata-makuṭa and a pāśa in his right hand. What he holds in his left hand,
which appears to be placed on his belly, is not clear. This figure cannot be Śiva, since he has only two arms and the crescent moon is not visible on the jaṭā-makūṭa. The local identification is that he is Nārada. The sculpture has been much redone in later times, thus altering original features.

The association of the niche of Dūrgā on the rock-face immediately to the north of the cave-temple with a Vishnu shrine recalls similar associations of these two forms in the Mahishamardini cave, where they are Anantaśāyi and Mahisāsura-mardini, in the Varāha-maṇḍapa, it is Dūrgā adjoining Trivikrama, in the Adi Varāha cave-temple again it is Dūrgā near the Bhūvanakāra shrine, and in the Trimūrti cave, where the niche of Dūrgā adjoins the Vishnu shrine.

The Dūrgā niche is approached through a small structural cell on the hind wall of the Devi shrine, which is a structural addition in front of the rock-face. This niche is about 5 ft. square, cut between two pilasters with a lintel on the top. Dūrgā (pl. XXXII A) is standing in graceful tri-bhaṅga, her left leg planted straight on the ground, her right slightly raised and bent, the foot trampling on a buffalo-head. She is four-armed: the upper right holds a prayoga-chakra and the upper left a śaṅkha, the lower right rests on the thigh over her girdle and the lower left is placed on the upraised hip in kaṭi. She wears enormous patra-kundaḷas and a jaṭā-makūṭa. This is one of the finest forms of Dūrgā and this fine tri-bhaṅga form is in striking contrast to the other well-known sculptures of standing Dūrgā—in the niche adjoining the Trimūrti cave-temple (p. 160), in the Varāha-maṇḍapa (p. 148), in the Adi Varāha cave-temple (p. 171) and in the Draupadi-ratha, all at Mahābalipuram. Except in the Adi Varāha cave-temple, Dūrgā stands in all the other cases in sama-bhaṅga over a buffalo-head or a padmapātha. On either side are two kneeling figures, the one on the north piercing his left palm by a dagger held in his right hand. Here, as in the Adi Varāha example, it is not so drastic an offering but amounts only to blood-letting (a symbolic sacrifice). Similar figures in the Varāha-maṇḍapa and in the Draupadi-ratha offer their heads. The devotee here wears patra-kundaḷas and a jaṭā-bhāra. The person on the south wearing a yajnopavīta and a jaṭā-bhāra has his left arm in kaṭi and the right in kakaka, as if holding a flower to Dūrgā. Dūrgā wears pāda-saras and kinkiniś round her anklet, tassels and a mēkhala round her hip, a series of valayas extending from the wrist to the elbow in all the hands, ornamented kéyūras on all the arms above the elbow, a kucha-bandro round the breasts and three series of hūras. The face also the look of the eye are graceful and downcast.

Dubreuil1 ascribes this cave-temple to Mahendrā on the basis of the similarity of the dvāra-pāṇas with those of Mahendrā temples. He again states that since Śīnagavaram or Simhapura, which was the capital of Simhapuranadu of the inscriptions, must have been founded by Śīnāvishnū, taking the name into consideration, the cave-temple can be ascribed to Śīnāvishnū, the predecessor of Mahendravarmā. But if Mahendравarmā was the initiator of the rock-cut cave-temple, as he himself states in his Maṇḍagapāṭṭu inscription, there could not have been any cave-temple excavated by his father Śīnāvishnū. Probably, the place was named after Narasiṃhavarman Māmalla, who was also called Śīnāvishnū. The incorporation in this temple of some features found in the later cave-temple of Mahendrā and the association of Anantaśāyi and Dūrgā, as in the many examples at Mahābalipuram, would ascribe this to the period after Mahendrā and rather late in the time of Narasiṃhavarman Māmalla or even in the time of Paramesvaravarman, who completed the Adi Varāha cave-temple, containing a similar Dūrgā, at Mahābalipuram.

Mēlachēri: Śikhari-Pallavēśvaram cave-temple (fig. 21; pl. XXXII B)

The rock-cut cave temple called Śikhari-Pallavēśvaram at Mēlachēri (near Gingee), Gingee Taluk, South Arcot District, dedicated to Śiva, is an excavation of the simpler type; it consists only of a cell with a mandapa in front. The western scarp of the low rock facing the pond has been cut back from near its bottom to a depth of about 4 ft. at the base and 1½ ft. at the top in order to get a perpendicular scarp for the actual excavation. The overhanging bit though fairly regular, has not been completed into a well-formed kapōla.

The façade of the excavation consists of two massive square pillars and two pilasters—one at either end. All of them are undifferentiated into sadurams and kaṭṭus, but are uniformly four-sided throughout, a feature not common in the Mahēndra-type temples. The massive corbel (pōṭikā) is of the bevelled type and has an angular profile without the taraṅga-ornamentation and median pāṭṭa. The beam on top of the corbel is of about the same width as the corbel. All the pillars have been completely finished with a square section, and it is on the western face of the southern pillar that the Pallava-Grantha inscription of Chandrāditya is found.¹

Over the beam is cut a thinner but wider vājana projecting in front and behind. Behind the façade is cut an oblong mandapa with plain walls on all the three sides. The ceiling shows, however, the projecting vājana over the hind face of the beam of the façade, extending all round continuously below the ceiling and over the walls.

Cut on the hind wall of this mandapa, centrally, is a plain oblong opening leading into the cubical cell, in excavating which a large portion of the central mass of rock has been retained and finished into a cylindrical linga with an octagonal āvudaiyār below (pl. XXXII B). This is the only example of a rock-cut cave-temple in Tondai-mandalam where the linga and the āvudaiyār are cut out of the same rock as the cave-temple—a feature which is not found in Mahēndravarman caves nor even in the caves of the periods of Māmalla and Rājasimha. Carved on the ceiling over the linga is a lotus.

On the north wall of the mandapa has been cut an arched niche and in it a standing figure of Pārvatī. The style of sculpture indicates definitely a much later date than the cave-temple. A low bas-relief of Ganēśa, also later, has been cut on the extension of the rock-wall on the southern side in front of the façade of the cave. The northern aṅkāṇa of the façade has been walled up and plastered.

The inscription, in Sanskrit verse of four lines, reads—

1. Kāritam-idan-ṃripatinā
2. Chandrādityēna sarvaseṣa[ṃēthē]na [1*]
3. Śrī-Śikhari-Pallavēśvaram-itī
4. Śāvan-dhā[ṃa] Simhapūre [11*]

¹ This home of Śiva named Śrī-Śikhari-Pallavēśvaram, was caused to be made at Simhapura (Singavaram) by king Chandrāditya who was a sarvanātha.

² The cave-temple is termed dhāma² and the title Śikhari which is indicated to be a Pallava name, is unknown among the names of the Pallava dynasty. The name Chandrāditya, too, is not among the known Pallava names, but the appellation 'Aditya'

² The term 'dhāma' for a rock-cut cave temple occurs in only one other known inscription in south India from Tirupparaṅkuṇram (Annual Report on Indian Epigraphy, 1951-52, no. 143.)
is common to the Chalukyan names. There was a Chandrāditya, son of Pulakēśin II, known from two records of his queen Vijayamahādevī, who was a contemporary of Māmalla. If he was the same as the excavator of the Melachēri cave, his presence in the Pallava country and his relationship with the Pallavas have yet to be explained. It is not possible to account for the excavation of this cave-temple by a Chalukya ruler in the Pallava territory unless we suppose that he was an ally sojourning in the area or was matrimonially connected. The appellation pāṭtī (feminine of the Tamil Pōttam-Pallava) referring to Vijayamahādevī in the Gochre plates seems to indirectly point to the fact that the queen belonged to the Pallava family. Palaeographically too, Dubreuil (the first to discover the cave-temple and its inscription) states that the script of the inscription is of about the time of Māmalla. Chandrāditya, the excavator of the temple has not been identified with any amount of certainty. He names this temple Sīkhari-Pallavēśvara in the same inscription after a Pallava name Sīkharī, and calls the place Sīhajapura. As mentioned in connexion with the Śīngavaram cave-temple Sīhajapura may be a name derived from the other name of Māmalla, which was Narasirinā or Sīhajavishṇu. The absence of any clear biruda of Mahēndravarman and the uncertainty of the identification of Chandrāditya with Mahēndravarman, the extreme simplicity of the cave-temple and the presence of the rock-cut linga with āvadāyār, would all tend to show that this cave-temple is later than the time of Mahēndra, perhaps of the time of Māmalla, if not even later, as the Śīngavaram cave-temple. The proximity of the two cave-temples and the similarity between the corbels of both would perhaps indicate more or less proximity in date of excavation. But though this cave-temple is aberrant and has nothing characteristically Pallava in it and was not excavated by a Pallava king, it has to be considered here, only because of its location among other Pallava cave-temples in the Pallava country.

Māṃadur IV: smaller unfinished cave-temple (pl. XXXIII A)

The southernmost cave-temple in the Māṃadur series, which is towards the northern end of the southern hill in Narasapālayam village, Cheyyār Taluk, North Arcot District, is an unfinished excavation (pl. XXXIII A). Obviously, the excavation could not have been completed because of the natural fault striking from the top of the southern side downward towards the north passing through the line of the front pillars which prevented the completion of the pillars to the required thickness. The actual excavation of the façade is recessed to an average depth of 3 ft. on the almost vertical scarp of a boulder on the top of this hill. It looks as if the vertical scarp was reached by paring off the front portions along the natural vertical cleavage lines of the rock. The façade consists of two pillars and two pilasters with an oblong mandapa behind. The idea was to excavate three shrine-cells behind as would be indicated by the blocking out of the hind wall into cubes by chisel lines and provision of chunks of the natural rock below for the cutting of the sōpānas. In front on the top of the corbels, provision is also made for the nājana and rough kapōla, all uncut. The two pillars have broken off at their top portions along the lines of the natural fault. Thus, all these features look like an early attempt at excavation, perhaps in the time of Māmalla, which was abandoned because of the faults and consequent impossibilities in completing the work.

Māṃadur III: larger unfinished cave-temple (fig. 22; pl. XXXIII B)

The third cave from the north in the Māṃadur series which, unlike the first two, is excavated towards the southern end of a taller rock to the south of the first two, is also

1 Indian Antiquary, VII, pp. 163-64.
2 Ibid., VIII, pp. 44-47.
MĀMĀNDŪR III
LARGER (UNFINISHED) CAVE-TEMPLE

SCALE OF
FEET

SCALE OF
METRES

SECTION A.B

PLAN

Fig. 22
located in Narasapāliyam village, Cheyyār Taluk, North Arcot District. On top of the hillock is the structural temple of Tirumālandiśvara of Māvaṇḍūrṇādu. The original plan here seems to have been bolder and more ambitious, viz. to cut a pillared circum-ambulatory round a line of five shrines.

This excavation (pl. XXXIII B) would belong to the category of a pillared mandapa surrounding one or more shrines similar to the Paṇḍapāda cave-temple, immediately to the south of Arjuna’s Penance at Mahābalipuram of the Māmalla style, where, though the excavation is unfinished, it will be clear that the intention was to cut a mandapa into the very massive rock running all round the central shrine, the completed portion of the excavation extending on either side of the central shrine to nearly the hind portion of the mandapa. For this purpose, at Māmaṇḍūr, the most convenient corner of the rock of the requisite height and massiveness was chosen, where the rock itself originally had an almost vertical scarp owing to the vertical cleavage of massive sheets in front of it. After eliminating these detached sheets by cutting through, the vertical scarp of the main boulder was reached on the eastern side, while on the southern side there was an almost natural vertical scarp which required only trimming of the irregular external surface in order to get a perpendicular face.

The eastern side is, therefore, recessed to a depth of 3 ft. uniformly at the northern end to make the scarp even and in a line with the south-east corner of the boulder. The façade on this side is provided with seven pillars, the extreme one on the south cut round in rough with a mass for its corbel on top including some rock for the projecting bracket in front. The one to the north of this has been shaped out from the base to the top with the corbel cut and also fairly finished on top. The four pillars further to the north of this show a greater degree of completion, in that the lower and upper saturams and the intervening kattus have been cut almost to the finish. The northernmost pilaster, in contact with the large mass of main rock, still retains the shape of a pilaster with its corbel complete on top, the lower and upper saturams not being demarcated. Inside this front row on the eastern side is a second row of four pillars, corresponding to the four main pillars in front, with saturams on top and bottom and kattus in between, and at either extreme the two outer columns are more of the shape of pilasters than pillars. Thus, the mandapa is divided into two parts, an outer and an inner. At the southern end of the outer verandah the rock has been cut into between the two pilasters and also towards the outside as if to take this pillared cloister round to the southern side.

On the south, the rock face has been cut into with a façade of four pillars with roughly blocked-out square sections and roughly shaped corbels on top, the spaces in between them deeply excavated as if to reach into the mandapa on the eastern side. The continuation of this southern façade towards the west has been interrupted by series of faults in the parent rock, so much so that it appears that the cloister could go only half way round the row of five central shrines. This perhaps called for an alteration of the original design and the two extreme columns of the eastern façade were decided to be finished as pilasters while abandoning further excavation on the southern side. Consequently, the attempt at excavating on the northern end of the main pillared verandah was also stopped and the excavation converted into a rough shrine.

The corresponding excavation on the southern side has a chandra-śilā placed in front of it at the floor of the outer verandah, thus converting it into a shrine though its outer or eastern wall has been broken. The outer verandah, therefore, has come to have two

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1 Annual Report on South Indian Epigraphy, 1923, no. 420, and also 1906, no. 260.
THE CAVE-TEMPLES

roughly carved niches, one at each end. Similar excavations, which are more definitely shrines, have been completed at either end of the inner verandah with pilasters for their jambs, though no provision for the sōpānas has been made.

The corbels on top of the pillars wherever complete show the definite curved profile, though without the taraṅga-ornamentation. The width of the sadurams is 2 ft. 3 in. both above and below, the height of the lower saduram being greater by 3 in. allowing for a plinth, the height of the kaṭṭu is equal to the height of the saduram in the case of the external pillars. The internal pillars are more or less of the same dimensions; but the lower sadurams are only 2 ft. 3 in. high, i.e., they are as high as they are wide, the decrease in height being taken up by the raised floor of the inner verandah. The top sadurams are almost equal to those at the bottom, while the intervening kaṭṭu is shorter being 2 ft. only. The corbels retain the same proportions as in the other cave-temples described before. On top of the corbel runs a beam, and over it the vājana is marked off externally as a thick vertical course projecting beyond the beam. Though the underside of the kapōṭa has been rendered even, externally it has not been cut out of the crude rock in the form of a curved cornice.

On the back wall behind the inner verandah is a row of five shrines cut with floors at a higher level than that of the mandapa in front. Along the base of the hind wall of the inner verandah and reaching up to the height of the floor of these shrines is projected an adhīṣṭhāna with upāna, jagati, kumuda, kaṇṭha and paṭṭikā mouldings extending from end to end, but not turning round below the lateral shrines either of the simulated ardha-mandapa or mukha-mandapa. This adhīṣṭhāna is interrupted by five sōpānas cut in front of the five shrine entrances, each sōpāna of three steps, the lowermost being a chandra-sitā, the two upper steps being guarded by side rails curved like the proboscis of an elephant. Though the kaṇṭha moulding shows the reliefs for the pillar bases which in addition to flanking shrine entrances should also come between them and canton the two extreme corners making in all sixteen, the corresponding pilasters have not been cut out on the wall above. Thus, the wall strips between the shrine-entrances are quite plain. In spite of this, there is a beam-line running on top forming the lintels over the doorways and extending between them in the form of a thin beam. Over this is projected a kapōṭa with a curved outward surface and an even bottom, which alone is extended over the two lateral shrines of the ardha-mandapa and again over the two lateral shrines of the front mandapa. All these would show that the idea of cutting a pillarred cloister all round the central row of five shrines was abandoned even at the early stage as soon as the fault at the western end of the southern continuation was met with and it was subsequently decided to improvise the lateral excavations into four more shrines, though they were not provided with sōpānas, adhīṣṭhānas, pilasters or beams.

Each of the five principal shrines or the cells is almost cubical, its interior rough-cut showing traces of plaster, perhaps put on later in order to even out the rough surfaces. On the floor of these shrines as well as of the four lateral shrines are cut oblong sockets extending straight from almost end to end and placed very near the hind wall of the cells, evidently for the insertion of bas-reliefs on stone slabs at a later stage. This supposition would gain force from the fact that the local rock exfoliates in the form of vertical slabs and would offer the material for bas-reliefs. In the absence of the dvāra-pālas or other indications, it is very difficult to guess the deities that were intended to be installed in these shrines. Over the beams, the ceilings of the two mandapas show the projection of the plank on top of the beam on either side extending as a definite vājana-moulding. Even the ceiling is uneven.

Significantly, no inscriptions have been found in this cave-temple and it is doubtful
whether this was intended to be worshipped by the designers, though, with later improvisation, subsequent installations might have been made. This would be proved by a series of ten mortise-holes cut, curiously enough, above the corbels of the façade and below the kapóta for the accommodation of joists which supported a terrace of a structural addition in front. This large and more ambitious excavation would perhaps belong to the second period, i.e., about the time of Māmalla.

**Mahābālipuram: Dharmarāja-mandapam or Atyantakāma's cave-temple (fig. 23; pls. XXXIV A and XXXV)**

This is a rock-excavation (pl. XXXIV A) facing east practically almost on the southern end of the Mahābālipuram hill (Chingleput Taluk and District) below the lighthouse and the Mahishamardini cave. The cave cut at the top of the rock here is reached by ascending a small gradient. The excavation proper is raised about 2 ft. from the immediately adjoining ground-level in front. Since the outer contour of the rock-length chosen had greater bulge across its median line, gradually turning in towards the south, the scarp excavation of the cave is recessed about 4 ft. from the rock-surface on the northern side and about 1 ft. on the south, the top-line of the cutting being about 5 ft. below the crest-line of the rock, and, as such, not forming a very heavy roof.

On the façade is cut a row of two pillars and two pilasters, the extreme pilasters in antis tetragonal throughout in section, while the central pillars have the characteristic shape with sadurams above and below and kaṭṭu in between. The sadurams are plain and not adorned by lotus-medallions. The corbels on top of the pillars and pilasters alike are massive with their ends sharply bevelled to an angle of 45° and their profiles quite angular. The length of the corbels is double the width of the pillars which at the saduram is 1 ft. 11 in. Over the corbels is mounted imperceptibly the uttīra, there being no sharp demarcation between the pōṭikās and the uttīra. Over the uttīra runs the vājāna, a second member much thinner than the beam, but wider, thereby giving a clear offset appearance all round below the ceiling. The four pillars and pilasters form the front-line of the mukha-mandaṇḍapa. Immediately behind is an identical set of pillars and pilasters forming the front-line of the ardha-mandaṇḍapa, the floor of which is raised by about 3 in. above the floor of the mukha-mandaṇḍapa. The lateral walls of both the ardha- and mukha-mandaṇḍapas are plain and without any sculpture. In the narrow overhang over the façade of the mukha-mandaṇḍapa there is an attempt to shape it into the form of a curved kapóta without any superficial ornamentation.

On the back wall of the ardha-mandaṇḍapa are excavated three shrines (pl. XXXV) in a row with a common adhishṭhāna and three separate sōpānas, each with three steps and a chandra-sīlā below. While the sōpānas of the two lateral shrines have no parapets, that of the central shrine is flanked by two sārulśyāli parapets. The mouth of the mukara or vālā from which the curved proboscis issues is only a conventional representation. The central shrine is cut out as projecting well into the ardha-mandaṇḍapa, while the two lateral shrines conform to the plane of the back wall of the ardha-mandaṇḍapa. The adhishṭhāna, of the same height as the sadurams of the pillars in front, curiously enough, has only the four important members, viz., the upāna, jagati and the tripaṭṭa-kumuda with the kampa serving as the prati on top. The kaṇṭha, the upper kampa and the paṭṭikā over it are absent. The wall directly rises over the top of the prati-like kampa over the kumuda.

The wall of the central shrine has two pairs of pilasters or kudya-stambhas, one pair on either side of the shrine-entrance, and one each of the other pair cantoning the respective corners. The pilasters are tetragonal throughout and like the two rows of larger pillars and pilasters in front carry the pōṭikās directly on their tops; the top portion of the shaft not
MAHĀBALIPURAM
DHARMARĀJA-MANDAPA M
(ATYANTAKĀMA'S CAVE-TEMPLE)

SCALE OF

FEET

METERS

SECTION A-B

ELEVATION

PLAN

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carrying the usual architectural members like padma-bandha, kalāśa, tādī, kumbha, padma (pālī) and phalaka. The pōtikās are similar in shape and design to those over the larger pillars. They are of the simple bevelled type with an angular profile with the beam imperceptibly merging with them on top. Over the beam runs again a thin valabhi, above which is cut out the curved and projected kapōta. This valabhi and kapōta turn round the corners and continue over the two lateral shrines which, however, are devoid of pilasters. Between the pairs of pilasters on either side of the central doorway the wall space is cut into two shallow oblong niches accommodating bas-reliefs of dvāra-pālas, which have been chiselled off by the Vaishṇava occupants at a later period. But from what is left of them, one can say that they were two-armed, facing front with their outer arms in kati and their inner arms folded in, what they held not being clear. Both of them appear to have worn the yajñopavita in the nivīla-fashion. The kapōta on top over the central shrine has two kūṭi arches which are slightly greater than semi-circles with plain centres and shovel-like flat finials on top, placed more or less over the centre of the dvāra-pāla niches. The excavation of the two side shrines naturally reduced the dimensions of the cell of the central shrine. All the three cells are empty and there are no traces of bas-reliefs on the back walls of the shrines.

The cave-temple contains an inscription which gives the clue to its dating and authorship. The inscription is in Pallava-Grantha script and the language is Sanskrit. It runs to fourteen lines, contains eleven verses and gives also the name of the temple as Atyantakāma-Pallavēśvara-griham—the Śiva temple of Atyantakāma-Pallava—a title of Paramēśvaravarman I. It also mentions the other titles of Paramēśvara—Śrīnīdhī, Śrībhāra Raṇajaya, Tarunākura and Kāmarāja. From the śēṣa (double entendre) used in the epithets Chitramāya, Gunābhājana, Svasthe, Niruttara and Paramēśvara, which are applicable both to Śiva and the king, Hultzsch has rightly concluded that the actual name of the king was Paramēśvara and that he was identical with Paramēśvaravarman I. The temple is denoted by the terms śvara-griha, vēśma and mandira-griha. The verses are in praise of Śiva and among them the following clearly state that Atyantakāma excavated this cave temple.

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5 ................. Atyantakāma-Pallavēśvara-griham
6 kāmō nriṭaṭir=nirjīti-ārati-mandalāh [1*]
khyāṭi Raṇajayaḥ Śambhos=tēn-ēdāṁ vēśma
7 kārītan [5*] and
11 ................. Tēn=ēdāṁ kārītan=tuṅgan=Dhūrjjāṭer=mandirā-
12 griham [1*] prajānam=īśha-siddhy=arthāṁ

This is followed by the imprecatory verse, cursing six times 'those in whose hearts does not dwell Rudra, the deliverer from the walking on the evil path.'

In spite of this there has been speculation about the authorship and attribution of this cave-temple, and it has been variously assigned to Mahēndra because of its type and to Māmalla because of its location at Mahābalipuram, which place is supposed by many,

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1 Text published in South Indian Inscriptions, I, no. 19, also XII, no. 21 and Epigraphia Indica, X, pp. 10-11.
2 Longhurst, Pallava Architecture, pt. II, pp. 10-12 would ascribe this to Māmalla; see also Sivarama-murti, Mahābalipuram, (Department of Archaeology, India, 1952), p. 23.
THE CAVE-TEMPLES

following Dubreuil¹, to have come into prominence in the time of Māmalla, though it
has been an important port-town from earlier times, but all the monuments there date
from Māmalla’s time and after. The same verse inscription with the same name
Atyanatakāma Pallavēśvara-griham, in the same script is found on the Gaṇeṣa-ratha,
the most complete and better-finished example when compared with the ‘Five rathas’,
attributed to Māmalla, and the same imprecatory verse is found in the Rāmānuja-maṇḍapa,
a cave-temple of the Māmalla style.² Thus, Paramēśvara seems to have made all the
three types that his illustrious predecessors Mahēndra and Māmalla had initiated and
that had come into vogue, viz., a Mahēndra type cave-temple (Dharmarāja-maṇḍapam),
a Māmalla type cave-temple (Rāmānuja-maṇḍapam) and a ratha or monolithic vimāna
(Gaṇeṣa-ratha). He himself seems to have initiated a new method of constructing structural
temples with cut-stone slabs as in the Śiva temple at Kūram.

Besides the above, the comparatively slender and tall pillars and the sharp-cut
corbels would differentiate it from a Mahēndravarman cave-temple. Though Atyanat-
kāma (as also a few more birudas of Paramēśvara) was a title borne by Rājasimha, Para-
meśvara’s successor, for obvious reasons, this cave-temple cannot be assigned to him, and
in his own cave-temple at Śāluvanakuppam, nearby, Rājasimha has purposely chosen one
of his other surnames, Atiranachanda, as he has done for his structural temples at Kāñchi
and Panamalai. It also cannot be an excavation started by Mahēndra and completed by
Atyanakāma between whom two kings had reigned, for such a simple cave-temple would
not have waited for so long to be completed. Or even assuming for a moment that it was
excavated by Mahēndra or Māmalla, it would not have waited for its consecration till the
time of Paramēśvara. Judging from the absence of any sculpture of the principal deity
in the central sanctum, this is to be taken as the earliest of Paramēśvara (as also the
Gaṇeṣa-ratha), while in the Rāmānuja-maṇḍapa, Paramēśvara had cut a bas-relief
of Sōmāskanda, now chipped off, indicating it to be later.

The temple was perhaps originally intended for the Trimūrtis, though the appella-
tion Liṣvara-griham would denote that the primary deity consecrated in the central shrine
was Śiva in one of his forms and not a liṅga. This fact, common to all the cave-temples
of the Pallavas earlier to Rājasimha is confirmed in the case of this cave-temple. While
in other cases, the presence of a socket or pit of some sort is often found making one doubt
whether they could be original or later, this cave-temple had no socket or pit at the centre
of the shrine-floor and continued in that condition till the advent of the Vaishnava, who
occupied it between the thirteenth and nineteenth centuries. This would show that no
liṅga was planted there and if at all there was a subsequent installation of the liṅga prior
to the Vaishnava advent, it was placed with its ānuṇḍaiyar over the floor (and not with the
base of the liṅga inserted into a floor-socket) which could have been removed by them.
The Vaishnava occupation of this cave-temple is indicated as in the Rāmānuja-maṇḍapam
and elsewhere at Mahābalipuram, by the engraving of the symbols of the chakra and
śaṅkha on the façade.

Śāluvanakuppam: Atiranachanda’s cave-temple (fig. 24; pls. XXXIV B and XXXVI)

This cave-temple called Atiranachanda-Pallavēśvara-griham, is cut on the sloping eastern
face of a solitary low rock in the present hamlet of Śāluvanakuppam near to and north of
Mahābalipuram (Chingleput Taluk and District). In order to get a vertical scarp for

¹ Dubreuil, Pallava Antiquities, pt. I, p. 64.
² Dubreuil, also ascribes all these inscriptions to Paramēśvaravarman (Pallava Antiquities, pt. I,
p. 62).
THE CAVE-TEMPLES

the excavation, the sloping rock-face was cut into to a depth of about 6 ft. at the bottom, so that a perpendicular face reaching almost to the top-line of the rock could be obtained, the top-line itself being retained for the carving out of the cornice of the façade. At this depth from the general surface of the rock, the prepared surface was cut into in the form of a cave-temple (pl. XXXIV B), consisting of a long oblong ardhā-mandapa with a square shrine and cell at its back, the frontage of the square shrine projecting into the mandapa about 1ft. from the general level of the rear wall. On the façade of the mandapa are cut two pillars and two pilasters in antis; the pilasters at either extreme are tetragonal throughout, but the pillars have square plain šadurams at base and top with an octagonal kṣṭu in between. They are not also exactly cubes, their section being more an oblong than a square. For example, the front side of the top šaduram is 1 ft. 11 in. long, whereas in width it measures only 1 ft. 6 in. and in height 2 ft. There is also a faintly carved and wider pedestal below the basal šaduram and about 8 in. high.

On top, the pillars and pilasters carry massive corbels with curved profile and with bold taraṅga-ornamentation consisting of a series of roll-mouldings, the projection of the corbel arms on either side of the pillar top being equal to the length of the top šaduram of the pillar. Above the corbel runs a plain uttara of the same width as the corbel and over it a planking course of greater width and thinner section, which shows externally as a vaṟṇa-course and is internally incomplete and undifferentiated from the ceiling-surface of the mandapa, particularly over the northern and southern bays. Over this vaṟṇa-course is a small projecting moulding (valabhī), which leads on straight to the undersurface of the kapota. This undersurface is even and is not scooped into in accordance with the external curvature of the cornice. Externally, the kapota is shown as quite flexed with a brim along the lower edge marked off by a chisel-line and constriction. Over the kapota, externally, the rock has been cut back again with a series of oblong projections spaced regularly, indicating the ends of about twenty-two terrace joists and at intervals are cut a later series of deep mortise-holes for insertion of joists of a structural front mandapa which was perhaps a later addition and which is now totally absent.

On the lateral surface of the excavated portion of the rock, on either side of the end pilasters, are two inscriptions of identical content but in different scripts, the one on the north being in Nāgari and the other on the south, incomplete, in Pallava-Grantha. Again over the façade are two Pallava-Grantha labels, which give the name of Atiranachanda-Pallavēśvara-grham to this cave-temple.

The ceiling inside the mandapa was not quite finished. As stated before, the vaṟṇa over the beam has been worked out over the length of the beam spanning the space between the two pillars but left unfinished over the two flanking bays. At the northern end of the northern bay cubical chunks of rock are still there to show that the ceiling over the lateral parts was yet to be finished. A similar state of affairs is found at the southern end also.

The shrine behind the mandapa is also not quite complete; but that it was carved out on the model of a square vimāna can be judged from its frontage projecting into the ardhā-mandapa. At the base are cut out the mouldings of the adhishṭhāna with a jagati, kumuda, kaṇṭha, paṭṭikā and a prati, this demarcation of the mouldings being completed only along the front side but left incomplete over the turning corners. The front wall of the shrine is relieved by four pilasters or kuḍya-stambhas enclosing two niches, which, in turn, flank

1 South Indian Inscriptions, no. 23, p. 2.
2 Unfortunately the floor of the ardhā-mandapa has been filled up by random or carved stones of a nearby ruined structural temple raising it to the level of the sill of the shrine, thereby obscuring the mouldings of the adhishṭhāna. This could be seen only after removing a few of the stones.
the central opening of the cell. The pilasters are tetragonal throughout and undifferentiated into shaft and capital; neither the capital components and corbels nor even the beam being indicated. The two central pilasters thus directly form the jambs of the doorway, while on top is shown a lintel-plate in the form of a vajana-like uttira, which extends over the two adjoining niches also. Over this is carved a slightly projected curved moulding (talabhô) projecting in front, beyond which overhangs the lower surface of the kapôta. The kapôta is not scooped on its underside, and its curved external surface is left undone, the whole mass in its unfinished stage looking like a massive beam. Laterally too, these details are left incomplete.

The niches are sunk rather deep, and in them are shown dvâra-pâlas, one in each, in shallow relief. The massive club of the northern dvâra-pâla was chipped off for a water-outlet from the shrine-cell at a later stage, when the paṭṭikâ-moulding of the adhikshåna below this niche was also broken. The cell is almost cubical and contains a black polished, fluted (sixteen-sided), tall linga planted into the socket in the floor of the shrine with the âvudaiyâr in two pieces slipped over it. The âvudaiyâr is also of the same material and polish. Its lower portion is missing, the upper portion alone hanging like a ring halfway up the height of the linga. The place of the âvudaiyâr base is marked by a circular groove concentric with the central socket. On the back wall is cut a shallow panel with a bas-relief of Somâskanda flanked by Vishnu and Brahmâ and with a parasol in the background behind Siva, Umâ and Skanda, who are seated on a throne. Two similar Somâskanda panels are cut on the back wall of the ardha-mandapâ on either side of the shrine-entrance coming opposite to the space between the end pilaster and the pillar of that side and two more polished fluted lingas in âvudaiyârs are placed in front of them on the mandapâ-floor.

The cave, on plan and in style, is of the Mahêndra type. But it also differs from that type in having slender, flatter and taller pillars and fluted corbels of good proportions, showing that it is only a later and slightly altered copy of Mahêndra's model excavated by Râjasimha. The carving of the three Somâskanda panels, particularly the one in the shrine, and the subsequent installation of the fluted type or dhâri-linga are characteristic of the period of Râjasimha and his successors. It is, therefore, proper that Râjasimha named the cave-temple after one of his titles as Atirâgârâvâ-grhîham.

The two Sanskrit inscriptions, copies of the same in two different contemporary scripts (Pallava-Grantha and north Indian) state definitely that the cave-temple was excavated by Atirâgârâvâ as the abode for Siva with Umâ and Skanda and the gônas. The Pallava-Grantha inscription, in seventeen lines, is on the southern flank of the cutting in front of the façade, while the Nâgari one, on the northern flank opposite, runs to sixteen lines. While the six principal verses are common to both, there is an additional seventh verse in the Pallava-Grantha version eulogizing the musical talents of the composer, Kâlaîkâla, which is, incidentally, a surname of Râjasimha himself, found in the Kânti Kâllâsânâtha inscription of his queen Raîgâpatâkâ. Of these, the first and second verses are identical with the eighth and ninth verses of Atyantakâma's (Paramâvâ's) inscriptions in the Dharmarâja-mandapam and Gañâsa-ratha and the fourth with the fourth

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1. Dubreuil in his Pallava Antiquities, pt. I, pp. 66-68, discusses this cave-temple with reference to its inscription and states that it belongs, by its inscriptions, to the time of Râjasimha. Sivaramamurti (Mahabalipuram, p. 39) notices that this cave has intriguing features, as, according to him, while the massive pillars, simple corbel-capitals and the dvâra-pâlas indicate its early date, the fluted linga inside and the Somâskanda panels both in the cell and in the mandapâ are late characteristics.

2. South Indian Inscriptions, I, nos. 21 and 22, pp. 6-8; also XII, nos. 24 and 25, pp. 11 and 12 and Epigraphia Indica, X, nos. 23 and 24.

THE CAVE-TEMPLES

of the two inscriptions of Atyantakāma. Thus, the three new verses here, which are not repetitions, are the third, fifth and sixth, which are also important in respect of their contents. They read:

Verse 3. *Tēn-ēdāṁ kārītam Šambhōr=bhavaṇāṁ bhātayē bhuvah [*]
Kailāsa-Mandara-nibhāṁ bhūbhītāṁ mūrdhni tiṣṭatāṁ [II]

Verse 5. *Atirāṇa-chandāḥ patir=avanibhujāṁ=Atirāṇa chaṇḍēsvaram-idam-akarōt [I*]
tha Giri-tanayā-Guha-gana-sahito niyatā-kṛita-ratir-bhavatu Paśupatīṁ [II]

Verse 6. *Guruvāṁ-Īśāna-bhaktīṁ śriyāṁ=atiśayinīṁ dīrva-vahāṁ bhārām=urvyā
nir-sāmānāṁ=cha dānāṁ sāmān=A[īrā]nachanda-khyāṁ [yobibhartī] [I*]
sthānē nirmāṇītē=smin=vi[dita Raṣṭa] jaya-khyātinā tēna bhārthā
bhūtānām-Ashtamūrtiś=chiram=Atirāṇacha[ṇḍēśvarē] yātū nishṭhāṁ [II]

The temple is designated by the term bhavaṇāṁ and is likened to the Kailāsa and Mandara, which, along with Mēru, form the traditional types of vīmāṇas in Śilpa and Āgama —architecture and tradition. The verses say that the temple, Šambhōr bhavaṇāṁ, also called *Atirāṇačandēsvaram*, was made (excavated) by Atirāṇačanda for Śiva with his consort Umā (Giri-tanayā) and Skanda (Guha), and the attendant gānas to take delight in residing in it; and again implores that Ashtamūrti—the eight-formed lord, (Śiva)¹, may reside for long in this abode, the Atirāṇačandēśvara. Thus, there is a clear reference to the Sōmāskanda form sculptured on the hind wall of the shrine.

The other surnames of the king, besides *Atirāṇačanda*, were Atyantakāma, Śrīnidhi, Kāmarāja, Śēbhara, Dhanañāya and Sāngrāmā-dhāra. Since most of the surnames including Atirāṇačanda are also applied to Rājasimha in his Kāčhipuram inscription, this inscription also must be attributed to him. Though some of the titles like Atyantakāma were borne by Paramēśvara, and a few of the verses in his and Atirāṇačanda’s inscriptions, which are purely eulogistic of the king are identical, the other titles such as Atirāṇačanda and those in common with Rājasimha’s Kāčhipuram inscription as also the dhāra-linga in addition to the Sōmāskanda panel in the shrine would confirm the attribution of this cave-temple to Rājasimha. It cannot also be that it was started in the time of Mahēndra or Māmalla and completed or consecrated by Rājasimha after three or four intervening reigns.

This is another instance which clearly shows that in the Pallava cave-temples of the time of Mahēndra, the linga was not cut out of the same rock, and that it was installed at a later stage, perhaps beginning from the time of Rājasimha, who introduced late in his time the polished fluted lingas in front of the Sōmāskanda stone panel on the hind walls of the garbha-grīha already introduced by Paramēśvara.

¹ The ashtamūrtia forms of Śiva are *prithvi* (earth), *ap* (water), *tejas* (fire or light), *vāyu* (air), *ākāśa* (outer space), *Śūrya* (sun), *Chandra* (moon) and *yajamāna* (the Lord). Fire, Sun and Moon are often equated with the three fires and the three eyes of Śiva. The lord of the eight elements or forms are Bhava, Śūrya, Īśāna, Paśupati, Bṛhma, Mahādeva (or Mahātārāma), Ugra, and Rudra. This ashta-mūrti concept of Śiva was prevalent in contemporary time as is attested to by the TeVāram saints (Nāyānārās), Samhhandar, TeVāram, I, vv. 111 and 571, II vv. 1948 and 2743, III, v. 3342; Appar TeVāram, IV, verse 4708, V, v. 5270, VI, v. 7163; and Sundarar TeVāram VI, verses 7309 and 8043. Mānikkavāchakar also refers to many contexts in his Tiruvāchakam to the ashta-mūrti form of Śiva. In Sanskrit literature ashta-mūrti or eight formed Śiva is identified with the five elements, mind, egoism and prakṛiti or according to the opening of the Sākuntala with the five elements, the sun and moon and the sacrificing priest, (see Mahābhārata, iii v. 1939; also Gopinatha Rao, Elements of Hindu Iconography, II, pp. 45 and 405).
Cave-Temples of the Pallavas

The very tall polished līṅga without fluting planted in the sands in front of the temple referred to by Longhurst⁴ and believed by him to be the original līṅga discarded at the time of the subsequent installation of the fluted līṅga would not go into the shrine, because of its great height and also would not be appropriate with the Sūmāskanda panel behind. Perhaps it belonged to the ruined structural temple that stood near by, the stones of which are now spread over the floor of the maṇḍapa of the cave-temple, while some more are built into the approach-steps on either side of the cave-temple. There is also a group of saṃta-mātrikā sculptures in a shed near by which might have belonged to the structural temple, the existence of which is known from another inscription on an exposed rock in the vicinity.

About 20 ft. away in front of the cave-temple is a small low boulder, on the front vertical face of which is cut a bas-relief panel 6 ft. × 3 ft. showing Mahishamardini (pl. XXXVI). This is interesting not only from the point of view of the grouping of the figures but also from the fact that it differs in detail from the well-known Mahishamardini panel at Mahābalipuram (p. 154). Here Durgā is more or less ambling over the rearing lion, her right leg planted on a padmāsana on the ground and her left leg with knee lifted up in ārūḍha-jātā, suggesting perhaps her dismounting. Durgā is six-armed, holds sāṅkha, chakra, dhamu, khodga, etc., and leans on the leaping lion, the pose being āśīṭha. Below the lion is one of her gaṇas striking at the back of retreating Mahishāsurā. Mahishāsurā is on the run and his right arm is being mauled by a lion-cub, while on top of his head sits another gaṇa striking with his sword. In front of Mahishāsurā runs another asura similarly beset by a gaṇa. Behind Mahishamardini are four more gaṇas, one carrying a parasol, another a sword and shield, a third blowing a conch and a fourth brandishing a club. Another peculiarity is that besides the gaṇas, none of the yōginīs or female attendants of Durgā are shown. This sculpture, like the cave-temple near by is of the time of Rājaśimha. There is a great similarity in style between this and the Sūmāskanda groups inside the cave-temple.

Period III

Kilmāvilaṅgai: Viṣṇu rock-cut cell (fig. 25; pl. XXXVII A)

Kilmāvilaṅgai in Tiṇḍivaṇam Taluk, South Arcot District, is a small village, 7 miles north of Tiṇḍivaṇam. Outside the village located amidst fields is a low outcrop. There is a small rock-cut cell (pl. XXXVII A) excavated on the eastern face of a freestanding small boulder. On its irregular eastern face, the rock-surface has been cut back to a depth of 3 ft. at the bottom and 1 ft. at the top (the cutting measuring 4½ ft. × 5½ ft.), in order to reach a vertical face, from which point the cell proper has been excavated. The entrance to the cell measures 2½ ft. × 5 ft., the rock between the initial cutting and the cell-entrance of either side providing two jamb for the entrance. On the inside also the lateral walls are cut in so as to throw the jamb into relief. The lintel and sill have not thus been differentiated.

The cell is about 3 ft. deep and on its back wall is cut the figure of four-armed Viṣṇu standing in sama-bhaṅga on an oblong platform about a foot high. The upper two hands hold the sāṅkha and chakra (in the prayōga posture without flames), the lower right is in abhaya and the lower left in kaṭi. Viṣṇu wears a tall kīrata-makuta and makara-kundalas in both his pendant ear-lobes. The hanging jaṭā-bhāra is dressed behind the head in the

KILMĀVILĀNGAI

VISHNU ROCK-CUT CELL

SCALE OF

FEET

METERS

SECTION A-B

ELEVATION

PLAN

FIG. 25
form of an oval śīraśchakra. The yajñopavitā is worn in the nīvīta-fashion and the vastra is worn in a peculiar mode, its hem reaching midway between the knee and the ankle, and quite unlike the vastra of the Vishnu in the Trimūrti cave temple at Mahābalipuram, in the lower rock-cut cave-temple of Tiruchirāppalli and in the rock-cut Śiva cave-temple near Tiruvelḷaḷai (which, however, has prayōga-chakra with flames). Round the waist is a loose cloth tied round with two tassels on either side. The arms are adorned by valayas at the wrists and kēśyūras at the elbows. The sculpture is rather stiff and flat, though in fairly bold relief. The facial features have been obscured by vandals. On either side of the jamb is a dvāra-pāla cut almost in outline in very low relief and hardly differentiated from the rock behind. They both face the cell-entrance and not front as in the Mahendra caves.

Dubreuil, Longhurst and others' attribute this cave-temple to Mahendravarman. It may be remarked here that none of the caves that are definitely attributable to Mahendravarman by inscriptions has a bas-relief sculpture in the central shrine and this sculpture too does not compare well with the other early Pallava Vishnu forms. It is evident that it is a much later sculpture, though not later than Nandivarman's time. It is to be attributed to the period after Rājasimha. This is the only example of a simple cave-shrine which is hardly more than a deep niche or cell in Tondai-mañḍalam, though there are some of date corresponding to the later Pallava in the Muttaraiyar and Paṇḍya areas in the districts farther south as in Malayadippaṭṭi, Nārttāmalai (Śiva cave), Malayakkōṭil, Malaikkonduṅḷavaram (Puddukkōṭai), Tiruchichiḷi, Mahāpalaṇḍaṭṭi and Pīrāṅmalai which this resembles. This cave-cell in Tondai-mañḍalam and others of non-Pallava origin outside will not conform to the maṇḍapa type of cave-temples of Mahendra or Māmalla or of the contemporary dynasties in the south. They simulate more or less the interior aspects of the vimāna (garbhagriha) sometimes showing greater details in the front elevation as exemplified by the Trimūrti cave at Mahābalipuram.

\[\text{**Vallam II: lower (Śiva) cave-temple (fig. 26; pl. XXXVII B)**}\]

The lower cave-temple immediately below the Mahendra cave (called Vasantīvaram or Vēdāntēśvara) in Vallam, Chingleput Taluk and District, consists essentially of a slightly oblong shrine-cell with a narrow verandah in front without any pillars on the façade. The entrance to the inner cell is through an oblong opening occupying a third of the width of the back wall of the verandah. On either side are dvāra-pālas in low bas-relief, identical in all respects, both standing cross-legged, heads turned towards the cave, the right arm hanging over a massive club stuck up in the arm-pit, the left placed akimbo (kaṭi). The dvāra-pāla on the south has a more frontal aspect than the one on the north. The southern dvāra-pāla wears a jāṭā-bhāra flowing down on either side of the face while in the case of the northern dvāra-pāla the hair is done up into a large top-knot. Both wear enormous kūndalas. A liṅga of black stone is planted on the floor of the shrine-cell and the āvudāiyār made up of three pieces has been added to it. The two lower pieces of the āvudāiyār forming the two halves of the part are closed round the lower portion of the liṅga, while the top piece with the central hole has been slipped down from above. This is apparently a later addition. There is no differentiation of the shrine-doorway into jamb, lintel and sill.

The façade of the verandah or maṇḍapa is cut deep from the external curved surface.

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of the rock so that the ledge of the overhanging boulder acts as the cornice, devoid of any characterization or ornamentation usual to kapotas. There is no drip ledge or mortise-hole over the top line of the façade of this cave to suggest the addition of a structural front maṇḍapa. The façade itself is simple with two pilasters, one at either extremity carrying on top corbels, broken but apparently with an original curved profile. On the southern side on the lateral rock face just in front of the pilaster is a shallow relief of a valampuri Gaṇeśa seated on a lotus. There are no clues to show that this is an early excavation of the time of Mahēndra I, contemporary with the cave-temple above. But the nature of the excavation, which is like some of the Muttaraiyar and Pāṇḍya caves of the later Pallava period and the presence of Gaṇeśa would indicate it to be a much later excavation probably of the time of Nandivaraman II Pallavamalla.

Vallam III: northern (Vishnū) cave-temple (fig. 27; pl. XXXVII C)

The third excavation at Vallam, Chingleput Taluk and District, just slightly at a lower level from the top and to the north of the other two cave-temples essentially resembles the lower excavation on the southern side. The shrine-cell is oblong again, and contains a later group of Vishnū and his two Dēvis sculptured in the round. On either side of the entrance are narrow niches, each with a dvāra-pāla. Both are identical in dress and pose, facing front, the inner arms (i.e. left of the southern and right of the northern dvāra-pāla) held up in adoration, while the outer are placed in kati. The yajñāpavita is worn in the nivīta-fashion. Both wear makuṭas and kūndalas. The façade in front has pilasters at either extremity with corbels on top cut on the lower side of the beam. In between these are two more full corbels without the supporting pillars below. The supporting pillars, which should have been very slender have been broken off and removed. The corbels have more angular than curved profiles. On the northern wall of the narrow front maṇḍapa and facing south is what appears to be a standing Durgā, four-armed, the two lower in abhaya and kati, the two upper holding chakra and śaṅkha.

There is a narrow drip-ledge cut on the face of the rock above the top line of the excavation and between them are four mortise-holes, perhaps intended for the insertion of wooden joists, which supported the roof of a structural maṇḍapa in front. The simple nature of the excavation with a cell and small maṇḍapa with slender pillars and pilasters are later features which would mark this cave as belonging to the later Pallava period, after the time of Rājasimha.

THE MĀMALLA STYLE

Mahābalipuram: Koṇeri-maṇḍapam, five-celled (Śiva) cave-temple (fig. 28; pls. XXXVIII A and XXXIX A)

This five-celled rock-cut Śiva temple at Mahābalipuram should be the real Koṇeri-maṇḍapam, as it directly overlooks the Koṇeri-pallam tank in front of it.1 This cave-temple is excavated on the western flank of the main whale-backed hill with an almost vertical scarp, the excavation being recessed sufficiently both at the bottom and the top, naturally more at the bottom than at the top, in accordance with the outer vertical contour of the rock-face. The cutting at the base affords a two-stepped platform in front of the façade and a rock-cut step at the centre. The recessing on top is just sufficient for the carving

1Sivaramamurti, Mahābalipuram, p. 22, calls the unfinished excavation just to the north of this and beyond the limits of the tank the Koṇeri-maṇḍapam, which is obviously a mistake.
out of the elaborate kapōta of the prastara and above it of a row of five projecting šālās with six recessed lengths of hārāntara connecting them. Each of the five projecting šālās or kōshṭhas has an oblong mastiraka showing the vyālavar with projecting makara-heads at the corners, an oblong recessed grīvā over it carrying a šālā-śikhara having a median frontal alpa-nāsikā, composed of paired pilasters, covered over by a small tōrana-arch. Each of the šālās has four stūpis over the ridge. The four recessed lengths of cloisters connecting these five šālās have, each of them, two frontal alpa-nāsikās with pilasters surmounted by makara-arches with shovel-shaped finials as found over the typical Pallava kūḍu. Over the ridge of each hārāntara are placed three stūpis, the central one coming in between and behind the two flat finials of the alpa-nāsikās, while the remaining two are placed one on either side. The two extreme bits of cloister or hārāntara lengths, being half the length of the intervening bits, have, however, only one alpa-nāsikā in front with the flat finial on top and two stūpis over the ridge one on either side of the flat piece, the other half merging into the rock. Below the vyālavar is the projecting and well-flexed kapōta, which is quite curved and has over its front line ten kūḍus arranged in five pairs, each pair corresponding to the projecting šālā above and the anākāna between the pillars below. The kūḍus are typical and had perhaps shovel-finials inserted on top. Inside the kūḍu-arches are carved human faces, one in each, each pair facing towards the centre of the anākāna (i.e. towards the corresponding shrine inside). The under-surface of the kapōta is well-channelled and below it comes a valabha with a frieze of haṃsas, thirty in all, each haṃsa representing the decorated front end of the terrace-joint. Below the haṃsa-mālā which is carried by a wide and thin plank or vājanā, shown as an offset, both on the outside and inside, is cut the main uttira thinner than in the earlier Mahāendra caves and placed over taraṅga-corbels of the same width, the height of the uttira being two-fifths the height of the corbel (i.e., 6 in. as against 15 in.). The corbels are 3 2/3 ft. long, i.e., nearly thrice their own width which is identical with that of the top šaduram of the pillars below, viz., 1 ft. 3 in. The height of the top šaduram is 5/9 that of the length of the corbel, i.e., it measures 25 in. The taraṅga-corbels are without the median pāṭṭa or band.

Cut below the beam and carrying the corbels or pāṭikās are four pillars and two pilasters on the façade, the two pilasters tetragonal throughout, while the four pillars are of the usual type with šadurams at base and apex and an intermediate kaṭṭu. The top šaduram is shorter in height (25 in. as mentioned above) and while the height of the kaṭṭu is 30 in., the height of the lower šaduram including base is 36 in. On the whole, the pillars, corbels and beam are more slender and elegant than in the case of the pillars of the Mahāendra style cave-temples, excavated by Mahāendra and his successors. Columnation also is wider. In their measurements they have assumed almost the normal proportions of the pillars of the structural maṇḍapas and later temples.

Behind the pillars is cut the mukha-maṇḍapa, the floor of which is raised 5 ft. above the present ground-level and reached by a flight of four rock-cut steps in front, which end below at a height of 2 1/4 ft. from the ground-level, this part being supplemented by loose stone steps. This would show that the ground-level in front was originally higher than at present and the rock-cut steps started from this level. The steps are flanked by simple straight-cut parapets. On either side of the sōpāṇa, the rock is cut back forming a stepped basement or gallery with a lower platform and an upper platform, almost equal to the width of the kapōta, in front of the pillars of the façade.

The mukha-maṇḍapa behind the façade is a narrow oblong hall; the end walls are plain and the ceiling fairly even. There are, however, some unfinished patches both on the ceiling and the lateral walls; and the floor towards either end is not also even. The corbel of the northern pilaster of the front row too is unfinished.
Behind the mukha-mandapa is another row of four pillars and two pilasters in alignment with those of the front row (pl. XXXIX A), but totally differing from them in shape, width and features. The two extreme pilasters have a tetragonal section throughout, but unlike the plain pilasters of the outer row are ornamented and mounted on unfinished bases or pithas (ōma). At about the middle of the height of the shaft in both the pilasters is a plain band or madhya-bandha or paṭṭa, while the top of the shaft has a very wide padma-bandha decoration formed of lotus-petals above, flowers and creepers below them and hanging muktāsaras (mālāsthāna) in the lowermost part. Above the padma-bandha, the pilasters carry the regular capital-components all tetragonal in section such as the kalaśa, tādi, kaṇṭha and kumbha, but without the usual padma and phalaka (cloucene and abacus). The pōtikā is of the taraṅga-type and is mounted on top of the kumbha over a short vira-kaṇṭha. Over the pōtikā runs the beam of the same width and height as the pōtikā (9 in.). The intervening four pillars are essentially cylindrical on plan. They are mounted on plinths (ōma), as the pilasters are of greater width than the pillars. The shafts (kāl) of these four pillars, likewise, are decorated at their middle height by a circular floral madhya-bandha incomplete in some of the pillars. At the top of each, again is a wide padma-bandha mālā-sthāna decoration as on the pilasters. While the pillars are cylindrical at these two regions of decoration, the intervening parts as well as the members of the capital above are polygonal with sixteen sides. Like the pilasters the capital-members over the padma-bandha, consisting of the kalaśa, tādi, kaṇṭha, and kumbha (and devoid of the padma and phalaka), are also sixteen-sided. The kumbha is a flatish bulbous member and coming over it, and separated by a short vira-kaṇṭha, are the taraṅga-pōtikās. The taraṅga-pōtikās of these inner row, unlike those of the pillars of the façade, have a median paṭṭa, as if binding the rolls of the taraṅga. The presence of the Mahēndra type pillars on the façade, and the fully-formed pillars with capitals of the “order” in the inner row, as also the appearance of the paṭṭa in the corbels, mark the transition, and as such would place this cave-temple at the beginning of the Māmalla series. The broad phalaka characteristic of the period was perhaps omitted, since within the short and equal spans between the pillars, they would approximate each other and be too prominent obscuring the view of things behind.

Behind the pillars, comes the ardha-mandapa slightly better finished than the mukha-mandapa. While its two side walls and its ceiling have been practically evenly finished, its floor, as extant, is very uneven. There are no sculptures either in the ardha-mandapa.

Cut out from the back wall of the ardha-mandapa is a row of five shrine-fronts (pl. XL) mounted on a continuous adhishṭhāna and with their walls and prastaras contiguous, but with the central and extreme shrine-fronts project more than the two intervening shrine-fronts. This row leaves a space of 1½ ft. at either end, where the original idea was perhaps to turn in the corners of the mouldings, but this work was left incomplete. The three projecting shrine-fronts are of larger width than the two recessed shrines, the proportion between them appearing to be in the ratio of 11:9 as deduced from the external width of the shrine-chambers, the width of their door-openings and the width of their pilasters respectively. The plan reproduced here is that of a row of three large shrines, interconnected by the lengths of the hind wall of the mandapa which correspond to the recessed lengths, with openings for cells behind them. The projected vimāna-fronts correspond to the three projected śalās and the two recessed ones to the two intervening kārāntara lengths of the hāra over the façade.

The adhishṭhāna has the jagati, kumuda, kaṇṭha, paṭṭikā and prati mouldings cut. The kumuda is tripaṭṭa and above and below it are kampa-mouldings. The adhishṭhāna is well-defined in its mouldings in the case of the central shrine and the recessed shrine to the north of it, but has not been completed below the kumuda in the case of the other shrines.
THE CAVE-TEMPLES

Projecting forward from the adhishṭhāna of each vimāna-front and reaching halfway up the floor of the ardha-mandapa, are five separate sūpānas, each with a flight of four steps, perhaps intended to end in a chandra-sīlā at the base. The steps of the projecting shrines were intended to be flanked by parapets, while those of the recessed shrines were not thus protected on their flanks. Not only were the sūpānas left incomplete, but in whatever stage they were left they have been mostly destroyed subsequently as also the floor below. The front walls of the three projecting shrines rising above the adhishṭhāna have each four pilasters or kūḍāya-stambhas, the central two flanking the entrance to the garbha-grītha, the extreme two cantonning the corners which turn in. In the case of the two recessed shrines, the vimāna-fronts present only two pilasters flanking the entrances to the cells, the cantonning pilasters at the corners being absent and perhaps not shown, since they represent the mandapa-wall merging into the adjacent lateral walls of the projecting shrines. The pilasters in all the cases are tetragonal with long slender shafts without base, and with all the components of a typical pillar, viz., a wide and elaborately moulded padma-bandha, kalasa, tāḍā, kaṇṭha, kumbha, padma, phalaka and vīra-kaṇṭha. On top of the vīra-kaṇṭha are cut pātikās with curved profiles and tarāṅga-ornaments in all the cases, except the southernmost shrine where the rolls have not been cut. Over the corbels runs the principal beam of the shrine, the beam being of the same height and width as the corbels. Over the beam or uttīra runs a second member with a bevelled front, the valabhi decorated with a frieze of haṁsas, six in the haṁsa-ṭālā of the projecting shrines and eight in the recessed shrines, and in consequence differently spaced in the two types of shrines. Above this is projected the curved kapōta with pairs of kūḍa-arches in its front line, each pair coming over the respective shrine-entrance below. The kūḍa-arches are typical and resemble in all respects those over the façade outside including the human heads inside them. The corners of the kapōta corresponding to the corners of the projecting shrines are decorated in addition with embossed scroll-work, representing the corner bracing (kōṇa-pattā) and at this point the kapōta is supported as it were by butting vyālas rearing up, with their hind legs planted firmly on the phalakas of the pilasters below. These vyālas representing the kōṭungai or curved bracket are in different stages of completion and in the case of the northernmost shrine, much of the kapōta—the corbels, vyālas and phalakas as well as the haṁsavari has been damaged by vandals.

On either side of each shrine-entrance and cut in shallow niches are fine bas-reliefs of dvāra-pālas, differing in details from one another, though forming regular pairs. Of the two dvāra-pālas of the northernmost shrine, the northern one is unfortunately almost chipped away leaving only a faint outline, the stance suggesting a rather feminine pose. The right hand is placed in kaṭi and the left hand near the shrine-entrance is in sūchi. The other figure on the southern side has the left hand in kaṭi and the right hand raised up in the tarāṇi pose. Part of this figure has also been badly mutilated, but enough remains to show the form of head-dress, ornaments and apparel. The vāstra-yajñāpavīṭa is worn in the normal fashion.

The recessed shrine coming immediately to the south of the above has two dvāra-pālas of more or less the conventional type and expression, facing front in contrast with the profiles of the two preceding. They slightly tend to the semi-profile. The northern one wears the yajñāpavīṭa in the nīvīta-fashion, the southern one wears it in the normal upavīṭa-fashion, the yajñāpavīṭa being a garland of flowers strung up. Another point of difference between the is the presence of the two curved horns behind the head-dress of the southern dvāra-pāla, suggesting him to be a representation of Nandi, and their absence in the case of the northern one. Both hold their inner hands (left in the case of the northern and right in the case of the southern) in sūchi pointing towards the shrine, while their outer hands rest on their hips in kaṭi. Otherwise the two dvāra-pālas are similar to each other in respect.
of ornaments, head-gear and dress, and but for the presence of side-tusks and horns in one of them they can be said to be almost human figures.

The projecting central-shrine has again a different pair of dvāra-pālas, more like royal figures than conventional forms. They wear kītā-makutās and long garlands, (vana-mālā) worn in the upavāṭa-fashion by the northern dvāra-pāla over the left shoulder reaching to the right ankle and by the southern dvāra-pāla over the right shoulder reaching to the left ankle. The northern dvāra-pāla has in addition the real vāstra-yajñopavīti worn in the nivīti-fashion while the southern dvāra-pāla does not have it. The left hand of the northern dvāra-pāla nearer the shrine-entrance is pointing towards the same in sūchi pose, while the right is placed on the hip in the kaṭi pose. This is reversed in the case of the southern dvāra-pāla, who has his right hand nearer the shrine in sūchi and the left in kaṭi. While the southern dvāra-pāla has the two curved horns behind his makuta the northern dvāra-pāla does not have them. Except for these differences they are alike in all other respects, e.g., head-gear, ornaments and dress.

The recessed shrine on the southern side has a totally different set of dvāra-pālas more facing front, as in the recessed shrine of the north. They conform to the conventional type with cross legs (reversed in each case for symmetry) their inner hands (the left of north and right of south) resting on tops of massive clubs and their outer hands resting on their hips in kaṭi. Their facial expression is furious, enhanced by the side tusks and bulged-out eyes. While in all other respects they are similar, the two differ in their head-dress and in the manner of wearing the yajñopavīti. The northern dvāra-pāla has his entire hair done up into conical jata-makuta with a few curls set with jewels and a few curls flying behind; the southern one wears a jata-bhāra flanking either side of the face with a conical cap above. The northern dvāra-pāla wears the yajñopavīti in the nivīti-fashion, while the southern one wears it in the normal fashion.

The southernmost projecting shrine has again a slightly different set of dvāra-pālas, more resembling those of the central projecting shrine and like them approximating human portraits. They differ from the dvāra-pālas of the central shrine in not having the long garlands worn in the upavāṭa and prāchīnavīti-fashion reaching up to the ankle and in both of them having real yajñopavītas, the northern one wearing it in the nivīti-fashion, while the southern one in the normal fashion. Otherwise, in head-gear, ornaments and apparel they are not only identical with each other but also similar to the dvāra-pālas of the central shrine.

The dvāra-pālas of the projecting shrines are obviously shown in greater profile than those of the recessed shrines, because the niches containing them are narrower, coming as they do between two pilasters, whereas the niches of the recessed shrines have pilasters only on their inner sides and as such are wider.

Over the kapota of the shrine-fronts runs a vyālavari, the vyālas shown almost full in lateral aspect, two pairs for each shrine all facing towards the centre, i.e. the shrine-entrance. The carving out of the vyāla in the vyāla-mālā shows different stages of completion. They are more marked out in the two southernmost shrines and in the recessed shrine on the north than in the case of the central and northern projecting shrines.

The shrine-entrances are devoid of jamb, lintels and sills and are framed only by the pilasters on the sides and uttira on top. The excavation of the cells inside is more oblong than cubical and the floors have sockets for the installation of lingas with an outer circular groove marking the accommodation for the base of the acudaiyārs. These sockets were perhaps later, since the linga-sockets are shallow and the acudaiyārs are not generally found in the earlier Pallava cave-temples. (In cases where they are now present as in Vallam,
Orukal-manḍapam, and other places the extant īṅga has been installed as a separate piece and is not rock-cut, and the āvudaiyār slipped over it perhaps in subsequent times. The absence of a rock-cut īṅga in these cells as also an outlet for abhishēka water is worthy of note). On the back walls of these shrines, the three central at the same depth and the two extreme a little forward, are cut almost-square and plain niches; perhaps the idea was to fit wooden Śomāskanda or other bas-reliefs in them as in the later temples of the Pallava period or fill them by stucco figures or painted panels of the respective deities as in the earlier series. Evidently this cave-temple was dedicated to Śiva, perhaps in his five aspects.¹

This temple, like some other ones at Mahābalipuram, was in later times occupied by the Vaishnavites, who destroyed the Śaiva vestiges and engraved the Vaishānava symbols of śaṅkha and chakra on the two flanks of the excavation in front of the façade. There are no inscriptions associated with the cave-temple which can help in dating it. It may, however, be a transition-form and attributed to the early period of Māmallā, since in addition to having some features characteristic of the Mahēndrā style, it shows certain other advanced features as found in the rathas and cave-temples of the Māmallā style.

Mahābalipuram: Varāha-manḍapam cave-temple (fig. 29; pls. XXXVIII B, XXXIX B and XLI-XLIV)

This excavation facing west is cut into an almost vertical scarp at the end of a large whale-back boulder at Mahābalipuram and consists of a front manḍapa with a shrine behind. The façade, recessed by about 1 ft. 6 in. from the outer face of the adjoining length of rock, consists of a row of two pillars and two pilasters with ōma and a moulded adhishṭhāna cut at the base. Projecting from the centre of the adhishṭhāna is a rock-cut sōpāna with three steps. While the general rock-face is almost in a line with the moulding of the adhishṭhāna, this projection of about 2½ ft. cut out of the same rock suggests that the original rock-face at this end of the boulder should have been sloping as in the rest of the boulder to its south, but was split down vertically² in a line with the adhishṭhāna below and the kāpūta above, leaving a central block from which the sōpāna has been cut.

The sōpāna is flanked on either side by śurulāyali-parapets, each shaped like a curved proboscis issuing from the mouth of a cyāla and ending below in an introvert curl. The adhishṭhāna itself consists of the uḷāna, jaṭāri, tripiṭa-kumuda and kānṭha, with the paṭṭikā on top. In the kānṭha-portion, there are two kampas one above and the other below. Corresponding to the pillars and pilasters above are blocks cut out at intervals as reliefs in the kānṭha-recess indicating the foundation-supports or downward extensions of the pillars as in built-up structures. The two pillars (pl. XXXVIII B) and two pilasters in anīts are placed a little behind the edge of the paṭṭikā and have well-defined lotus-pedestals or padma-piṭhas each, 2 ft. square. The lower portions of the pillars and pilasters are shaped in the form of sejant cyālas squatting on their haunches with their front legs planted straight; those of the two pillars face front and those of the pilasters face each other inwards. The

¹ Īśana, Tatpurusha, Aghora, Vamadeva and Sadyojaṭa. The second shrine from the north as well as the central one were definitely dedicated to forms of Śiva as indicated by the presence of a horned dvāra-pāla in the pair. If this was really so, the central shrine would have been appropriate to Sadyojaṭa and the northern and southern end shrines to Īśana and Tatpurusha respectively and the northern and southern recessed shrines to Vamadeva and Aghora.

² This again is another example at Mahābalipuram where the sloping rock was deliberately split down vertically and prepared for the excavation of a cave-temple. The fine-grained and compact rock at this end of the hill has, as could be seen in the adjoining blasted quarries, a tendency for a perfectly vertical cleavage.
height of these vyālas is about half the height of the column. From their heads spring the shafts or kālī of the pillars and pilasters. In the pillars the shaft is octagonal in section and is decorated immediately over the head of the vyāla by a broad mālāsthāna and padma-bandha. Beyond this come the usual capital-members, viz. kalaśa, tāḍī, kaṇṭha, kumbha and pāli, all of octagonal section, as the short shaft below, while the large phalaka on top is square. Beyond the phalaka, the pillar projects as a square virā-kaṇṭha, carrying corbels with curved profile and taraṅga-mouldings and without a median patī. In the case of the pilaster at either extreme the shafts rising above the vyāla-heads are tetragonal in section as also the rest of the capital-members including the phalaka and virā-kaṇṭha. The corbel too is of the same type as the corbels over the pillars, almost equal in width to the virā-kaṇṭha. The uttira is of the same width as the corbel and over the uttira is cut out a slightly wider plank (vājana) carrying the eaves-board (valabhi) which has got ogee-sides both inside and outside and is decorated by a very closely-arranged frieze of what appears to be a row of hamsas alternating with foliage. Judging from the workmanship and compared with the hamsas below the shrine inside kapūṭa, and in other places at Mahābalipuram, and, particularly in view of their crudity and shallow relief, one is led to think that these decorations were perhaps put in at a much later date, when the lotus- and rangoli-designs were also incised on the ceiling of the mandapa and covered with paint. Originally, it was perhaps a plain ogee.

Overhanging this and projecting well forward and coming a little in front of the vertical line projected from the adhisṭhāna is the curved kapūṭa, its outer curved face decorated by three pairs of kūḍu-arches, each pair coming over the aṅkana or bay formed between pillars and pilasters. The kūḍu-arches do not contain the usual figures or heads, but very faint carvings of lotus-designs. The lower edge of the kapūṭa is marked off by a line and decorated by a series of small circular medallions.

Over the kapūṭa runs a vyālavarī; but the vyālas are clearly cut out. Mounted over this vyālavarī is a row or hāra of three sālās, each coming directly over the aṅkana between the columns below and corresponding to each pair of kūḍu-arches of the kapūṭa. Connecting these three projecting sālās and running between them is what appears to be a covered passage with a similar wagon-topped coping or roof and two lateral openings in the form of alpa-nāśikās—narrow vertical openings, surmounted by the typical kūḍu-shaped arches. These intervening hārāntara portions, which are recessed between the three projecting sālās and extend beyond on either side to the end of the excavation, come directly over the corbels and are of exactly the same length as the corbels below, the two extreme recesses having only one alpa-nāśikā. The sālās each have an alpa-nāśikā in front of them while over the ridge of their own sikhāras are two stūpis, placed between the two shovel-headed finials of their end vāranas or mukhapaṭṭis. The two intervening cloister (hārāntara) portions have each a single kalaśa placed between the finials of the two alpa-nāśikās. The two extreme extensions are devoid of any stūpi. That each hārāntara portion connecting the sālās is meant to be a sort of connecting passage from one sālā to another in an āvarana or hāra of shrines forming a sort of a covered cloister is evident from the ends of the cross-beams (supporting the curved roof in the original constructions) visible below the coping-like top of these connecting portions. The coping-like top is really, therefore, a curved roof further emphasized by the finial on top. This arrangement, as in the Kōneri-mandapam Rāmānuja-mandapa, etc., is the extension of the hāra-members usually from over the prastara of the main vimāna also along the edges of the roofs of the mandapa in front as in the structural Vijayālaya-Chōḷiśvaram at Nārāyamalai, some of the Chāḷukyan temples, the Airavatesvara temple at Darasuram and, in a modified form, in the Vijayanagarā temples. The entire hāra reaching almost the crest-line of the rock is cut back a little over the kapūṭa in consonance with the top curvature of the crest of the rock.

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Longhurst speaks of a rectangular tank in front of the Varāha-mandapam as part of the original excavation and coeval with it. It is clear that it is a later structural addition of identically-moulded stones placed opposite the rock-cut adhishtāna. The top stone on the northern side has a pit and an incomplete circle, as if it were a socket for a linga or a post. The stone on the southern side, however, does not bear the socket and circle round it. The moulded stones show the jagati, octagonal kumuda, kanthā, etc., of almost identical measurements as in the rock-cut adhishtāna of the cave-temple. The moulded stones on the top tier in front of this pit do not also form a continuous line, since there is a break in front of the rock-cut sōpāna where two plain stones placed well-behind, over the kumudavari, form a sort of a stepping-stone. Evidently, there was a structural mandapa added to the cave-temple. Thus, the rectangular 'tank' and its three structural sides were not in the original plan of the excavator. The tank or pit thus enclosed between the rock-cut mouldings of the cave-temple plinth and structural mouldings of the later mandapa plinth is provided with an outlet near its north-west corner for draining away rain-water. It clearly shows that the intention of the people who put up the structural mandapa was to avoid burying the rock-cut sōpāna- and adhishtāna-mouldings on either side in front of the original rock-cut mandapa and to keep the roof of the added mandapa clear of the moulded kapota of the cave-temple.

The rock-cut mandapa has on its rear wall a square shrine (pl. XXXIX B) cut out very prominently and projecting out to a distance of 4 ft. in front of the general wall-surface. Starting from the pilaster at one end of the mandapa-façade and extending right round along the lateral walls and the rear wall of the mandapa and continued over the base of the projecting shrine is a moulded adhishtāna complete in all its parts, upāna, jagati, tripaṭṭa-kumuda, kantha with two kampas and paṭṭikā or prati. Leading down from the centre of the projecting shrine and equal to the width of the shrine opening is a flight of two steps guarded by surulyālis on either side, the upper step oblong and the lower step more of the shape of a padma-pīṭha than that of a chandra-sīla. The whole sōpāna has been cut out of an oblong block of the rock in front of the projecting shrine and a portion of it is retained at the base of the steps as a dressed platform, in a level with the upāna-moulding of the adhishtāna.

The projecting shrine is a model of an 8-ft.-side vimāna as measured between the bases of the two extreme cantoning pilasters and is thrust out to about half its width, i.e. 4 ft., from the general wall-surface of the mandapa on either side. The front-wall of the shrine has four pilasters, the inner two flanking the oblong shrine-entrance in the centre above the steps, while the other two have almost the form of full pillars cantoning the two front corners. In between the pillar and pilaster on each side is sunk a rather deep niche with a dvāra-pāla sculpture in semi-profile. Similarly, the two side walls of the shrine visible as projecting from the back wall of the mandapa have a pilaster each at the inner corner and the space between it and the cantoning pilaster of that side forms a niche to accommodate a dvāra-pāla sculpture. This would indicate that this is a rock-cut model (monolithic in effect) of a shrine with two pairs of pilasters on each of its side walls and three intervening niches on each side, except the front side where in the place of a central niche, there is a shrine-entrance. Alternatively, the central parts of the other three sides might have been open as in chaturmukha temples or might have been false doors or ghana-dvāras. All the six pilasters thus visible on the front and sides of the shrine are of uniform tetragonal type. One feature which is not quite common elsewhere is that these pilasters like the vyāla-pillars in front have been provided with oma plinths or pīṭhas. They are of the

type of padma-pithas as in the case of pillars in the façade and slightly wider all round. The shaft or kāl of the pilasters are adorned at the middle of their height by a madhya-bandha band, while again at the top is a second band, the padma-bandha demarcating the shaft from the capital-members above, viz., kalaśa, tādi, kantha, kumbha, padma and phalaka. Above the phalaka the pilaster extends in the form of a short virakānya carrying the taraṅga-corbels which have curved profiles. The beam of each side is of equal width as the corbels, crossed over each other as if on scarf-joints and projecting beyond their point of intersection over the projecting arms of the cross-corbels placed on top of the corner pilasters. Over each beam run the upper planks (vājana with valabhi) adorned by a frieze of bhūta-gaṇas, ten in number on the front side of the shrine, and by a row of haṁsa, three in number on each of the two sides, all representing the decorated front ends of joists. Above these bhūta- and haṁsa-friezes, projects the curved cornice or kapota decorated in front by two kūdu-arches coming almost above the dvāra-pāla niches below. The two corners of the kapota are adorned by boldly embossed scroll-work representing the kōṇapattī, and the kūḍu have shovel finials above and human heads inside. The kapota corners are further supported by two rampant vyālas springing from the tops of the phalaka of the cantoning pillars and butting their heads against the kapota. The edge of the overhanging kapota, which is well-scooped under, is marked off into a brim by a chisel line, thereby suggesting that in contemporary original structures, the kapota was of curved metal sheeting with embossed designs and bracings fixed over a bent wooden framework. Over the kapota runs a vyāḷavari with projecting makara head at either end.

The back wall of the mandaḍpa on either side of the projecting central shrine as also the side walls, are cut into deep niches flanked at their extremities by pilasters identical with those of the projecting central shrine and rising from the top of the moulded adhishthāna. Over the corbels of the pilasters, which are also of the taraṅga type with curved profile, runs the beam or uttīra continuous with the same members of the projecting central shrine. This taraṅga-moulding is found in all the corbels except in the case of the one at the southeast corner of the mandaḍpa over the pilaster to the south of Durgā. Thus, these pilasters on the back and end walls of the mandaḍpa enclose large rectangular niches, which are filled with fine group sculptures. Over the beam on top of these niches runs a haṁsavari (haṁsa-mālā) with an overhanging kapota on top adorned by kūḍu-arches similar to and in a line with the kapota of the central shrine. Above this and running between the kapota and the flat ceiling of the mandaḍpa is a vyāḷavari with the vyālas rather distantly and irregularly spaced. These represent the carved projected ends of the joists of the terrace-floor, held in position behind their ends by scarfed transverse beams on the four sides, their projections beyond the corners carved as makara-heads. The beam (āliṅga-patī) connecting up the vyāḷavari, is rendered visible as a continuous course behind the shovel-head finials of the kūḍu which reach up to the ceiling.

The shrine-entrance is not framed by jambs sill and lintel but is cut straight between the two pilasters up to the level of the beam. The cell inside is oblong with a rock-cut oblong platform at the hind wall, which probably formed the pedestal of the main deity or deities which were loose wooden carvings installed there, or perhaps were of stucco, now absent. The dvāra-pālas flanking the entrance on either side are almost identical, stately in bearing and wearing yajñopavitaś in the normal fashion. The northern dvāra-pāla points to the shrine by the suchi pose of his inner hand, with his outer or right hand in katiyalambita. The southern dvāra-pāla has his right hand in vismaya or adoration almost pointing to the shrine, while the left is in similar kati pose. The two figures looking like dvāra-pālas on the two lateral walls of the shrine are, however, not quite similar. The southern one stands in tribhāṅga with both his hands in kati. He wears a yajñopavita in the
normal fashion and a jatā-makuta. The figure on the north stands almost in tribhanga with his legs apart, his right hand in abhaya while his left is in kāti. He wears an ordinary makuta.

Carved in the northern end panel of the maṇḍapa is the group of Varāha uplifting Prithvi from pāṭala, while on the southern end wall opposite to it is the figure of Trivikrama with raised left foot depicting the scene of the discomfiture of Bali. In the niche on the back wall of the maṇḍapa to the north of the central shrine is a fine Gaja-Lakshmi group, while in the southern niche is the figure of Durgā.

In the Varāha panel (pl. XLI), the grouping and the depiction of individual forms appears to follow the iconography more of the Vaikhānasagama than other texts like Śilpa-ratna, Agni-parāṇa or Vishnu-dharmottara. The main figure of Vishnu as Varāha is Bhū-Varāha or Ādi-Varāha, also called Nṛ-Varāha or the man-boar incarnation of Vishnu. The most remarkable feature of this zoo-anthropomorphic form is the perfection and tilt of the snout of the boar and its imperceptible and natural merging with the human neck below, which is achieved only in the similar zoo-anthropomorphic form of Mahishāsura in the Mahishamardini cave, a feature not found elsewhere. Vishnu has four arms, two of which hold chakra (right) and śaṅkha (left), and of the two other arms, the right is thrown round the mitamba below the hip of Bhū-dēvi, seated on the god’s uplifted and bent right knee (ūrdhva-jānu), while by the left he holds her right leg. His own right leg is placed on the serpent hood of the crouching Śeṣa-nāga below, while his left leg is straight and firmly planted on the ground below, the stance suggesting that he is about to jump up from the nether regions, in which act he is to hold up Bhū-dēvi in position. That the crouching figure below is Śeṣa-nāga is not only suggested by the five-headed serpent hood over his human head, but also from the fact that he is emerging from water indicated by the lotus-leaves, flowers and ripples hiding the lower portions of his body. The snout of the boar is, in accordance with the text, slightly tilted ups nipping the bosom of Bhū-dēvi and almost touching her breasts, the loosened kucha-bandha round which having been shown fallen down over her right thigh and behind her hip. As stated in the Vaikhānasagama text, her face is expressive of both shyness and joy. Her two hands are closed up in shyness below the snout of Varāha. The Varāha form is shown in semi-profile facing proper right. Behind him to his left is Brahmā with three heads (three of four visible in front, the fourth behind not shown in a bas-relief) standing in tribhanga, his height reaching the height of the shoulders of the main figure. Of his three faces, that on the right side has been badly broken while the front and left faces are still intact. He wears a jatā-makuta. His uttariṇya or ājina is in yajnopavita-fashion. The two right hands are in kātaka and katyava-lambita respectively, while the two left are hanging down, one in visēṣyā and the other carrying what is described as a kamaṇḍalu by Gopinatha Rao, more probably the ājya-pātra and in the other what appears to be a śrūk (ladle) judging from its size and long handle. Behind him comes a sage-like figure carrying a viṇā, perhaps Nārada, as identified by Gopinatha Rao. Over Brahmā and Nārada and at the top corner is a flying form of Chandra shown as if emerging from the clouds with his hands in anjali. In front of Varāha and the crouching Śeṣa-nāga, below his right leg, stands another lady bowing and with hands in anjali. Her ornament and dress are not identical with those of Bhū-dēvi, who is sitting on the right knee of Varāha, but like Śeṣa-nāga she is also shown as emerging from amidst lotus-leaves, flowers and ripples. In fact, the parts below her left knee and her right foot are not visible. It would not, therefore, be quite correct to identify

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her with Bhū-dēvi supplicating before Varāha as a prelude to his lifting her up, but it will be more appropriate to call her the consort of Śēsha-nāga, as according to the Vaikhānasāgama Śēsha-nāga in such a composition should always be shown in company with his spouse. While Gopinatha Rao makes this statement earlier, he fails to identify her so, but surmises that she may be Bhū-dēvi. The figure standing behind the nāga would appear to be more a rishi than Śiva. Gopinatha Rao himself is doubtful whether to call him a rishi or Śiva because, as Śiva he cannot be shown as bowing down and in aṅgali. Further, corresponding to Brahmā on the other side he is not four-armed. Over the two figures at the top corner again, and corresponding to Chandra, is Sūrya, also emerging from the clouds with his hands in aṅgali and with a circular prabhā-mandala behind his head. The vertical object which Longhurst calls a cornucopia1 and Gopinatha Rao a vinā as placed in front of this rishi-like figure and below Sūrya is perhaps the uplifted tail of Śēsha-nāga quite similar to the depiction of Kāliya in the Kāliyamardana panel in the Dharmarāja-ratha.

In the Gaja-Lakshmi panel (pl. XLII), Lakshmi as Śrī-dēvi is seated (pralamba) on a full-blown lotus, her two legs resting on a spread-out lotus-leaf below. The other lotus-leaves shown vertically with their stalks behind suggest the lotus tank. Lakshmi is two-handed, her two hands held up symmetrically in kātaka as if to hold lotuses. A svarga-vaiṅkākha crosses her bosom in front and she wears enormous patra-kundalas. Her head-dress is the one peculiar to Pallava and contemporary sculptures of the South, looking like a āśa-bandha with a conical peak. On either side of her stand four celestial nympha diaphanously clothed, the two nearest to her leading and carrying water-pitchers in the palm of one of their hands, while the other is placed in kati. The two other nympha follow holding on to the leading water carrier by the girdle or plaited tresses. The other hand in each case is held in kātaka. Over them are shown the heads of two elephants; that on the proper right shows its broad side while the one on the proper left is in profile. The elephant on the right of Lakshmi is holding up by its trunk and inverting a water-pitcher over the head of Lakshmi. The elephant on the left is coiling its trunk round the water-pitcher held by the nymph below as if in the act of lifting it up.

In the Trivikrama panel (pl. XLIV), the composition as also the iconography of Trivikrama appears to follow more closely the Vaikhānasāgama than the Śīla-ratna and Vīshnu-dharmottara texts.2 This will be clear from the fact that Trivikrama is shown as standing with his right leg firmly planted on the ground and left raised above the level of his forehead. This shows that Trivikrama has already paced twice transcending in his measures the bounds of the earth and beyond, including svarga-loka. (It is said that up to the knee of Trivikrama is bhū-loka, above it up to the navel is antariksha and above it up to the forehead is svarga.) He is eight-armed and in accordance with the text, three of his right hands carry the chakra, gadā and khaḍga, while the fourth is held up with the palm turned up as required in the Vaikhānasāgama. Three of his left hands carry śaṅkha, kēṭaka and śāṛṅgā (or dhanus) and the fourth left hand is stretched straight towards his uplifted leg, the fore-finger pointing beyond the foot, again in conformity with the same text. Near his uplifted foot is shown Brahmā, four-armed, seated on a padmāsana offering pūja by washing the raised foot of Vīshnu. He wears a jāta-makuta and karna-kundalas. In the corresponding position at the other end of the panel, to the right of Trivikrama, is four-armed Śiva, also seated on a padmāsana, one of the arms being held in the attitude of praise. He also wears a jāta-makuta and kundalas. Both Śiva and Brahmā are shown at the level

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1 Longhurst, Pallava Architecture, pt. II, p. 31.
2 Gopinatha Rao, op. cit., p. 161 ff., also Vaikhānasāgama, Paṭala 58.
of the forehead of Trivikrama indicating their position in svarga. Between Trivikrama’s head and Brahmā on the left, shown in the attitude of flying in the sky is Jāmbavān with a bear’s face beating on the bhūri (drum) with his right hand, and the left held out in adoration. On either side of Trivikrama at the level of his navel (indicating the sky region) are shown Sūrya and Chandra in the posture of flight, two-armed, one of them stretched in adoration, and with circular prabhā-mandalas round their heads. Sūrya comes below Śiva and Chandra below Brahmā. The sky-region is also indicated by a figure shown as falling down in mid-air, perhaps Triśaṅku, who belonged neither to earth nor to heaven. Taking the whole context in question, it is more appropriate to identify the falling figure as Triśaṅku, as his position is indicated in a level with Sūrya, Chandra and the navel of Trivikrama. Gopinatha Rao doubts whether it could be one of the dānavas, who were hurled up into the air as if by a hurricane when Vishnu assumed his viśva-rūpa in accordance with the tradition of Brahmāṇḍa-purāṇa.

The depiction of Bhū-Varāha and Trivikrama by great kings of earlier dynasties (the Gupta, Chāḷukya etc.) has been a favourite theme representing their prowess, as conquerors (euphemistically of the three worlds) symbolized by Trivikrama’s strides and discomfite of Bali, who was a chakravartin, and as restorers of the kingdoms (dharma and prithvi) symbolized by Bhū-Varāha. Māmalla too adopted by the same chakravartin concept adopted the same tradition in his choice of the sculptures here and perhaps excelled his predecessors in the depiction. Characteristically enough by the side of the Varāha panel is Śrīdēvi symbolic of Rājya-śri and prosperity while by the side of the Trivikrama panel is shown Durgā the goddess of victory or Vijaya-śri. Probably all these were after Māmalla’s conquest of Bādami and therefore late in his reign.

The Durgā in the adjoining panel (pl. XLIII), though of fine form and graceful lines, falls a bit below the mark because of the stiffness suggested by her erect or sama-bhaṅga posture. She stands four-armed on a padma-piṭha, (unlike the Durgā of the Trīṃurūti Cave, who stands on a buffalo-head) the lower right hand is in abhaya and left in kāṭi, while the upper arms hold the chakra and śaṅkha. She wears a girdle-cloth as a kāṭi-vāstra over her thin nether garment, a kucha-bandha round her breasts, a kriṣṭa-maṅkata on the head and patra-kundalas in the ears. Emerging from behind her head, and coming above it is a parasol. Kneeling on her right is a devotee offering his own head, held up by the tuft with his left hand, while with the right hand he is hacking it off with a long sword placed at the neck. On the left is another devotee seated on his knees in adoration. On either side of Durgā are four dwarf ganas with pot-bellies shown in the attitude of flight. On top to the proper right of the parasol is the head of a rearing lion emerging from the background while on the left emerge the head and neck of an antelope. Such an association of lion and antelope with Durgā, typical of the south, is also found in the almost identical panel in the Ādi-Varāha cave-temple and near the Shore temple, where the little form of Durgā is enshrined in a niche cut into the chest of a squatting lion, while below, cut on the rock lies her antelope in the characteristic sleeping attitude of bovines and caprids, the neck worn out and which has led some to think that it had been killed and others to suggest its identification as Mahisha.

Since none of the dvāra-pālas has the characteristic horn or club as is invariably found in the case of the dvāra-pālas of Śiva shrines and from the presence of the other sculptures such as Bhū-Varāha, Trivikrama, Śrī Dēvi and Durgā in the mandapa of this Māmalla cave-temple, it may be inferred that the shrine was consecrated to Vishnu, perhaps as Narasīṁha.

Mahābalipuram: Mahishamardini-mandapa cave-temple (fig. 30; pls. XLV-XLVIII)

This cave, an excavation on the eastern scarp of a boulder on the top of the hill at
MAHISHAMANDAPAM CAVE-TEMPLE
(MAHABALIPURAM)

Fig. 30
Mahābalipuram, practically at its southern end and very near the light house, is locally called Yamapuri. On top of the same boulder is the ruined Pallava structural temple Olakkappēśvara, the top of which formed the light house before the present one was built.

Since the scarp of the rock was almost vertical, no deep cutting of the surface was made as preliminary preparation for the excavation. The excavation was started straight into the rock at a height of about 5 ft. from ground-level, which has been cut off and quarried at a later stage as the blast-holes in front indicate. Further, the quarry at the base below the façade-line is of shorter length than the façade, leaving a cubical mass of rock at the southern end and showing that it was not contemporary with the original cutting. However, while so removing the projected rock-platform, a small chunk in front has been left at the middle as a remnant of the sōpāṇa, which in its complete form would have consisted of two flights of small steps ascending laterally to a small platform or landing in front of the cave temple and protected by a frontal parapet. As such, the basement mouldings, if there were any, are now absent. The façade (pl. XLV) is recessed to a depth of about 1\(\frac{1}{2}\) ft. from the general surface of the rock leaving a ledge of about 1 ft. on top to form the cornice. Above this cornice line are roughly-shaped kūḍus and above them are a series of oblong blocks cut out in order to be finished into a āvāra of five śālās, with the intervening short recesses (hārāntara) to form the connecting cloister. Along with the roughly shaped kūḍus, the general curvature of the kapota has also been roughly worked out. On the façade, between the basement and the cornice and recessed a little inside, is cut a row of four pillars and two pilasters forming the front of an oblong maṇḍapā. Of the four pillars, one has been totally removed leaving only the bracket hanging down from the beam. The lost pillar is now replaced by a plain cut-stone column. This is the second pillar from the south. Similarly, its counterpart, the second from the north, is also damaged at the top where its entire phalaka (abacus) has been removed. This is perhaps an indication of an attempt by the later Vaishnavas occupants to cut away this pillar also, so as to form a wide central gap as wide as the shrine behind. The pillar that has been removed from this cave-temple is now found in the modern maṇḍapā of the Ādi-Varāha temple further down and behind this cave-temple. The façade is thus divided into five bays and on the cornice-line there are designs for a pair of kūḍu-arches over each bay and above this rough prastara are blocked out the forms of a āvāra of five śālās. Thus, the total number of kūḍus according to the original plan was ten, while that of the śālās was five. This is the only instance of a cave-temple where, contrary to the general practice, the excavation and completion of the interior was taken up for finish before the completion of the façade details.

Among the pillars and pilasters, the southernmost pilaster and pillar are practically finished from base to top. The pilasters, one at either extreme, are tetragonal throughout having a broad floral band about the middle of the height of their shafts (madhyā-bandha), the top of the shaft again marked off by a more elaborate padma-bandha, which consists of a row of lotus-petals on the top line, a broad belt of foliage between two rows of beads, forming a central band and garlands and tassels hanging down in loops below (the mālā-sthāna). The capital is complete in all respects in having the kalaśa, tādi, kantha, kumbha, padma, phalaka and vīra-kantha. The width of the pilaster is 13\(\frac{1}{2}\) in. Unlike the pilasters, the pillars are of the circular type, fluted into sixteen facets, each like a split bamboo (śūndāxbīra). While the pilasters are mounted on short square plinths (ōma) of greater sides, the pillars are mounted on circular plinths of a greater diameter, the general diameter of the pillar being equal to the side of the pilaster, viz., 13\(\frac{1}{2}\) in. The ōma of the pillar at its bottom, as seen in the southernmost complete pillar, is a kind of bhadra-pīṭha with three
THE CAVE-TEMPLES

mouldings, the lower broader and the upper two of the same diameter forming bead-like mouldings (kampa). As in the pilasters, each pillar has a decorative madhya-bandha band at about the middle height of the shaft which is visible in the northernmost pillar. Incidentally the northernmost and the southernmost pillars supply between them all the details of the original design. It consists of two rows of petals one above, and another below, with a central band of oblong and circular medallions, a phalaka garland bordered by two rows of beads as described in the pilasters. On top of the shaft is the padma-bandha and mālā-sthāna identical with that of the pilaster. The kalasa, tādi, kaṇṭha, kumbha and padma of the capital above the kāl have the same section (sixteen-sided polygon) while the abacus or phalaka is square as it should be. The plinth at the base, as seen in the southernmost pillar, is, however, circular and not sixteen-sided. On top of each pillar, the vira-kaṇṭha, in accordance with the norm prescribed by Śilpa-works, has a square section, carrying above it the corbel with a definite curved profile and without the taraṅga-ornamentation, which perhaps was never intended to be done. Over the corbels runs the uttīra of the same height as the corbel. The length of the corbel is double the width of the phalaka, whereas its width is the same as the width of the uttīra above and the width of the pilaster or the diameter of the pillar. The mouldings above the uttīra have been left incomplete.

The floor and the ceiling of the mandapa behind this façade are likewise unfinished. At a height of 3\(\frac{1}{2}\) ft. above the floor-level of this mandapa, cut into the back wall, are three shrine-cells, the central larger with a projecting platform in front carrying a monolithic pillared porch, as in the Mahāendra-type cave-temple at Dālavāṇūr, its platform being 2\(\frac{1}{2}\) ft. high from the ground-level of the outer mandapa and 1 ft. lower than the floor of the central shrine behind. It is an adhishṭhāna complete with mouldings. The same adhishṭhāna with similar mouldings extends in front of the lateral shrines as a projection (about 1\(\frac{1}{2}\) ft.) from the shrine-fronts further extending along the side walls of the large mandapa also. The adhishṭhāna is more complete below the southern end wall of the mandapa, the southern shrine and in the porch portion extending up to the steps of the northern shrine, though damaged here and there. It consists of the jagatī, a tripatṭa-kumuda, kaṇṭha and a projecting paṭṭikā. In front of the adhishṭhāna, below the two lateral shrines, are incomplete sopānas, the southern one comparatively more complete than the northern one in having three oblong steps, flanked by two śūrulyāli parapets. The parapets of the incomplete northern sopāna have also subsequently been damaged. The floor-levels of the two lateral shrines are about a foot higher than that of the central shrine.

The projecting adhishṭhāna of the monolithic pillared porch in front of the central shrine measures 9\(\frac{1}{2}\) ft. at the sides (as measured from the back wall of the mandapa) and 10\(\frac{1}{2}\) ft. in front north-south. On top of this adhishṭhāna are two lion-based pillars with circular shafts, in the front line and two yāli-based tetragonal pilasters in the rear line adjoined to the projecting front wall of the central shrine. The platform or floor of this antarāla has been cut into a deep oblong pit at a later stage, with a square socket behind. The idea of the later Vaishṇavites, who occupied this cave-temple, was to use the porch as a main shrine for a Viṣṇu idol after blocking off the doorway of the shrine-cell behind, because it contains a bas-relief of Śiva which was not wanted. In evidence of such occupation and use they have left their marks of śankha and chakra inscribed on the two side pilasters of the mandapa- façade. The two pillars in the front row of the porch have sejant lions sitting on their haunches with forelegs erect on circular plinths of greater diameter than the pillar shaft. From the heads of these lions spring the apices of the shafts, circular in section and decorated by the mālā-sthāna and padma-bandha. As such, while the height of the lion would correspond to the major height of the shaft, the padma-bandha marks its apex. The padma-bandha is marked off by a series of lotus petals on top, and below it, between two
narrow bands of bead work, a broad band of foliage (kađikkarukku) in scrolls. From the lower bead line hangs a number of loops and tassels alternating. It is to be noted here that the animals supporting the pillars are representations of lions and not vyālas as in the other cave-temple, for they do not have the cornuate projections from their foreheads. This cave-temple, furthermore, differs from others in that the pillars and pilasters of the façade as well as those of the porch in front of the central shrine are complete in having an abacus or phalaka on top of their capitals. These façade-pillars, without the lion or vyāla bases, are in contrast with those in the earlier Kōṇeri-maṇḍapa, where such pillars are found in the second row (the façade itself having Mahēndra pillars) and where the phalaka is absent. There are both lion- and vyāla-based pillars, in addition, in this cave-temple. Above the padma-bandha of the lion pillars and vyāla pillars and pilasters the kalaśa, ṛälti, kumbha and padma are not quite circular in section, but are sixteen-sided in conformity with the similar members of pillars of the façade, their dimensions being slightly lesser. Of the two lions in the front row, the one on the north is more complete with the curls on its mane well-depicted, while that on the south is incomplete in that respect. The corbels on top placed on the vīra-kaṇṭha of the two pillars are similar to those of the façade, curved in profile and without the tarāṅga-mouldings. These are cross- or compound-corbels carrying the cross-beams or utiras which are scarfed over them, their ends projecting beyond and over the outer corbel-arms. These beams are of the same width as the corbels but are of a slightly lesser height. In the pilasters, however, the animals at their bases, sejant on squared plinths, are more vyālas than lions. They have three horn-like projections from their foreheads, the two diverging lateral horns holding the bulging eye-sockets at their bases, while the central one is an upward extension of the ridge of the nose. The mane is better finished in the northern vyāla than in the southern one. Rising immediately over the head of these vyālas are the mālās and padma-bandhas resembling those of the two front lion-pillars. Over the padma-bandhas come the usual capital-members—kalaśa, ṛälti, kaṇṭha, kumbha, padma, phalaka and vīra-kaṇṭha with the pōtikā-arm projecting in front to support the inner end of the beam of that side.

Over the beams is placed the thin vājaṇa of a slightly greater width supporting the ceiling and the kapōta all round. The kapōta is as usual flexed with two kūḍu-arches for each of the three sides, all the six incomplete. Springing from the tops of the two front phalakas at their outer corners were intended to be cut rampant lions rearing up and butting against the base of the kapōta as if supporting it: this is evident from the rough bits of original rock still left between the outer arms of the cross-corbels. Over the kapōta there is an indistinctly-carved vyālavāri. Like the adhisṭhāna, this kapōta is extended on either side over the two lateral shrine fronts and, beyond, over the two end walls of the main maṇḍapa. As in the adhisṭhāna below, the kapōta on top is more complete over the southern end wall, where the two kūḍus are completed including two vyāla-faces in the vyālavāri above. Over the southern shrine the haṃsavāri below the kapōta, with twelve haṃsas in a row, is more or less completed, as also the kūḍus of the kapōta and the vyālavāri above. The kapōta over the northern shrine and the members below and above are incomplete, while over the northern end wall of the maṇḍapa, the kapōta shows two almost-finished kūḍus and two vyālas in the vyālavāri above. All the kūḍus thus finished are of the usual Pallava type with shovel-finials and central human heads. All this would show that the work of giving the final touches proceeded from south.

1 The Mahishamardini-maṇḍapa marks the next step in the evolution from the Kōṇeri-maṇḍapa, which has Mahēndra pillars on the façade and pillars with capitals and without lion bases inside. The latter became the façade of the Mahishamardini cave, with the inner pillars, lion- or vyāla-based, forming the next step in the transformation.
Placed inside the two pilasters of the portico and on either side of the central shrine-entrances are double-armed dvāra-pālas in shallow niches in semi-profile. The one on the south rests his left elbow on the top of his upright gadā or club planted in front of him, while out-stretched fore and little fingers of the same hand point towards the shrine. His right hand is in kaṭi and the yajñōpavīta is in the nīvīta-fashion. He has two horns on either side of his head behind. His counterpart on the north shows the same mudrā by his right hand, while his left hand rests on the top of the club placed beside him. His yajñōpavīta is also in the nīvīta-fashion. There are three serpents rising from his left shoulder over his left ear, but no horns as in the other. This set of dvāra-pālas with clubs resembles in general the pair guarding the recessed shrine to the south of the central shrine in Kōněri-manḍapam. The shrine-entrance is devoid of jamb, sill, lintel and even the flanking pilasters found elsewhere in place of the jamb.

The shrine-chamber is oblong and on its back wall, filling it totally, is a large bas-relief of a unique form of the Sōmāskanda group seated on a simhāsana (pl. XLVI). Śiva is four-armed, the upper right holding what appears to be a roll of cloth (parivaṭam), the upper left a rosary, the lower right in kaṭaka and the lower left placed on his lap, palm upwards. Śiva is in the sūkha-sana pose. Pārvatī is two-armed with the tiny Skanda sitting on her right lap. While her left hand is resting on the top of the seat, her right hand is gently holding Skanda from behind. The pendent legs of Śiva and Pārvatī are placed on the back of the recumbent vṛṣabha below. Behind the vṛṣabha and seated below the simhāsana is a devotee with his hands in adoration. If what Śiva holds in his upper right hand is a parivaṭam or garland, this devotee may perhaps be identified with Chāndi-keśvara. It is to be noted here that this is the only Sōmāskanda group which shows a Nandi and in addition a devotee below. In the light of this identification, this relief, like the one on the Dharmarājā-ratha, would form the earliest representation of Śiva as Chāndēśānugraha-mūrti. Standing behind Śiva is Brahmā on the south, four-armed and four-headed. He is holding a kālaśa in the upper right hand and aksha-mālā in the upper left. The lower right is in adoration and the lower left perhaps in kaṭaka as if holding a flower towards Śiva. Vishṇu on the north is also four-armed, holding prayōga-chakra in the upper right hand, sāṇkha in the upper left, the lower right is in kaṭaka and the lower left in adoration. On the top between the heads of Brahmā and Śiva is shown Sūrya (not found in the other Sōmāskanda panels), while a little to his side is seen the stem and parts of the usual parasol.

On the floor, in front of the Chāndēśā-nugraha-mūrti is cut a circular socket with surrounding circular grooves as if to accommodate a detached liṅga and its āvudaiyār, which appear to have been later installations. At the time when the shrine-cell was cut, Śiva appears to have been worshipped in his sakala form, e.g., Sōmāskanda, even as Vishṇu, Brahmā, Durgā, etc., were installed in central shrines in the form of paintings or stucco or wooden reliefs, which were prevalent till the times of Paramēśvara, when relief images (or sakala liṅgas) in stone came into vogue.

The entrance of the southern shrine is also devoid of jamb and lintels or even flanking pilasters. On either side of the rough-cut entrance are two two-armed dvāra-pālas in semi-profile, the one on the south of the usual type, his legs crossed, left hand resting on a massive club and right placed in kaṭi. Peculiarly, this dvāra-pāla alone has the curved bull’s horns on either side of his crown, as one of the two dvāra-pālas guarding the recessed shrine to the north of the central shrine in the Kōněri-manḍapam. His yajñōpavīta is worn in the nīvīta-fashion. The dvāra-pāla on the north has no club but stands facing the shrine with his right hand in kaṭaka and left in kaṭi; over his right shoulder is the hood of a little
serpent. The shrine-cell is empty except for a very shallow circular socket, which is a later addition.

The entrance to northern shrine resembles that to the southern shrine in having no jambs, lintel or flanking pilasters. The two dvara-pālas on either side of this shrine in front are identical in all respects with each other but differ from the two other pairs of the other two shrines. They wear their vastras with a central fold down to the ankles (not down to the thighs as the other ones). The southern dvara-pāla holds a flower in his left hand pointing towards the shrine, while his right hand is in kati. The order is reversed in the case of his northern counterpart. Both of them are in semi-profile with their left and right feet turned towards the shrine, as if walking into it and in general resemble the dvara-pālas guarding the central shrine in the Koṭeri-maṇḍapam. No yañēpavita is evident in either case. The shrine is empty and there is not even a faint trace of any socket on the floor, but at the base of the back wall are three rough cubical projecting blocks not cut out. Evidently, they were to form the pedestals of three deities placed in a line.¹

Sculpture seems to have had precedence over architecture in this cave-temple. Occupying the whole of the northern end wall of the maṇḍapa and filling the space between the adhishtāna below and uttira above and the two rough-cut pilasters with curved corbels on either side is a large and finished panel showing the excellent grouping of Durgā as Mahishamardini fighting Mahishāsura—a sculpture remarkable for its beauty, grace and virility (pl. XLVII). Durgā is eight-armed riding astride a lion, holding the bow with her out-stretched lower left hand, while her lower right is bent behind her ears as if drawing the taut bow-string to the full; the bow-string and arrow, however, not being depicted. The three other right hands hold a khadga, ghanta and chakra and the three other left hands hold a dagger, pāśa and sankha. While the front pair of hands are shown as engaged in shooting with the bow, the pair of hands just behind are shown as if thrusting and stabbing simultaneously with sword and dagger. Below Durgā, kneeling down, is one of her yōginis (Jayā) also striking with a sword, as graceful and as powerful as Durgā herself. Below the darting lion is another gana holding shield and sword. Three other ganas likewise, behind and above Durgā, hold or fight with shield and sword, while two more hold a parasol and chāmara respectively for Durgā. The eighth gana is flying, carrying offerings in a plate. Mahishāsura is depicted in an equally powerful pose wielding defiantly a club in his two hands. The merging of the buffalo-head with the human trunk is marvelous as also the depiction of his body-line from the tip of the crown between the horns through the snout down to the straight right leg suggesting firmness and defiance. Such a delineation of Mahishāsura is remarkable. While wielding the club, he has a long sword stuck to his belt behind. One of his retinue holds a parasol over him suggesting him to be a chakravartin, another is fighting with one of the ganas of Durgā. A third is falling down headlong over the upraised sword of the yōgini. A fourth is lying dead before Mahishāsura, and the fifth is collapsing. The sixth is retreating with head turned back carrying sword and shield and a seventh has sat down kneeling as if in supplication. The

¹One may be tempted to surmise that this shrine was dedicated to Vishṇu with his two consorts (as Śiva himself in the central shrine is shown with Umā and Skanda), in which case the southern shrine would be appropriate to Brahmā and, that this cave-temple might also have been one dedicated to the trimārtis. Such a surmise would apparently derive strength from the position of Vishṇu to the north and Brahmā to the south of the background behind Śiva in the Chaṇḍiśānugraha group in the central shrine. But the presence of the horned dvara-pāla at the southern shrine entrance and his counterpart with serpent would preclude such an identification as it would indicate that this shrine also was dedicated to Śiva. Perhaps, three forms of Śiva were to be installed in the three shrines.
entire grouping of the figures and depiction of the incident is forceful and graphic.\(^1\)

Likewise, in a panel of similar size in the southern end wall, bounded by the adhishthāna below and the rough-cut uttira and pilasters above and on either side, is a finished and deep relief of Vishṇu as Anantasāyi (pl. XLVIII). He is really Yōgaśayana-mūrti reclining on the couch formed by Adiśēsha with his five hoods shading over the recumbent god’s head. Vishṇu is two-armed and at his foot are the two asuras, Madhu and Kaitabha, conspiring with each other, their attitudes bringing out their common intention to strike at Vishṇu. Below the feet of Vishṇu is Bhu-dēvi kneeling down in prayer with her hands in añjali, while in front of her are what are believed by some to be two of the four āyudha-purushas, Sudārśana (chakra) and Nandaka (sword) depicted as two handsome youths, while the other two being those depicted as flying above Vishṇu as the dwarfish Pāñcchajanya (śaṅkha) and the charming amazón Kaumōdaki representing gadā, all shown as if seeking the lord’s permission for dealing with the asuras themselves.\(^2\) In this depiction of Anantasāyi with Madhu and Kaitabha, Śeṣa is docile, while in other cases as in Tirumayam, he is shown as defying the asuras by his enragéd attitude and flames of poison issuing out of his protruded tongues. The reclining figure of Vishṇu is a picture of peace and calm in contrast to the virility and movement of Durgā in the opposite panel. He has his head and chest slightly raised, while the other parts of his body are stretched flat on the bed as if rising up from it. The out-stretched right arm is taken behind, by the side of his head and the left arm is bent at the elbow with the hand held up in the katāka pose. The right leg is fully stretched out, while the left is a little bent at the knee and slightly drawn up as if in the act of rising. Vishṇu is adorned with a kirti-makuta, hāras, kuṇḍalas and a yajñopavita.

The choice of this particular form of Vishṇu in preference to others, to be sculptured in association with Mahishāsuramardini in this cave-temple, would appear to be deliberate and significant. Both of them are certainly after the Dēvi-mahātmya tradition, which narrows in the first and second chapters the yōga-nidrā of Vishṇu and the story of the slaying of Mahisha by Dēvi. The feminine form on top shown as if flying away would, therefore, be the personification of contemplative sleep (yōganidrā), which form Śakti had assumed and by entering into Vishṇu made him lapse into half-somnambulism and half-contemplation, at the end of the yuga. When threatened by Madhu and Kaitabha and on the prayer of Brahmā, Śakti withdraws herself so that Vishṇu be roused to kill the asuras. She is said to have issued forth in her full form from Vishṇu’s eyes, mouth, nose, arms, heart and chest enabling him to wake up and perceive Madhu and Kaitabha as depicted in the sculpture.\(^3\)

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1 The depiction follows the Dēvi-mahātmya, forming cantos 81 and 82 of the Mārkandeya-Purāṇa, ed. Pargiter, Bibliotheca Indica—Translation of the Mārkandeya-Purāṇa (Calcutta, 1904).
2 Gopinatha Rao (Elements of Hindu Iconography I, pt. i, pp. 109-10) identifies the two flying figures on top as chakra and gadā represented by the dwarf and the beautiful dēvi and the two kneeling figures below in front of Bhu-dēvi as Mārkandēya and Bhrigū, though one of them wears a jatā-makuta and the other wears a karanḍa-makuta with a circular ornament on top. Both of them wear the yajñopavita in the niśūtī-fashion. Sivaramamurti (Mahābalipuram, p. 22) therefore identifies them with Sudarśana (discus) and Nandaka (sword), the gadā (club) being depicted clearly as a woman and Pāñcchajanya (conch) as a dwarf.
3 Vogel has almost meant this in his casual and hesitant remarks regarding the identification of the goddess as yōga-nidrā and the relation of the Anantasāyi sculpture with that of Durgā (Annual Report of the Archaeological Survey of India, 1910-11 quoted by Longhurst, in Memoirs of the Archaeological Survey of India, No. 33, pp. 33-36). Incidentally such an identification would prove the existence in the seventh century of the tradition contained in cantos 81 and 82, Mārkandeya-Purāṇa (Devimahātmya), which is believed to be a much later interpolation in the main purāṇa, which is attributed to the fourth century A.D. If an interpolation it was, it must have been made before the seventh century. See P. Trivikrama Narayanan, A Guide to Mahābalipuram, (Bharati Vijayam Press, Madras), p. 30.
The three cells in this cave-temple were perhaps intended to enshrine three out of the five forms of Śiva that were to occupy the five shrines of the Kōṇeri-mandapam as could be judged from the similarity of the duṣṭa-pālas. Of the three, the central one in the form of a bas-relief could have been completed only in Paramēśvara’s time, judging from the fact that the two other shrines have blank walls, and it is usual for the sculptures of the subsidiary deities and those in the maṇḍapa to be carved in stone, while the shrine did not have one till Paramēśvara’s time, as for example in the Varāha-maṇḍapa. Though the final stages of completion of this still-incomplete cave-temple are to be attributed to the early years of Paramēśvara, architecturally, the nature of its pillars would place it between the Kōṇeri- and Varāha-maṇḍapams. For while the Kōṇeri-maṇḍapa has the Mahēndra-type pillars for its façade and the Māmallata-type pillars with capitals of the order and without lion- or vyāla-bases for its inner row, it is the latter type that forms the façade of the Mahishamardini-maṇḍapa with the inclusion of the padma and phalaka among the capital-components. This cave-temple also heralds the appearance of the lion- or vyāla-based pillars with capitals as found in its inner maṇḍapa which in turn go to form the façade of the Varāha-maṇḍapam and become the characteristic feature of the Māmallata style cave-temples and rathas.

Mahābalipuram: Trimūrti cave-temple (fig. 31; pls. XLIX and L)

This cave-temple is excavated on the almost vertical western face of the rock on the main hill at Mahābalipuram, at its northern end and as such has required very little cutting in to form a vertical scarp. The excavation occupies the entire height of the rock at this point. This temple is really a contiguity of three essentially similar shrinefronts but dispenses with the usual front maṇḍapa or maṇḍapas and as a result shows over the prastara the hāra members that would surround next tala. As such it is a rock-cut reproduction of the façades of three shrines. In fact the idea was to present the frontal aspects (or elevation) of the three vimānas from adhisthāna to the top level of the first storey, all placed contiguously, the central one standing a little forward, for the sake of greater prominence than the two lateral ones.

This idea of a trikūta (trikūṭāchala) or vimānavaraya is found in the case of the Mūvarkōil, Koḻumbūḷur, where the three identical shrines stand in a row though separated from each other. The central vimāna of the Trimūrti cave-temple in addition to being a little more projected than the two lateral ones has a slightly greater length and breadth, the proportion as in the case of the shrines in the five-celled (pañchakūta) cave-temple or Kōṇeri maṇḍapam being 11:9. All the three shrines have the same type of adhisthāna which is contiguous and complete in all its parts, viz., upāna, jagati,

1 The Kōṇeri-maṇḍapam has five contiguous shrines shown at the rear end of the excavation. The shrines are preceded by two maṇḍapas and as such the shrine superstructure above their prastaras or cornice-level could not be shown while the parts that will be visible below the ceiling of the ardha-maṇḍapa alone could be shown. But over the prastara above the façade of the mukha-maṇḍapa, a row of śals with interconnecting cloisters are shown correspondingly projected and recessed as the shrines inside. The idea was perhaps to present the front view of that section of the mukha-maṇḍapa for each shrine as in cases where on top the lowermost series of the kūṭa-kōṣṭha-panjara of the hāra of the main vimāna are extended over the maṇḍapas in front e.g., in some of the extant early temples of the Pallava Chōla transition period, viz., the Vijayālaya-ōḷjavaram and the early Chālukyan temples and even in the case of some later temples, e.g., Airavatesvara at Dārāsuram, of the late Chōla period and the Vijayanagara temples at Hampi and in the Chālukyan area. The presence of the hāra over the façade becomes a special feature of the maṇḍapa type Māmallata style cave temples, that followed the Kōṇeri maṇḍapam.
Mahābalipuram Trimūrti Cave-Temple
tripāṭṭa-kumuda, kampā, kāṇṭha and pāṭṭikā. Springing from the lower level of the pāṭṭikā in each shrine are three pairs of śūrūṭyāṭi parapets enclosing three steps between them forming three sūpānas mounted on low platforms which are extensions of the main upāṇa. The proboscis of the śūrūṭyāṭi parapet issuing from the well-defined vājā-mouth is octagonally moulded with the free end below curled up. All the three steps of the central shrine are semi-circular, the upper two resemble padma-piṭhas, in that they have a marked constriction in their middle plane, the lowermost forming the chandra-śilā proper. The steps of the sūpānas of the lateral shrines are slightly different, in that the two upper steps are oblong, while the lowermost is a chandra-śilā.

The wall of the central shrine rising in front shows four kūḍya-stambhas (pilasters) the inner two flanking the tall oblong shrine-entrance, the outer two cantoning the inturning corners, and visible both frontally and laterally on account of the projection of the central vimāna, thus having more or less the aspect of full pillars. The three shrine-entrances of the Trimūrti cave, like those in the Kōṇeri-mañḍapam, are devoid of jambns, lintels and sills, the pilasters directly flanking them, and the regular beam forming the top piece.

The pilasters are uniformly tetragonal from base to vīra-kanyā, the top of the shaft having the components, mālāsthanā, padma-bandha, kalāsa, tādi, kumbha, padma, phalaka and vīrakanyā at the apex supporting pōṭikās with tarangā-mouldings, but without the median paṭṭa. Over the corbels runs the beam crossed over at the corners, as if by scarf-joints. Some of the corbel-blocks are unfinished, in that the tarangā-rolls have not been cut. Over the beam runs the eaves-board (vālaḥki) carried over a vajāna with a frieze of hamsas, twelve in number. The two ends of the frieze are, however, marked by smaller lions in a line with the hamsas. Over this frieze projects the kapōta with four kūḍas placed in front, the two central ones coming above the shrine entrance and the two extreme ones over the two corner pilasters. The corners of the kapōta are embellished by embossed scroll-work of the kōṇa-patta. On the inturning sides of the kapōta, corresponding to the lateral walls of the projected shrine are shown faintly two more kūḍa-arches each coming over the corbel of the corner pillar visible from that side. Over the kapōta runs a vyālāvari with projecting makara-heads at the corners carrying on top a hāra of two karnā-kūṭas, one at either extremity, corresponding to the corners of the vimāna, and a śalā in the centre, coming right over the shrine-entrance, the whole series connected by a parapet-like hārantara. However, the end views of the transverse beams are not shown here below the curved coping of the parapet-like hārantara as in the other cases, e.g., the Rāmānuja-mañḍapam, as also the alpa-nāśikās. The place of these usual alpa-nāśikā openings with kūḍa arches is taken by the representation of a larger opening between two pillars with corbels on top as would be the case if the interconnecting portions or hārantara were pillared manḍapas open on either side. While the karnā-kūṭas have single stūpis, the śalā has two, in addition to the shovel-head finials of the two arched openings, tōranas with mukha-pattis, one at either end. In front, the karnā-kūtas and the śalā have alpa-nāśikās, their top formed by the kūḍa-arch with a shovel-finial. The curved roof (śalākāra) of the hārantara, one on either side of the central kōṣṭha, also carries a single stūpi on top.

The two lateral shrines resemble in all respects the central shrine described, except in the case of the hāra structures over their prastaras. The hāra of the southern shrine resembles that of the central shrine, in that it has a karnā-kūṭa at its southern end, a central śalā, but in place of the inner karnā-kūṭa a karnā-śalā not completely finished, and shown as merging into the hāra of the adjoining shrine. The hāra of the northern shrine, however, differs from the other two, in that all the three are śalās, the central bhadrā-śalā and the lateral karnā-śalās. The extreme śalās are shown only partially, the rest as if
merging into the rock-flank on one side and the adjoining shrine on the other, with one stūpi, also shown in each case lateral to the line of the kūdu-finial in front and not opposite to it as in the karna-kūtas. The intervening cloisters or hārāntara connecting the karna-kūta and śalās in the southern shrine and the three śalās in the northern shrine do not show the side openings between pilasters as seen in the corresponding parts of the central shrine; nor do they have stūpi. The further elaboration of the talas in the three shrines was, however, not attempted, because the top of the rock had already been reached.

The three shrines, respectively, are believed to be dedicated to Brahmā in the north, Śiva in the centre and Vishnu in the south. Flanking the entrance of the Brahmā shrine on either side and each accommodated into a very narrow niche are two dvāra-pālas of unusual form. Because of the narrow space they are in three-quarters profile. Both are bearded, with jatā-makutas, wearing yajnopavitas of three strands, flat like a band, in the normal fashion. Their vastras extend up to their ankles. Both of them are facing the shrine with their inner hands (left in the case of the northern and right in the case of the southern) holding a flower. The other hands (left in the case of the southern dvāra-pāla and right in the case of the northern) are placed on the hips in kati. The northern dvāra-pāla carries in addition what is taken to be a ladle or śruk in his right hand placed on the hip. Otherwise, both are similar in apparel and head-dress. The main deity inside has a single face and is standing in sama-bhāranga with two rudrāksha garlands crossing the chest in chhannavīra fashion and going round both his elbows in the manner of nivīta-yajnopavita. The upper arms hold lotus and aksha-mālā, while the lower arms are in abhaya and katyavālambita. On top at either side are two flying ganas, their inner hands raised in adoration. The gana on the north holds in his right hand a stylus (?) and in his arm-pit what appears to be a cadjan leaf-book (pusataka). He wears a rudrāksha-yajnopavita. The gana on the south carries in his left hand what appears to be a bowl of offerings. Sitting on either side at the bottom are two devotees, kneeling, with jatā-makutas and with vastra-yajnopavitas. Their inner hands (left in the case of the northern and right in the case of the southern figures) are held up in adoration, while the other hand in each case is placed on the chest. On the top of the prati (the top surface of the adhishtāna in front of the Brahmā shrine) are inscribed three Pallava-Grantha letters in simple script reading Malla which is a general tribal name and often a suffix of the Pallavas. The central figure is to be identified as Subrahmanya in the form of Brahmaśāstā.¹

¹ Dubreuil, *Archéologie du Sud de l'Inde*, II, p. 49, states that the God in the left (northern) cell which has only one head could not be identified with Brahmā, but could be only Subrahmanya, who is also represented in the ground floor of the Dharmarāja-ratha. Gopinatha Rao, while editing the Maṇḍagapattū cave-inscription of Mahēndra (*Epigraphia Indica*, XVII, p. 16) which states that the cave-temple was dedicated to the Trimūrtis—Brahmā, Śiva and Vishnu (Hari-Hara-Pitāmaha of iconography—see *Hindu Iconography*, I, part I, pp. 251-56, pl.LXXII) also states that Brahmā cannot be represented with one head but is to be shown, according to the Agamas, with four, three at least being made visible in relief sculptures. He does not agree with Vogel who in his Iconographic notes on the Seven Pagodas (*Annual Report of the Archaeological Survey of India*, 1910-11, p. 58) identifies it as Brahmā. Rao therefore (in accordance with his *Hindu Iconography*, II, pt. ii, p. 439), identifies him as Brahmaśāstā which is an aspect of Subrahmanya in which he put down the pride of Brahmā by exposing his ignorance of the Vedas, and where he should be represented with a single face and four arms and with only two eyes, and in his back hands there should be akshamālā and kamanḍalū (as is the case in the sculpture) and the two front hands should be in abhaya and varada. The two bearded sage-like dvārapālas and the rudrāksha chaplet of the God inside would according to him confirm this identification. There is a similar figure in the lower rock-cut cave at Tiruchirappalli, where in the same row are represented Brahmā, Ganēśa, Durgā, Sūrya in addition, which would confirm the above identification.
The *dvāra-pālas* of the Śiva shrine are different from those of the Subrahmanya shrine and also from each other. Both of them are in three-quarters profile, owing to the narrowness of the niche, the heads alone turned a little front. Both are two-armed wearing *yajnopavīta* with tassels in the normal fashion. Both wear *karaṇḍa-makuta* and *patra-kundalas* in the ears. The southern *dvāra-pāla* stands with the palm of his right hand placed on top of a massive club while the left is in *kaṭi*. The northern *dvāra-pāla* holds in his left hand a lance as tall as himself along with a small shield; his right is placed in *kaṭi*. On the back wall of the shrine is cut in bas-relief the form of Śiva standing in *sama-bhaṅga* four-armed, the upper two arms holding the *parāśu* and *akṣha-mālā* and the lower two in *abhaya* and *kṛtyavilambita*. On top, on either side, are two flying *gaṇas* (both wearing *yajnopavīta* in the ordinary fashion), their inner arms in adoration, the outer arms resting on their bent knees. Lower down are two figures kneeling in slightly different poses with the knees spread out as if squatting on one of their thighs. The northern one holds a flower in his right hand, while his left is placed on the left thigh as in *kaṭi*. The southern one has both his hands together holding a bunch of flowers and making a *puṣpa-āṅjali*. In front on the floor of the shrine, inserted into a socket is a polished black stone *linga* without the *āṇuḍaiyār*. It is complete in all its three parts—square (inserted into the socket), octagonal and circular, representing the Brahmā, Vishnū, and Rudra-bhāgas. This is obviously a subsequent insertion.

On either side of the southernmost shrine are two other *dvāra-pālas* in three-quarters profile, their inner hands in *sūchi* and outer in *vismaya*. They wear *kīrīṭa-makuta*. While the northern one wears the *yajnopavīta* in the normal fashion, the southern one wears it in the *nīvīta* fashion. Inside the cell on the back wall is carved Vishnū, standing, four-armed in *sama-bhaṅga*, the upper two arms holding chakra and *śaṅkha* (chakra in the prayōga posture), the lower in *abhaya* and *kṛtyavilambita*. Unlike the Kīlmāvilaṅgai Vishnū, who also has the same pose and ornaments, the *vastra* or garment reaches both the ankles, and is tucked in between the legs with a central pleated fold or *kachcha*. The *yajnopavīta* is in the *nīvīta* fashion as in the case of Śiva. There are again two flying *gaṇas* on top on either side, identical except for the fact that the southern one wears a *yajnopavīta* in the *nīvīta* fashion while the northern one has no *yajnopavīta*, with their inner hands stretched in adoration. Lower down are two devotees kneeling and in identical posture, their inner hands in adoration, and the outer placed on their thighs.

Standing a little recessed in the same line and over an *adhishthāna* moulding which is a continuation of that of the three shrine fronts is a niche flanked by pilasters and surmounted by a *makara-torana*. In front of the *adhishthāna* is a *sūpāna* of two steps, the upper one rectangular and the lower one a *chandra-sīlā*, both flanked by two *śurul yāśi* parapets.

Placed in the niche is an eight-armed Durgā (pl. L) standing on the head of a buffalo (representing Mahishāsura) in *sama-bhaṅga* as in the four-armed Varāha-maṇḍapam sculpture and without the *padma-pītha* or the other attendant figures. She holds alternately in her right and left hands chakra and *śaṅkha*, khadga and *dhanus*, *gāṇḍā* and *khetaka*, while the remaining right and left hands are in *abhaya* and *kaṭi* respectively. She wears a *kīrīṭa-makuta*, large *patra-kundalas*, a narrow *kuchabandha* and *chhanna-vīra* in the *nīvīta* fashion. Her garment secured at the waist by a *kaṭi-bandha* reaches down to her anklets in the form of a *kachcha*. There is a folded *uttariya* round the hips knotted on the sides with tassels and pleats. The pilasters are identical in all respects with those of the three adjoining shrines. Over the *phalakas* of the two pilasters are two *makaras*, with floriated tails, curling out and hanging down on two sides, each with a rider on top. Issuing from the mouths of the *makaras* is a floral *toraṇa* thrown up into two loops which descend to meet each other forming a trough. In the arches of the crested loops are carved figures which have become
indistinct now. The trough of the loop is supported by a lotus bracket and over the loop is a simhā-lālāṭa. Thus this would combine the forms of a stambha-lōrāṇa and a bhitti-lōrāṇa inasmuch as it is on a wall and over the kudya-stambhas or a dvāra-śobhā adorning a shrine-entrance. At the southern extreme corner is shown a cantoning pilaster with a tarāṇa-corbel on top thus suggesting a fourth shrine for Durgā with the superstructure not completed, with its sōpāna in front and the pilasters at either extreme. This simulates the front elevation of the Draupadi-ratha, minus its ārāṭa and sikhara.

This shrine-contiguity assignable to the early period of Parmēśvara deserves comparison with the monolithic rathas, in that like the rathas it attempts to show the external architectural features, particularly, the front elevation of contemporary structural vimānas.

Mahābalipuram: unfinished cave-temples

Three large unfinished excavations executed in the Māmalla style and belonging to this period are important from the point of view of certain features that they still present in their unfinished condition.

1. Pulipudar-mañḍapam (fig. 32; pl. LI A).—This excavation of a five-celled cave temple with an oblong maṇḍapa in front is located at the highest point on the western side of the hill overlooking the Kōneriippal tank at Mahābalipuram. The vertical natural scarp near the crest of the hill at this point has been chosen for excavation and the initial cutting is of a comparatively small depth and uniform all round, the façade line consisting of four pillars and two pilasters in antis coming behind the cutting. The pillars and pilasters have their bases carved out into squatting vyālas showing different degrees of finish. The shafts above the vyālas as well as capital-components have not been finished in their details though the initial shaping has been completed. Likewise, the corbels with curved profile and also the beam above have not received final shaping. Cut into the back wall of the maṇḍapa behind the façade are five oblong shrine-entrances. While the excavation of four of them had progressed to a certain extent, the excavation of the fifth had just started when it was abandoned. Over the façade, the hāra, common to the Māmalla cave-temples was not cut, and it is also clear that it was not designed to be cut, as is the case also in a similar unfinished cave-temple called by some Kōneri-mañḍapam adjoining the finished Kōneri-mañḍapam proper to its north. This cave-temple would perhaps mark the decadent stage in the Māmalla style in that it has vyāla-pillars but no hāra over the ārāṭa and in that the shrine-fronts inside have no adhūṣṭāna or pilasters.

2. Unfinished cave-temple near Kōneri-mañḍapam (fig. 33; pl. LI B).—The unfinished cave-temple north of the Kōneri-mañḍapam (or the finished five-celled cave-temple) cut on the western slope of the low rock on top of the hill is also interesting. On its façade of four pillars and two pilasters it reproduces the same plan as that of the Pulipudar-mañḍapam, the vyāla-pillars showing different stages of finish of the vyālas. While the three northern pillars have the vyāla-figures carved in the rock, the southern pillar and both the pilasters still remain square without the vyālas being cut. Likewise the shafts on top show different stages of cutting—rough blocking in the case of the pilasters, square shaping in the case of the southern pillar and reduction of the square into an octagon in the case of the three other pillars. The capital-components as well as the abacus or phalaka have been cut out in rough, their details not being attempted. There is also no differentiation between the bevelled corbels and the beam though both of them have been carved out en masse. The top line of the cutting acts as a rough kapōla without any hāra on top, while the deeper cutting at the base in front acts as a platform in front of the maṇḍapa. At the centre of the back wall is cut a projecting shrine-front with an opening
MAHĀBALIPŪRAM
UNFINISHED CAVE-TEMPLE
PULIPUDAR-MANDAPAM

SCALE OF
FEET
METRES

SECTION A-B

PLAN

A

B

FIG. 32
in the centre with an unfinished adhishthāna below and sōpāna in front. The excavation of the shrine-cell has gone half-way through. From the deep cutting on either side of this shrine projection, one has to infer that the idea was to cut into the rock deeper on either side and connect the two lateral passages behind by a transverse tunnelling so as to form a circumambulatory round the central shrine, thus to isolate it as a monolithic vimāna. This, as well as the absence of any indication to cut the hāra over the façade, would show that this excavation was attempted late in the period of Māmalla as in the similar instance of the large unfinished cave-temple at Māmāṇḍūr of the Mahēndra-type, where a similar attempt to cut a circumambulatory round the central row of five shrines was abandoned owing to faults in the rock. This also marks the decadent stage of the Māmalla style.

3. Pānchāpandava-Mañḍapam cave-temple (fig. 34; pl. LII).—This unfinished cave-temple excavated into the rock immediately to the south of the Arjuna’s Penance bas-relief is perhaps the largest excavation attempted at Mahābalipuram. This shows greater advances over the two other unfinished cave-temples and is an example nearer the perfect Māmalla-type than the other two, in that it has not only the vyāla-based pillars but also the row of kūtas and sālās on top of the façade.

The design, if completed, would have consisted of a central rock-cut shrine, surrounded by a pillared maṇḍapa all round permitting perambulation. The original rock-face has been cut to a depth of about 1 ft. on the northern side and about 5 ft. at the base and 1 ft. at the top and on the southern side for a vertical scarp. The base of the scarp to a height of about 3 ft. is left as an unmoulded adhishthāna. Over this platform and set back about half a foot from its edge is a façade of six pillars and two pilasters, the pillars and pilasters with sejant vyāla-bases mounted on square pīthas. The shaft issuing from the top of the vyālas in the case of each of the pillars is octagonal with a broad padma-bandha, and similarly-shaped components of the capitals viz. kālāsa, tāḍi, kumbhā and padma, while the phalaka alone remains large and square. While the vyālas face front in the case of the pillars, those in the case of the two pilasters face each other. The shafts of the pilasters are four-sided as also the capital-members: The vira-kanṭha over the phalaka is prominent and square carrying the long corbels with the taraṇga-mouldings without the median patta as could be seen in the finished examples. The beam is of the same thickness as of the corbels and projected in front of the beam is a flexed kapōṭa. The undersurface of the kapōṭa has not been scooped into a concavity, while externally its flexure has been shown, and well behind the kapōṭa is a hāra of kūtas and sālās. The central portion of this hāra is projected forward, the projected length being equal to the length of the ankanas between the four central pillars of the front line, while the lengths of the hāra on either side are set back. The projected part of the hāra consists of two karna-kūtas with three sālās in between. The kūtas and sālās have projected alpa-nāśikās, the pilaster portion of the nāśikās showing enclosed trellis or jālaka forms. The sālās have two stūpis each. The two recessed lengths of the hāra consist of two sālās each. The kūtas and sālās which are completely finished in all details resemble those in the other finished caves. The northern karna-kūta and the two sālās adjoined are, however, broken by a rock-fall. Abutting the kapōṭa and springing from the top of the phalaka are three rearing vyālas, one facing front and the other two facing out on either side, the lateral vyālas with riders on their backs. While these vyāla caryatids are found over the pillars, they are absent on the pilasters. This is the most peculiar feature which is not found in any other cave-temple either of Mahēndra or of the Māmalla type, though they are often found singly over the corner pilasters of shrine-fronts in some of the other Pallava cave-temples, in the porch of the shrine in the Mahishamardini cave and in the structural vimānas of the Pallavas and early Chōḷas. They are also found in the Badami caves.
Mahābalipuram
Unfinished Cave-Temple
Pañchapaṇḍava-Mandapam

Scale of 1:12
Scale of 1:12

Section A-B

Fig. 34

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In front of the two central pillars, a mass of the original rock has been left for the cutting of a sōpāna, which, if completed, would have consisted of two lateral flights of steps with a central landing and a parapet in front.

Behind the façade row is a second row of four pillars and two pilasters, which are not, however, vyāla-based. Behind these, occupying the central part and corresponding in length to the projected length of the hāra on top (that is occupying the length of the three ankaṇas in the middle) is a shrine, oblong in so far as it is cut, with an entrance in the middle and two niches, one on either side. The pilasters and other details have not been cut as also the sōpāna in front for which sufficient rock has been left in situ. On either side in a line with the façade of the shrine is a pillar each, also in alignment with the corresponding pillar of the front row. Behind this pillar are two more pillars, one behind the other. Thus, the two lateral sides of the shrine have been cut into till the back wall of the maṇḍapa is reached. The cutting of the rock behind the shrine intended to take the pillared circumambulatory round the central shrine has not been commenced. Except the façade row of pillars and pilasters which show different stages of completion, mostly lacking only the final touches by way of details, the others inside, which were also designed with vyāla-bases, show different stages of completion from rough blocks to octagonal shafts. This would have been a unique example of a Māmalla cave-temple if it had been completed and would form the third in the whole series of the Pallava cave-temples where a central shrine with an ambulatory (double) pillared maṇḍapa was designed, and that too with the pillared maṇḍapa indicating by its hāra four cardinal projections simulating the chaturmukha type.

This cave-temple resembles the Trimūrti cave-temple in that the kūta is introduced for the first time in the hāra. Its unique feature is the vyāla Caryatides with riders on top of the pillar-capital as in the Chāluṅkya examples. The plan of the excavation with a central monolithic shrine surrounded by a double-pillared cloister is an advanced feature. This has, therefore, to be placed later among the Māmalla style cave-temples in the period of Paramēśvara, if not of his successor Rājasimha.

Mahābalipuram: Paramēśvara-Mahā-Varāha-Vishnu-griha (Adi-Varāha) cave-temple (fig. 33; pls. LIII-LVI)

This cave-temple, in worship, on the western side of the northern end of the main hill in Mahābalipuram, Chingleput District is so called in order to distinguish it from a similar rock-cut temple near the northern end of the same hill, which is commonly called the ‘Varāha-maṇḍapam’ (p. 141). Both of them are of the same (Māmalla) style and are rock-cut maṇḍapas with a fame of miniature shrines over the façade of the maṇḍapa and a shrine behind. The early Chōla inscriptions of Rājendrā I' relating to this temple call it Paramēśvara-Mahā-Varāha-Vishnu-griham, indicating clearly that it was consecrated in the time of Paramēśvara-varman and named after him, though generally this cave-temple is often grouped along with those excavated by Māmalla. This shows some advanced features and greater elaboration than in the Varāha-maṇḍapam, though it contains replicas of some of the bas-relief panels of the Varāha-maṇḍapam, which are almost identical if not of better workmanship. The two panels that are reproduced here are those of Gaja-Lakṣmī and Mahisha-mardini. The Trivikrama and Varāha panels are not reproduced, but the main shrine contains a painted stucco bas-relief of Varāha more or less of the same iconographic type as that in the Varāha-maṇḍapa. It is to be noted here that the principal deity installed in the shrine

\[1\] South Indian Inscriptions, IV, nos. 377-8; pp. 113-14.
is Ādi-Varāha or Bhū-Varāha, whereas in the Varāha-maṇḍapam, there is no extant clue as to the nature of the principal deity installed. The Varāha bas-relief in the latter is only one of the subsidiary panels carved in the maṇḍapa and does not occupy the principal position inside the shrine.

This excavation consists of a large oblong pillared maṇḍapa facing west with an oblong rock-cut shrine behind also facing west, the shrine-front projecting into the maṇḍapa to a length of about 2 ft.

The pillars of the maṇḍapa are in two rows, thus dividing it into two parts, the front maḥā-maṇḍapa and the rear ardha-maṇḍapa. The pillars in the façade of the maḥā-maṇḍapa are vyāla-pillars with vyālas taking the place of their shafts squatting on their haunches over oblong ōmas which are padma-piṭhas. There are four such pillars with two more pilasters, one at either extreme. The vyālas of the pillars face front, while those of the pilasters face each other north-south. On top of the vyāla-pillars, the emerging apex of the shaft is decorated by a very broad padma-bandha with a row of lotus-petals on top and mālāsthāna of looped strings of pearl and beads at the bottom, and broad floral rosettes in between, bounded above and below by a string of larger beads. The kalaśa over the padma-bandha is octagonal as also the tādi, kaṇṭha and bulbous kumbha above. The vīra-kaṇṭha too is octagonal (while it ought to be usually square according to the Śilpa canons) and carries large corbels with gently-curved profiles and large rolls of taranga. The long erected tails of the vyālas behind are looped forward to reach over the manes, again looping down so as to form double curves, the bunch of hair at the tip brushing the flank of the animal. The shafts rising on top of the vyāla-pilasters are quadrangular. While the padma-bandha and mālāsthāna at the northern end pilaster are complete in all details, those on the southern end pilaster have just been indicated and show less of detail. The kalaśa, tādi, kaṇṭha, and kumbha are likewise four-sided as also the vīra-kaṇṭha on top. The corbels are of the same type as the other corbels over the pillars. Over the corbels runs the beam (uttira), equal in width to the corbels below and of the same height, and above it is the doucencelike valabhi placed between two vājanas of a wider greater than that of the beams, the upper vājana supporting the ceiling. Internally, this valabhi is decorated by a series of scrolls and foliage similar to that in the Varāha-maṇḍapam. The design of this scroll-work is peculiar to these two cave-temples suggesting later work. Externally, the valabhi-course is obscured by the structural maṇḍapa added to the front in late Vijayanagara times. Projecting above the terrace of this maṇḍapa are seen the hāra portions above the prastara.

In front of the kapota are ten large kūdu-arches with shovel finials (śakti-ḍhovaja) sticking out over the terrace of the structural Vijayanagara maṇḍapa. Behind, on top of the cornice, is a string of four sālas or kūḍhas interconnected by a parapet-like hārāṇīśvara which does not show the ends of transverse joists below the coping-like top. The sālas are typical with alpa-nāsikās in front and tōraṇas at either end of their wagon-top sikharas, the kūḍha-like arches in all the cases carrying shovel-finials. The front alpa-nāsikās of the sālas show that they are jālakas as in the oblong portions below their arches, coming between the two pilasters, are shown trellis-work of different patterns. On top of this jālaka and projecting from the centre of the kūḍha-arch is the doucencelike projecting end of the cross rafter with two side brackets supporting the ribbing inside, with a hole on top serving as the light opening or dovecot. A similar motif but larger, representing the central longitudinal beam of the sāla is found at the end faces of the sāla-sikhara, inside the large end tōraṇas. Each sāla is provided with two stūpis, while the intervening hāra-lengths have three, alternating with the front shovel-finials of their kshudra-nāsikās. Here too, some of these nāsikās show the jālaka-work suggesting windows at their lower portions while others do not thus indicate the hārāntara as cloister lengths connecting the sālas. All their kūḍha-arches
show only floral representations inside and not the cut-beam-and-reaper ends as in the front nāsikās of the kōṣṭhas. At either extreme of the string of five śalās, the hāra is continued as hārāntaras, each with a single kṣudra-nāsikā. Below the śalās as well as the hārāntara, the simulated basal timber framework is decorated with a vyālāvari, the vyālās representing the front ends of cross-joists while the longitudinal beams interconnecting these joists near their terminals, are projected at the corners in the form of makara-heads.

The inner row of pillars separating the mahā-mandapa and the ardha-mandapa consists of two pillars only, set with a wide gap in between equal to the width of the three anśikās of the front row, and two pilasters. These correspond in position to the extreme pillars and pilasters of the front row respectively. The position of these two pillars also corresponds to the two front corners of the projecting inner shrine. Thus, the elimination of the central pair of pillars and the resulting wider intercolumniation was to afford a full view of the façade of the inner shrine-front. The two pillars are not vyālā-based but are of octagonal section throughout, standing on circular padma-pīthas. The octagonal shaft of each has at its middle height a mādyā-pāṭa or-bandha which is a band of two rows of lotus-petals, the upper ones erect and the lower ones inverted, with an intervening string of large beads. The two rows of petals are each multi-seriate. The top of the shaft is marked by the padma-bandha and mālāsthāna as on the pillars in front, but slightly smaller in height. The kālaśa, tāṭi, kāṇṭha, and kumbha as also the vira-kāṇṭha are octagonal. The extreme pilasters are tetragonal in section with square padma-pīthas at the bottom, a mādyā-bandha at the centre of their shafts of the same type as on the pillars, the details completely worked in the northern pilaster, while they are lacking in the southern. The top of the shaft in each case has the same type of padma-bandha as in the pillars of the row. The kālaśa, tāṭi, kāṇṭha and kumbha are four-sided as also the vira-kāṇṭha on top. The corbels are similar to those in the front row and carry a beam of the same dimensions as on the façade. The doucene valabhi coming between two thinner vājānas is decorated into a hamsavāri with bold hamsas on the front side, while on the inner side the decoration resembles that on the inner side over the front beam, with the difference that it is incomplete for a considerable length in the middle. This perhaps would confirm the suggestion that this peculiarly-designed frieze is a later innovation both here as well as in the Varāha-mandapam. The front side of the valabhi over the façade of the mahā-mandapa should have also been decorated with a hamsa-frieze now hidden by the ceiling slabs of the structural Vijayanagara mandapa.

The projected shrine is a model of the garbha-griha of an ayatāśra or oblong vimāna. It has a moulded adhishṭhāna consisting of a jagati, triṭa-kumuda, a kāṇṭha with two kampamouldings, one above and one below the kāṇṭha, and a pāṭikā with a prati on top. The height of the whole adhishṭhāna is 2 ft. These adhishṭhāna-mouldings are turned in at the front corners and continued on the projected sides of the shrine and again deflected to run along the base of the exposed sections of the back wall of the ardha-mandapa on the north and south turning forward to run along the side walls of the ardha- and mahā-mandapas. On this shrine-front over the adhishṭhāna rise eight pilasters (kudya-stambhas), representing functional pillars, four on either side of the shrine-entrance. The pilasters are undifferentiated into base, shaft, capital or corbel, but are uniformly tetragonal from base to top carrying a plain beam directly over their tops. Over the beam, and running between the two vājānas, is again the doucene moulding of the valabhi decorated with the hamsa-frieze, the birds with their necks craned inwards towards the central shrine. Where the projection of the shrine-front emerges from the back wall of the ardha-mandapa, at the corners are again pilasters of the same type. The hamsavāri also turns in to extend like the adhishṭhāna-mouldings over the two sections of the back wall of the ardha-mandapa. It, however, does not extend over the side walls of the ardha- and mahā-mandapas. At the
corners, the haṁsas are shown in their frontal aspects against a background of their spread-out plumage simulating peacocks. Over the valabhi runs a flexed kapōta, its lower surface well scooped-in to present a curved cornice. Externally, its brim is well-marked by a chisel-line and its outer curvature well-finished. Bold kūḍu-arches stand out at intervals; the total number in front is perhaps six, the central portion is obscured by the brick-work front enclosing the wooden door-frame of the shrine in worship. The same kapōta extends over the sections of the back wall of the ardha-maṇḍapa and along the north and south side walls of the ardha- and maḥa-maṇḍapas decorated by paired kūḍus. While the kūḍus of the kapōta over the shrine-front and the back walls of the maṇḍapa have human faces within, the kūḍus of the kapōta on the side walls of the maṇḍapas have either floral motifs (a circular lotus medallion) or are left blank. The kapōta too is not scooped under and the valabhi below is narrower than the haṁsa-frieze along the back wall. This shows that these have been later finishes, perhaps in the time of Paramēśvaravarman, who appears to have inaugurated worship here and also completed the sculptures, particularly those on the north and south walls of the two maṇḍapas, viz. the two royal portrait groups, Brahmā and Gāngādhara. Judging from the fact that the kūḍu-arches are not finished on the southern end of the maṇḍapa, particularly the maḥa-maṇḍapa, and do not correspond with the original kūḍu-arch of the back wall at the corner and taking the difference in size and ornamentation into consideration, there will be no doubt in calling them later work. The corners of the kapōta over the shrine-projection are decorated by scroll-work in imitation of the metal embossed kōṇapatās. Over the cornice runs a vyāḷavarī with boldly carved vyāḷas, few in number and well spaced out. In contrast to this the vyāḷas over the kapōta of the two side walls of the maṇḍapa are also of slightly different workmanship, though not in size.

On either side of the shrine-entrance, which is about 6 ft. wide, and cut inside narrow niches between the adjoining pairs of pilasters are dvāra-pālas, both of them identical. The pilasters, four on each side of the shrine-front, enclose three niches between them totalling six in all. Of these three sets of niches on each side, the central one is wider than the flanking niches. In the two narrower niches of either set that flank the entrance are sculptured the dvāra-pālas mentioned above. They are almost facing front, their hands towards the shrine-entrance lifted up in adoration, while the other hand in each case is placed in kāti.

In the central panel on the northern side is a sculpture of Viṣṇu standing over a padmāsaṇa in soma-bhaṅga (pl. LIII A). Viṣṇu is four-armed, the upper two holding the pravīḍa-chakra and śaṅkha, the lower right in śuci, almost like abhaya, and the lower left in kāti. Below him on either side are two kneeling devotees in adoration.

The corresponding central panel on the southern side contains a sculpture of Hari-Hara, standing below a parasol also in soma-bhaṅga over a padmāsaṇa (pl. LIII B). He is four-armed holding in the upper right a paraśu, in the upper left a pravīḍa-chakra, while the lower right is in abhaya and the lower left is in kāti, with two devotees below kneeling in adoration as in the Viṣṇu panel and in the Trimurti cave-temple.

The extreme northern panel of the shrine-front shows a figure in graceful tri-bhaṅga, two-armed, the arm towards the shrine holding a flower while the other arm is in kāti. The head is shaded by a serpent hood with five heads. Perhaps it is a sculpture of Ādi-śeṣha.

The corresponding extreme panel on the south is a similar figure in tri-bhaṅga, but without the serpent hood.

The two sections of the back wall on either side of the projecting shrine-front contain larger square panels, the panel on the north bearing Śri-dēvi (pl. LIV A), very similar to that in the Varāha-maṇḍapam (p. 147). Seated (pralamba-pāda) on a full-blown lotus, her feet
are resting on the shelf of the lower outer petals of the same. Below it are shown large lotus-leaves and buds. She is two-armed, holding lotus-buds in both hands. She wears a karanda-makuta, over a thick jata-bandha, patra-kundalas, kantha-hara, svarna-vaikakshas, kaankas and maanjiras. On either side are two pairs of attendants who are celestial maidens, the two inner carrying pitchers of water. The two outer attendants are not touching the waist of the ladies in front as in the Varaha-maandapam panel but stand a little away and hold something. The northern one holds a basket of flowers in her left hand and with the right hand is picking them out for archana. The southern one holds a lotus-bud by the stalk in her left hand and her right hand is in kajaka. Over them are two elephants, the lateral view of their front portions alone being shown. The northern one is shown lifting up a pot of water and inverting it over the head of Lakshmi, while the southern one grasps the pot of water held by the arms of the attendant below, preliminary to pouring it over the head of Lakshmi. On the whole, the sculpture here is of much finer workmanship.

On the southern side is Durga (pl. LIV B), corresponding to the Durga in the Varaha-maandapam (p. 148) but differing from it in many respects. She is eight-armed standing in graceful tri-bhangha, quite unlike the Durga in the stiffer attitude of sama-bhangha in the Varaha-maandapam and Trimiurti cave-temple (p. 160), with her right leg bent at the knee and crossed behind the left, the straight left trampling over the head of Mahishasura. She holds in three of her upper right hands prayag-chakra, khandga and ghaanta and in the corresponding left hands saankha, keta and dhanus. The right front hand holds a cup, while her lower left hand is in kati with a parrot (litla-suka) perching on her wrist and looking towards the cup. In this as well as in its tri-bhangha pose and the presence of eight arms and the buffalo head below this sculpture differs from that in the Varaha-maandapam which is only four-armed and stands on a padmasana.1 Durga wears a ribbon-like kucha-bandha, svarna-vaikakshas kantha-haras, patra-kundalas in both ears and jata-makuta on the head. On her wrists and ankles are valayas and maanjiras. Behind and to her right stands up the top portion or capital of a pillar or stambha and over its phalaka is a trident or trijuha, the whole representing a saktidwaja or syladwaja, as in the Vrishabhantika group at Siyamaangalam. On either side of her head are two flying ganas, the one on the left holding a chama and the other on the right carrying a casket. At the extreme corners behind the flying ganas are the face of a lion on the north and the head of an antelope on the south as in the Varaha maandapam. Below the flying ganas are standing two attendant maidens, the one to the right of Durga holding a vakra-khadga (scimitar) and the one on the left holding a bow or dhanus. The weapons they hold recall the dura-palkis of the Kothikal-maandapam shrine. Both of them are adorned like Durga herself. Kneeling on either side at the bottom in front of these attendant maidens are two devotees; the one on the north wears a jata-bhara, the entire mass of hair tied up into a knot on top of the head. He wears patra-kundalas and holds in his left arm-pit a sheathed sword. His right hand is holding a small dagger and piercing his left palm resting on the bent up knee, a symbolic sacrifice similar to that found in the Durga panel at Sinjavaram (p. 115). The devotee on the southern side also kneeling, wears the usual type of jata-bhara, with a top-knot, as seen in Pallava sculptures, his right hand in adoration and the left holding a lotus. The pose of Durga, and the action of the devotee symbolically injuring himself by blood-letting (and not total beheading as in the Varaha-maandapam and Draupadi-ratha) and other details as also the finer workmanship

1 The Durga in the Trimiurti cave-temple, though eight-armed and standing on a buffalo-head, is in sama-bhangha and without the attendants. The Durga panel inside the Draupadi-ratha with attendants and the three others without attendants on its outer walls are also in sama-bhangha and four-armed. While Durga inside the Draupadi-ratha shrine stands on padmasana, the completed ones outside stand on buffalo-heads instead.
CAVE-TEMPLES OF THE PALLAVAS

recalls the similar Durgā group adjoining the façade of the Śiṅgavaram cave-temple of the Mahēndra-type attributed on stylistic grounds to the close of the reign of Māmallā or to the reign of Paramēśvara. Thus, this and the Gaja-Lakshmi sculpture would also approximate to the same period.

The end walls of the ardha-mandapa and mahā-mandapa are also panelled with sculptures. On the northern end wall of the ardha-mandapa is the bas-relief figure of a king sitting in the sūkhāsana pose on a simple maṅcha with four legs shaped like those of a lion, suggesting a sinhasana (pl. LV A). His right hand is in chin-mudrā or vyākhyā and the left is clenched and placed on his left bent thigh. He wears a kiritā-makuta, a hāra round his neck and his ear-lobes are pendant on either side, borne down by the weight of the kundalas. On either side of him stand his two queens, both in diaphanous clothing. One wears it like a vēśhti without a kachcha reaching the ankles (ārapāda) and the other wears it down to the knee (jānu-dagha) tucked up between the legs. Both wear enormous patra-kundalas, karanda-makutas, valayas and manjiras. The one to the king's right wears a hāra round her neck, while the other does not have it. There is an inscription in Pallava-Grantha on the lintel reading Śrī-Simhavinna-pōṭr-ātīrājan.

The corresponding niche on the southern end wall is another royal group (pl. LV B). Here the king stands and points with his right hand towards the central shrine or more probably the Durgā panel in sūchī, leading by his left hand his principal queen who follows behind. Behind her is another lady. While the principal queen is dressed in a vēśhti-like garment going round both the legs up to the ankles (ārapāda), the second queen who follows wears diaphanous clothing tucked up in kachcha between the legs, looking almost nude. They both wear kati-bandhas, hāras and enormous patra-kundalas in one of their lobed ears and makara-valayas or makara-kundalas at the tips of the pendant lobes of the other ear dangling below on the shoulders. The ear-ornaments are inter-changed in the case of the queens. Over this panel is inscribed a label Śrī-Mahēndra-pōṭr-ātīrājan.

The panel at the extreme north end of the mahā-mandapa contains a beautiful sculpture of Śiva as Gaṅgādhara (pl. LVIA) with four arms, standing gracefully in tri-bhānga, his upper right holding out one of his tresses to receive Gaṅgā, who is shown as a woman coming down from the skies at the top west corner with her hands in añjali. His lower right is in katiṇa, the upper left holds an aksha-mālā, while the lower left is in kati. Over the arundagha garment round his waist is wound a live serpent with its hood rearing up to his right. He wears a vastra-yajnopavīta, a small hāra of beads (rudrāksha) round his neck, patra-kundala in his right ear and makara-kundala in his left and a jaṭā-makuta on the head.

In the corresponding panel on the south end of the mahā-mandapa is shown Brahmā (pl. LVIB) standing in sama-bhanga over a padmāsana which is a semi-circular pedestal. Of his four faces, the front and two lateral faces only are shown in the bas-relief. Of the four arms, the upper right holds aksha-mālā, the lower right is in kati in symmetry with the similar pose of Śiva opposite, the upper left holds a padma and the lower left is in abhaya which is rather unusual and obviously adopted here for symmetry. He wears a broad vastra-yajnopavīta and his vastra reaches down to his ankles (ārapāda) with a central fold. Round his neck, he wears a thin hāra with three large beads in the centre. Both the ears of the front face are lobed, but do not contain any ear ornaments. Adorning his head is a jaṭā-makuta.

1 Perhaps this manual offering is the first step of the sacrificial ceremony of offering flesh from nine-parts of the body (navakhaṇḍa) before the final head-offering as narrated in the Mallam hero-stone inscription of Kampavarman Pallava. The rituals are detailed in the Kālika-Puruṇa ch. 79. See South Indian Inscriptions, XII, no. 106.
Besides the two inscriptions over the two panels, there is a longer inscription in three lines starting from almost the middle of the arda-mandapa and running along the floor towards the Mahendra panel in very large florid Pallava-Grantha script. Again in front of the shrine on the floor are two lines of a Telugu inscription and further down a single line in Tamil.

The Pallava-Grantha inscription on the floor of the mandapa in Sanskrit is the imprecatory verse \(^1\) identical with those found as the concluding verses of Paramesvaravarman’s inscriptions in the Ganesa-ratha and Dharmaraja-mandapa, both dedicated to Siva. It is also the same as that found in the Saivaitic cave-temple called the Ramana-palabam and is in the same large florid script. The reference to Rudra here is not appropriate enough, since the cave-temple was consecrated to Vishnu. The verse curses six times those \(^2\) in whose hearts does not dwell Rudra, the deliverer from the walking on the evil path. The inscription reads:

1. Dhik = tēshām dhik = tēshām punar = api dhig = dhig = astu dhik = tēshām \(^{[1*]}\)
2. Ku-patha-gati-viśokshák Rudra \(^{[1]}\)

The second long inscription over the niche to the south of the shrine-entrance is the oft-quoted verse enumerating the ten incarnations of Vishnu. \(^3\) This is the earliest epigraphical enumeration, which is interesting in that it excludes Krishña but includes Buddha in the ten avatāras:

Matsya Kūrmā Varahā-cha Nārasimhā-cha Vāmana \(^{[1]}\) \(^{[1*]}\)
Rāmā Rāma-cha Rāma-cha Buddha \[^{[1]}\] Kalki-cha te ḍasa \(^{[1*]}\)

The two labels over the portrait sculptures read Śrī Simhavīṇa-pūtrā-āthirājan and Śrī Mahendrapūtrā-āthirājan \(^4\) in Pallava-Grantha script. The former is engraved above the group of sculptures representing a king seated on a simhāsana-like stool and flanked by his two queens standing. On a consideration of the palaeography of this label, Krishna Sastri concluded that the king represented here was Naranasimhavishnu, the conqueror of Vatapi. Subsequent writers have, however, tried to identify him with Simhavishnu, the father of Mahendravarman I. But the name Paramesvara-mahā-Varaha-Vishnu-grihan of the cave-temple would prove that it is connected with Paramesvaravarman I. Since a portrait of Mahendravarman in a standing posture is also found here pointing to his two queens the deity inside the cave, as if it has been his own work, it would indicate only that he too was connected with its excavation and the portrait would, therefore, represent Mahendravarman II. If so, Paramesvaravarman I, after whom the cave came to be called, must have completed the work after his predecessors, as is amply borne out by the stylistic and other details discussed above. \(^5\) Thus, the perpetuation of the association of two of his immediate predecessors with the cave-temple seems to have been the intention of Paramesvara in putting up their portraits on the side walls of the arda-mandapa.

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\(^1\) H. Krishna Sastri, Two Statues of Pallava Kings and Five Pallava Inscriptions in a Rock Temple at Mahabali Puram, Memoirs of the Archaeological Survey of India no. 26, pp. 7 ff.; Annual Report on South Indian Epigraphy, 1922, no. 665; South Indian Inscriptions, XII, no. 117. The substitute Vishnu for Rudra is not found here or in any of the other identical inscriptions or concluding verses as suggested in the last mentioned reference.


\(^3\) Annual Report on South Indian Epigraphy, 1922, nos. 661 and 662; South Indian Inscriptions, XII, nos. 17 and 18; text in Krishna Sastri, op. cit., p. 3.

\(^4\) Krishna Sastri, op. cit., p. 4.

\(^5\) See also South Indian Inscriptions, XII, no. 17.
while he himself lent his own name to the cave-temple. The work apparently started late in the reign of Māmalla, as is indicated by the stylistic and other architectural features, was in progress during the short reign of Mahendra II, and was completed early in the reign of Paramēśvara, who consecrated it. The architectural evidence amply confirms the epigraphical evidence and in the series this cave-temple will follow those of Māmalla and precede the Rāmānuja-mañḍapam excavated by Paramēśvara I.

Paramēśvara's strong predilection to Śaivism is indicated by his dedication of the Dharmarāja-mañḍapam, Rāmānuja-mañḍapam and Gaṅgāśa-ratha to Śiva as confirmed by the identical imprecatory verses on them and also by his consecration of the Dharmarāja-ratha to Śiva. The structural temple at Kūram was also dedicated to Śiva. The repetition of the Śaivite imprecation in a Viṣṇu cave-temple, though inappropriate, would lead to the same conclusion and also imply that he was only instrumental in completing this Viṣṇuvite cave-temple, commenced by his predecessors. That the intended dedication of this cave-temple was throughout to Viṣṇu would be clear from the presence of the rare inscription enumerating the ten avatāras of Viṣṇu and also from the name Paramēśvara-mahā-Varāha-Viṣṇu-grīham, mentioned by a subsequent Chōla inscription.¹ In the other instance of his completion of a work of his predecessors, viz., the Dharmarāja-ratha, Paramēśvara named it after himself by his own inscription as Atyantakāma-Pallavēśvara grīham, a name identical with those of his two other creations viz., the Dharmarajamanḍapam and the Gaṅgāśa-ratha. This was obviously because it was all the time intended to be a Śiva temple. As if to indicate his role as one who completed the Adi-Varāha cave-temple and the Dharmarāja-ratha, he has carved the portrait sculptures of his predecessors with their names in the former case and the birudas of Māmalla and perhaps also a few of Mahendra II in the first and second storeys (mula- and madhya-talas) of the latter, reserving the completed top storey, where he consecrated Śiva as Sūmāskanda, for inscriptions referring to himself. The number and variety of monuments concerned, the hardness of the material and the time-factor involved, considered along with the shortness of the reigns would all warrant the conclusion that such works were spread over more than one reign.

Mahābalipuram: Rāmānuja-mañḍapam cave-temple (fig. 36; pl. LVII)

In its original condition, it was the most-finished cave-temple in the whole series at Mahābalipuram. It is carved on the eastern scarp of a long whale-back boulder on top of the main hill almost at its centre. The boulder itself is superposed by another of about the same height and length, which incidentally limited the height of the excavation, particularly the elaboration over the prastara part of the façade. This is also a case where the bulging rock-face has been cut into from either side to give a uniform vertical scarp as a preparation for the excavation, as in the Varāha-mañḍapam. The cutting is, therefore, more than 12 ft. at the base on the southern side, about 8 ft. on the north and about 2 ft. at the top, so that the nearest vertical face of maximum possible height could be utilized. The temple essentially consisted of a large rectangular ardha-mañḍapa with one row of pillars on its façade and with three shrines behind.

On either side of the façade, on the side walls of the prepared rock-face are two model vimānas, complete from upāna to stūpi, with a square rock-platform in front of both projecting beyond the base-line of the mañḍapa in between. These two platforms form the upapithas with all the mouldings, viz., jagati, kumuda, kanthas, and prati, all continuous with the adhishtāna-mouldings at the base of the façade of the main mañḍapa. Thus,

¹ H. Krishna Sastri (op. cit., pp. 7-8) suggests the probability of the original dedication to Śiva as well on the strength of the imprecatory verse but leaves the question open.
while the main excavation has only an adhishthāna, the vimāna-models on either side have an upāpiṭha and adhishthāna, the adhishthāna of the main excavation forming the upāpiṭha of the vimānas in bas-relief.

From the top of the main adhishthāna and recessed to a distance equal to the width of the kapōta above is carved a row of two pillars and two pilasters, with three ankañgas in between, forming the façade of the main excavation. At either extreme, beyond the pilaster, the vertical face of the rock affords space for two large dvāra-pāla bas-reliefs, which were totally chiselled off by later occupants when the Vaishṇavites converted the cave into a hall or Ramānujeta dham, obliterating totally the original sculptures as well as the three inner shrines. The two pillars and the two pilasters are vyāla-based. While the vyālas of the pillars face front, those of the pilasters in antis face each other (north-south). Below the vyāla-bases of the pillars and pilasters are square plinths, which are padma-pīṭhas, 22 in. square. In the case of the pilasters, the shaft and the capital-members above are tetragonal in section, whereas in the two pillars they are octagonal. Right on top of these vyālas only the mālāsthāna and padma-banda portions of the shafts are seen. The padma-banda is broad bands composed of a series of lotus-petals in the top row, a median broad band of scroll-work and lotus-medallions bound between two fillets of beads, while from the lower fillets hang down loops and tassels of the mālāsthāna merging with the manes of the vyālas. The vyālas are typical with three divaricating horn-like projections over the heads, sjeant on their haunches. Over the padma-banda are the usual capital-components, viz., kalaśa, tādi, kantha, kumbha, and vīra-kantha, the padma and phalaka being absent as in the Čoṅji-śmcādām and unlike the Varāha-śmcādām and Mahishnarmādini cave-temple. The width of the pilasters and the diameter of the pillars are 15 in. The pōtikās have a curved profile with clearly-cut taraṅga-ornamentation and median pāṭṭa decorated with koṭikkarukku (patra-lata), the width of the corbel being equal to the diameter of the pillar or the width of the pilaster.

Over the corbel runs the uttira of the same width as the corbel but of lesser height. Over the uttira comes a wider beam stepped up into two offsets, valabhi and vājana on the inside and with an ogee-face (valabhi) outside, on which is carved a bhūtavari. Such a complete bhūtavari is seen here for the first time in Pallava cave-temples, in which the hāṁsa-mālā is more common. The bhūtas are twenty-seven in number from end to end, two symmetrical rows of twelve each, leaving out the two end-bhūtas, which are reclining and supporting the kapōta, and the central large one with a pot-belly (kumbhōdara). The twelve bhūtas of each row on either side carry over their shoulders two enormous rope-like garlands falling in loops between them. The seventh gana from the south end has an elephant-head, suggesting Gaṅapati as the leader of the ganas. This would perhaps be the earliest representation of Gaṅapati in Pallava times, and that too only as a gana and not as one of the gods' to be given a place inside the manḍapā or shrine. The tenth gana of the northern end has a bull face suggesting Nandi. The rest of the ganas have human faces. Over this bhūta-mālā decorating the valabhi project a number of curved brackets (koṭiṅgai) in imitation of wooden ribbing supporting the flexed kapōta above. This is again a feature seen in the Pallava cave-temples for the first time but is more common in the Chālukya cave-temples. The projection of the kapōta is almost equal to that of the adhishthāna below and on its outer curved surface, this flexed cornice is ornamented with eight kūḍus arranged in pairs, each pair corresponding to the corbel-arms over the pillars and pilasters.

1 In Rājasimhā's Shore temple Gaṅapati is shown inside the kūḍus and in the cloister of the Kailāsanāṭha. It is only in later Pallava temples and their contemporary Pāṇḍya and Mutturaiyar cave-temples that Gaṅesā comes to occupy shrines and manḍapās taking an equal place with other deities. In view of this, the Gaṅesā adjoining the Vallam cave of Mahēndra is a later addition (p. 64).
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below. The edge of the kapota is marked off by a line into a brim. These kudu-arches do not contain inside them the usual human faces but have in their place lotus-medallions filling the entire space. The arches themselves are adorned by similar lotuses. The shovel-like finial has not been cut out on their crest as in other instances, but were perhaps inserted, judging from the socket-holes for such insertion on their tops; the finials themselves are missing.

Over the kapota runs a vyahavari, the vyālas not clearly cut; over it occurs a row of five salās interconnected by four cloister-lengths or hārāntara of lesser width and height, also with wagon-top roofs. The hārāntara at the extreme ends have one kshudra-nāśikā each with prominent kudu-like arch, while the two middle lengths of the hārāntara which are of greater length have two kshudra-nāśikās each. It is interesting to note that the oblong space of these projecting nāśikās below their kudu-arches are filled by jālakas or other types of trellis-work to suggest that they are reproductions of vāṭāyanas or windows. While the jālakas (palakan) fill it up that the kshudra-nāśikās of the connecting cloisters or hārāntara, a svastika-shaped trellis fills the central alpa-nāśikās of the salās themselves. Each salā coming right over the bay between the columns below has an oblong bhittī or gala showing on its top the ends of cross-joists supporting the wagon-top roof. The ends of similar cross-joists are found also below the coping-like curved roof of the hārāntara (which are thus really connecting cloisters), to which height the openings of the nāśikās rise. The arches of the nāśikās in front of the salās are higher and contain the projecting ends of the internal timber-work, while the other intervening gable arches of the hārāntara contain circular lotus-designs. Like the kudus below, these nāśikās do not carry integral shovel-finials but have sockets for insertion of separate pieces. The ridges of the salās as well as the hārāntara cloisters have socket-holes for stūpis. Each salā appears to have had two stūpis on top over the ridge on either side of the frontal alpa-nāśikā finial and between the two shovel-finials on the crests of either end tōra-arch. In the case of two extreme hārāntara-lengths containing only a single kshudra-nāśikā, there is provision only for two stūpis over the ridge in addition to the finial over the kshudra-nāśikā; while in the two cloisters adjoining the central salā, having two kshudra-nāśikās, the number of stūpi-sockets are three over the ridge in addition to the two sockets for the shovel-finials of the kshudra-nāśikās themselves. In this hāra-line the outer ends of the two extreme salās have not been completed. The height of the façade has been limited by the surmounting boulder above with a cleft in between which obviously prevented the cutting of integral stūpis. But the fact that the stūpis of the hārāntara-lengths and the shovel-finials of the nāśikās and kudus of the kapota much below the level of the natural cleft are not integral but insertions recalls the practice of providing finials or stūpis at the end of the work followed even in the case of the monolithic rathas, which were brought to their present stages of completion in Paramēśvara's time.

In the same manner in which the adhishṭhāna of the maṇḍapa extends on either side below the dvāra-pāla niches at either end of the façade, the kapota, prastara and hāra also extend to the same limits thereby giving rise to a row of five salās in all, of which the inner three come over the three bays between the pillars and pilasters and the outer two come over the dvāra-pāla niches. This āvaraṇa with salās is only an extension of the hāra of the first taḷa of the main vimāna in structural examples over the roof of the maṇḍapa in front, as in Vijāya-layacōla-śvaram, Dārāśuram, etc., (p. 156 and note).

Behind the façade of the pillars and pilasters is cut a large oblong maṇḍapa and on its hind wall again were originally cut three shrines, garbhagrihas of vimānas almost square in shape, the central one projecting about 2 ft. more into the front maṇḍapa than the two lateral shrines. The three had, however, a continuous adhishṭhāna, as could be judged by the remnants at either end. The adhishṭhāna consisted of the upāna, jagati, triṇaṭa-kumuda,
kaṇṭha and prati. The shrines themselves were separated from each other by massive cross walls about 2 ft. 3 in. in thickness. The height of the adhishṭhāna from the ground-level was about 2 ft. All evidences of the sōpānas in front of the three shrines have been obliterated since the entire floor after the reduction of the adhishṭhāna of the three shrines has been made even with the general floor-level of the manḍapa. From the extant vestiges at either end over the remnants of the adhishṭhāna, one can easily infer that each shrine-front had four pilasters, two flanking the shrine-entrance and two cantonning the corners. The pilasters, as can be judged from the two extant examples at either end, had padma-pitha plinths, the shafts tetragonal in section throughout up to the phalaka; also the shafts were rather tall and slender, 3 in. wide. On top of each of the shafts is a short padma-bandha moulding followed by the kalaśa, tāḍi, kumbha, padma, phalaka, and vīra-kaṇṭha. The corbels on top were taraṅga-corbels with curved profile. The beam of the same width as the corbels was cut over them supporting a volabhi with hamsavari which carried the flexed kapōta decorated by two kūḍa-arches for each shrine-front. The kūḍa-arches were cut complete with shovel-finials and human heads within, the tips of the finials touching the ceiling of the manḍapa in front, and their rear cut out to show the receding terrace-mouldings behind. Over the kapōta-line still extant under the ceiling of the manḍapa is cut the vyāḷavari, the vyāḷas shown almost in full aspect, particularly at the corners standing on their four legs and presenting their entire length, heads also turned front. Some of them, however, are shown in their frontal poses. There are thus two vyāḷas between the kūḍas of each lateral shrine, while in the case of the central shrine they are four, suggesting the corresponding number of terrace-joists. As in the corners at either end, there are two more vyāḷas at the places where the projecting beams cross on top of the central shrine.

On either side of the entrance to the shrine and cut into the niches formed between the flanking and cantonning pilaster of that side were dvāra-pālas, of which the faint outline of the one at the southernmost end are visible. Whether they were identical or different cannot be said. The shrine-entrances do not appear to have had jambs and lintels, but were framed only by the two flanking pilasters and the beam running over the corbels on top, as can be judged from the extant remains. Cut into the back-wall of the central shrine, at a height of about 2 ft. from its floor-level and occupying almost the entire space, is a shallow square niche of 5 ft. side. This contained originally a bas-relief of Sūmāskanda, as can be detected by the faint outlines that remain after the relief was chipped off by vandals and showing off, in contrast with the rest of the wall, as a mere darkened area. The parasol over Śiva and Umā and the faint outlines of two attendant deities on top are also visible. The Sūmāskanda group, unlike the bas-relief in the Mahishamardini-manaḍapam cave-temple, appears to have been seated directly on a low simhāsana without the bull below. There are remnants of old plaster (which was perhaps painted) on the ceiling of the central shrine as also on the ceilings of the two lateral shrines and their extant inner walls.

The two lateral shrines, however, do not show the niches on the back wall. This cave-temple was perhaps dedicated to Trimūrtis, the central shrine being that of Śiva or the three shrines contained three forms of Śiva.

The panels at either end wall of the manḍapa are bounded below by the adhishṭhāna-moulding and above by the kapōta, both mouldings continuous with similar ones of the three main shrines. The panels are also flanked by pilasters with all the capital-components and corbel on either side. The sculptures in both the panels have been chiselled off.¹

¹ Judging from faint indications one can suppose that the southern panel contained a standing Durgā with attendants. Nothing can be said of the sculpture in the northern panel, where only remnants of a cloud are seen on the top left corner and a lion's leg at the bottom, perhaps the leg of a simhāsana, which probably had a figure seated on it.
THE CAVE-TEMPLES

Externally, on either side of the façade are the two fine models of alpa-vimānas with all the six angas showing their frontal views with the cell measuring about 3 ft. square cut deep inside. Both the vimānas are identical except for one or two minor details of mouldings or ornamentation. The southern vimāna is more complete, in that it has its adhishṭhāna well-cut, whereas in the northern one the carved adhishṭhāna below the shrine has been totally chiselled off and the surface rendered uneven. The adhishṭhāna represents a model 5½ ft. square with a shrine about 4½ ft. square on top. The height of the garbha-griha from prati to prastara, i.e., to the top of the kapōta, is again 4½ ft. The width of the griśā is 2 ft. 3 in. and that of the sikhara 3 ft., the total height of the superstructure—grīśā, sikhara and stūpi—also being equal to about 3 ft. The adhishṭhāna is complete with jagati, tripatṭa-kumuda, kaṇtha and prati. Recessed 15 in. from the edge of the prati is the square front end of the shrine which has two pilasters one at either extreme, tetragonal throughout and not having any capital-components and without even the corbel. The beam on top carries the kapōta with two kūḍu-arches in front, the arches having trifoliate finials in place of the shovel-heads. The arches are almost semi-circular and contain inside lotus-medallions. The corners of the kapōta are decorated by embossed scroll-work (kōṇapattā). Over the kapōta are seen the front ends of the two cross-beams and two joists between them which support the superstructure. These are joined across by the transverse frontal beam placed above them and its projecting ends terminate laterally in makara-heads. The fixture of the cross-beams and joists with the main beam is by means of scarf-joints. Over this joinery rises the grīśā on four short pilasters with a central nāsikā opening filled by floral work suggesting a window. Over the grīśā comes the four-sided curvilinear sikhara, its lower edge well-curved and splayed out and decorated at the corners by a long kōḍikkarkku or kōṇapattā, extending from the top to the brink. On the front face of the sikhara is shown the upper portion of the nāsikā, which is a kūḍu-arch having a shovel-finial characteristic of the Pallavas, and inside the arch is shown the projecting timber-work of the interior of the sikhara. On top, the kōḍikkarkku creepers merge with a spread-out foliage-ornamentation, taking the place of the mahā-padma, at the centre of which is cut out the four-sided stūpi.

In the case of the northern model vimāna, the nāsikā-window is closed by a complex trellis-work of four svastikas meeting into a common larger svastika at the centre.

There are two inscriptions, one in three lines in florid Pallava-Grantha script on the floor between the two pillars of the façade, and another on the floor between the southern pillar and pilaster appearing to consist of four letters in the ordinary script of rather archaic variety. This appears to be a short label. The larger inscription1 consists of the imprecatory verse found in the longer inscriptions of Paramēśvararvarman I in the Gaṇēśa-ratha and the Dharmarāja-maṇḍapam at Mahābalipuram and the shorter one in Ādi-Varāha cave-temple. It reads:

1 [Śri] (k*11*) [Dhi] k = tēsh [ām] dhik-te [shām] punar api dhig = dhig = astu dhik = tē-
2 shām [1*] yēshān = na vasati ṣrīdayē. ku-patha-gati
3 vimōṣhakō Rudrāh

'Six times cursed be those in whose hearts does not dwell Rudra (Śiva), the deliverer from the walking on the evil path'.

It is, therefore, clear that as in the Gaṇēśa-ratha and Dharmarāja-maṇḍapam, this cave-temple was excavated by Paramēśvararvarman and was dedicated to Śiva. This is also amply borne out by the advanced architectural features noticed above.

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1 South Indian Inscriptions, I, no. 20; XII, no. 22; Annual Report on South Indian Epigraphy, 1907, no. 533; Epigraphia Indica, X, p. 11.
The Vaishnavas, who cut off the three central shrines to extend the mandapa and also all the bas-reliefs appear to have added a front mandapa supported on six crudely-cut pillars with the slabs of the side walls fitted into the footings cut on the sloping rock on either side. An additional flight of steps on the southern side gave access to the top of this mandapa. The terrace as well as the side walls of this mandapa are now gone. Only the six pillars with their crude corbels and the massive beams stand obliterating the clear view of the cave temple.

Śāluvankuppam: Yāli-mandapa (Tiger-cave) (fig. 37; pl. LVIII)

This excavation at Śāluvankuppam near Mahābalipuram is more a rock-cut pavilion or mandapa of a peculiarly ornamental type than a shrine (pl. LVIII A). This is just an oblong pavilion or mandapa closed on three sides, cut out of the front face of a convenient boulder facing the sea. The floor-level of the mandapa is cut at a height of about 6 ft. from ground-level in front, with a flight of four rock-cut steps, projecting in front with parapets on either side, the lowermost step of which is a chanda-silā, 2 ft. above ground-level. On either side of the parapet are two rough-cut forms of rampant lions facing out. Behind the sōpāna, the plinth of the mandapa on either side is cut into a well-defined adhishṭhāna consisting of an upāna, padma, tripaṭṭa-kumuda, kaṇṭha, paṭṭikā and prati. Projecting in front of the kaṇṭha and paṭṭikā mouldings are the ends of four cross-beams, at the corners of the adhishṭhāna on either side of the sōpāna, the paṭṭikā itself being really the front transverse beam scarfed on joints with the lateral longitudinal beams, the whole suggesting the timber-work of the base of a wooden structure or pavilion set on a masonry platform formed by the upāna, padma and kumuda.

At either corner are cut out two massive pillars also unfinished showing rampant lions leaping forward with riders on looking as if they are fitted on top of the basal frame at its corners. The apices of these pillars have been roughly shaped with a fairly distinct phalakamoulding on top, indicating that the capital-members, faintly indicated also by the outline of the kālaka, were intended to be cut out or have been worn out by the saline air. On top over the vīra-kaṇṭha are placed cross-corbels carrying roof-beams, likewise crossing each other over scarf-joints and projecting beyond the corners. Above this beam or uttirā is a vājānamoulding and above it the under surface of the projecting kapōta is left even and not scooped into, while externally its curvature is distinctly shown with two roughly-cut kūdus near either end and inside the pillar-line. Over the kapōta is shown the roughly-cut members—the ālinga and antari without any details, forming the terrace or roof. The depth of the cell or mandapa inside is about 4 ft. and its height about 6 ft. As such it is hardly more than a deep niche or alcove. In order to throw out this pavilion into relief, the rock all round was scooped out deeper, particularly on either side, where two oblong niches, also unfinished with an indication of a kapōta on top in line with that of the main cell, were cut. Around these, taking advantage of the external sloping contours and semi-circular or bun shape of the rock-face, a tōrāṇa of boldly cut vyāla-heads, eleven in number, were carved out, forming an incomplete elliptical arch all round the mandapa enclosing the two side niches also in its sweep. The animals so carved out are vyālas and not lions or tigers as suggested by some. While the top three show frontal aspects of the face, the lateral ones, four on each side, show profiles of the heads.

There has been no attempt to carve a cell at the back wall of this small pavilion; nor is there any indication to show that it was intended. It has been surmised that this cave was originally intended to be dedicated to Durgā, judging from its association with the vyāla-tōrāṇa or frieze and the lion-pillars. These are not themselves quite sufficient to warrant such a surmise.
Śāluvaṅkuppaṁ
Yāli-Mandapam (Tiger Cave)

Scale of 1:10

Scale of 1:20

SECTION A-B

PLAN

Fig. 37

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In the small southern extension of the boulder are cut the frontals of two large elephants with coiled trunks, bold tusks and fanning ears (pl. LVIII B). Even these details are not cut to the finish, and they too have been much corroded by saline action. As if carried by the elephants, like howdahs over their necks, are cut two horseshoe-shaped arches each with a deep oblong cell inside. The back wall of these cells contain crudely-cut and much worn-out figures of a four-armed god seated holding what appears to be sakti or vajra in one of the hands. They may both be representations of Indra or one of them may be Indra and the other Skanda, because both of them have elephant-vahanas and Skanda was also a particular favourite of the Pallavas. In between the two elephants are cut the rough outlines of a stambha or pillar with tetragonal shaft and circular capital with a bulbous kumbha on top. Projecting beyond it is a square phalaka with padma below and perhaps a pūkā over a vira-kaṇṭha above, which is not quite clear in its present broken and worn-out state. To the south of the two elephants carrying the howdahs and occupying the rest of the space is an unfinished figure of a pony, its outlines crudely cut. A similar association of elephant with howdah will a deity inside and a horse beside is found carved on a rock to the south of the Shore temple, which compares well with this representation.

Judging from the general style of the vyālas as also from the presence of the lion-pillars with rampant or rearing lions, and the proximity of this to the Atirānachanda cave-temple of Rājasimha, this excavation is to be attributed to Rājasimha. The fact that there is a smaller representation of the Yāli-mandapa and an elephant with howdah with a horse beside near the Shore temple, also built by Rājasimha, would confirm this.

The local name Yāli-mandapa (Vyāla-mandapa) is more appropriate than such fanciful names as 'Tiger-headed cave', 'lion cave' etc.

On the northern face of the same boulder has been roughly cut out the head of a large lion and below it, corresponding to its body, an oblong niche. The idea was perhaps to carve out a lion with a niche in its chest. Similar sejant lions with niches in their bosoms are found near the Shore temple of Rājasimha and these niches contain sculptures of Durgā as Mahishāsuramardini. Perhaps this was also one of the reasons why the pavilion-like mandapa was supposed to have been intended for Durgā. But all the associations, particularly the elephants with Indra on one of them, the proximity of the sea, which this excavation faces, and the kirti or dhvaja-stambha (Indra-dhvaja) between the two elephants, are strongly reminiscent of the Indra festival, so common and popular in the Tamil country, particularly in the port-towns as Kāvirippumpattinam. In the Śilappatikāram, the first canto in two of its gathās1 describe in detail the Indra festival and the accompanying mass bathing in the sea. The details given there would strongly support such an identification. This excavation, therefore, is nothing more than an utsava-mandapa, where the processional deity, Indra or Indra-dhvaja, was brought and placed during the festival on the sea-shore, or from where the king watched the festival. Such festivals conducted by the king are also mentioned, in the Samarāṅgana-sūtradhāra2 of king Bhōja, though not so vividly as in the Śilappatikāram. A later Tamil inscription in the vicinity of this present fishing-hamlet, 2 miles north of Mahābalipuram on the sea, refers to this place as Tiru-veḷḷuchchil, which means the place

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1 Śilappatikāram Canto I, Puhār-kāṇḍam, gāthās 5 and 6 Indra-vilāv-ūr-edutta-kāṭhais, and kaṇṭal aṭu-kāṭhai.
3 South Indian Inscriptions, IV, no. 381; also ibid nos. 377, and 378, from the Ādi-Varāha Cave-temple at Mahābalipuram, which refer to this place.
where divine or holy processions were conducted, or which the king graced by his royal presence (camped). Such a place will be appropriately Tiruvelluchil or Tiruveluchchili or Tiruveluchchiyur, forming part of the port-city of Mahābalipuram.

Mahābalipuram: the smaller Yāli-maṇḍapam

The Yāli-maṇḍapam of Śālukaṇkappam is reproduced wholly on a smaller scale or in parts on the rocks near the Shore temple at Mahābalipuram.

The smaller Yāli-maṇḍapam is carved on one of the surf-beaten group of rocks to the south of the Shore temple. On the western face of this rock is a smaller replica of the Yāli-maṇḍapam at Tiruveluchchiyur or Śālukaṇkappam, consisting of a small niche surrounded by a vyāla-tōraṇa. Another rock, called the Durgā rock, which has been itself shaped out in the form a recumbent lion, has on its east face an elephant-head with a howdah over it, containing the figure of Indra, and at the opposite end is shown a trotting pony, and also a few attendant figures.

Mahābalipuram: Mahishāsura rock-cut cell

Situated on the surf-line, to the north of the Shore temple, is the largest of this group. On its eastern face is cut a small cell, and carved on its hind wall is a bas-relief of eight-armed Durgā. Flanking the entrance to the cell are lion-based pilasters and panels of decayed dvāra-pālikās. Two socket-holes on the platform in front would indicate structural additions. Its northern face has a crudely-carved lion in relief mauling Mahishāsura.

Perhaps the site near the Shore temple at Mahābalipuram was the place of earlier festivals as the sea-shore of Kaveripatam was, and it shifted to Śālukaṇkappam in the time of Rājasimha, when the place assumed the special name of Tiruveluchchiyur.
CAVE-TEMPLES OF THE PALLAVAS

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GLOSSARY OF INDIAN ARCHITECTURAL TERMS

adhisṭhāna: basement of a vimāna, maṇḍapa or similar structure forming a distinct architectural feature supporting walls and pilasters or pillars and consisting of distinct moulded tiers, e.g. upāna, jagati, kumuda, kaṇṭha and paṭṭikā.

āḷiṅga, āḷiṅgana, āḷiṅgana-paṭṭikā: one of the two mouldings, āḷiṅga and antarīta over the kaṭāta similar to a ‘blocking-course’.

alpa-nāśikā: projected front-end of an apsidal shrine resembling a kūṭa-arch over pilasters, originally functioning as a small opening or fenestrated window, usually in kūtas, kōṣṭhas and pañjaras.

alpa-vimāna: small one-storeyed vimāna. The parts are: adhisṭhāna, bhittī or pāda, prastara, grīva, sikhara and stūpi.

āṅkāṇa: bay or intercolumniation between pillars or space between pillars and pilasters.

antarāla, antarāla-maṇḍapa: intermediate passage or room between outer maṇḍapa and shrine.

antarīta: a recessed moulding acting as intermediary.

antarita see āḷiṅga.

ardha-maṇḍapa: a pillared hall immediately in front of the principal shrine or distal half of a maṇḍapa with two seriate pillars, as in rock-cut cave-temples.

avalambana: eaves-projection.

āvuḍaiyār (Tamil): base or pīṭha of the līṅga.

āyatana: shrine, vimāna.

āyatiṇa-vimāna: vimāna oblong on plan and covered by a wagon-top roof.

bhadrā-pīṭha: a kind of moulded pedestal usually of the maṇḍapa variety, circular or rectilinear on plan and without the kumuda-moulding.

bhadrā-śālā: oblong wagon-topped miniature shrine of āyatātra type in the centre of each side of the hāra over the storeys of the vimāna.

bhittī: wall.

bhittī-tōraṇa: ornamental festoon on the wall, usually a makara-tōraṇa, supported by two pilasters. See tōraṇa, makara-tōraṇa.

bhūta: ‘goblin’.

bhūta-mālā, bhūta-varī: decorative frieze with bhūtas, usually below the flexed cornice in the valabhi or eaves-board, marking the decorated ends of the joists over the main beams.

chandra-śālā: open court, usually over terrace, surrounded by cloisters connecting kūtas and śālās.

Tamil nilā-muram.

chandra-śālā: lowest step in the sōpāṇa, shaped like half-moon.

chaturmukha: a type of shrine or vimāna with opening on all the four sides.

chitra-pōṭikā: corbels with embossed carving or painting of creepers, flowers, etc.

deva-kōṣṭha: niche of exterior shrine-wall enshrining the deity.

dhāma: shrine or vimāna.

gaja-maṇḍara: an iḥā-mṛga motif depicting the combination of a crocodile (maṇḍara) and elephant, usually the upper snout of the maṇḍara extended into the coiled proboscis of the elephant.

gala, grīva: ‘neck’; usually the clerestory raising up the roof (sikhara) with light- and air-openings (nāsikās) on its sides.

garba-grīha: shrine-cell or sanctum sanctorum.

ghana-dvāra: false doorway usually depicted on the other walls of the vimāna, the functional door being on the principal side.

gopura: main gateway; the storeyed structure over entrance or entrances through the enclosing walls to the premises of a temple, palace or city.
haṁsa-mālā, haṁsa-varī: decorative frieze of haṁsas (geese) above the principal beams of the shrine and below the cornice of the main shrine-walls or talas (storeys) and on top of the griva below the avalambana of the śikhara.

hāra: string of miniature shrines over each terrace (tala) of the storeyed vimāna consisting of kūṭas, kōṣṭhhas or sālās and paṇḍarjas interconnected by cloister-lengths or in its place balustrades simulating cloisters (hārantara).

hārantara: see hāra.

tiṝa-mṛṣṣa: fanciful animal, sometimes composite.

jagati: vertical moulding of the adhishṭhāna immediately above the upāna, oblong in shape and in a line with the vertical norm or māṇa-sūtra (main plumb).

jālaka: window with net- or trellis-work of different patterns.

kāḷ (Tamil): shaft of a column, the portion between the base or plinth (ōma) and the capital.

kalaśa: wide-mouthed vase; lowermost member of the pillar-capital, so called after its shape.

kampa: projected moulding of a minor order similar to 'fillet' or 'reglet'-like moulding separating a fascia or two major mouldings.

kantha: 'neck'; the major recessed moulding of the basement, oblong in elevation, connecting or separating other projected mouldings, viz. the paṭṭikā above and the lower mouldings of the adhishṭhāna like the kumuda and padma. It is invariably bounded by two kampa-mouldings.

kapota: 'dove', 'pigeon'; overhanging cornice, usually flexed, projecting beyond the principal beam to throw off water from the terrace beyond the beam and joist-end; the recesses between the joist-ends over the wall, harbouring birds protected by the projecting curved cornice. Hence perhaps kapota-pālikā is also equated with the small arched opening in the cornice-lines. See kūḍa.

kapota-pālikā: see kapota.

kari-makara: same as gaja-makara.

karaṇa-kāla: miniature sāma-chatuṣṭāra (square) shrine at the corner of each storey of the vimāna over the prastara, with a single stūpa. It is rarely vṛtta (circular) on plan.

karaṇa-sālā: miniature ṣvetāśra (oblong) shrine with barrel-vault roof placed at the corner of each tala of a structure, usual in gopuras.

kāṭṭu (Tamil): intervening octagonal or polygonal portion between the bottom and top squares of a pillar.

koṭikkarukku (Tamil): embossed lotus or meandering creeper design. Same as pātra-latā or padma-rēkha.

koṇuṅgai (Tamil): 'bent arm'; curved bracket or eaves-bracket supporting cornice (as in original metal sheet or wooden plank cornices) or the projected eaves of the śikhara or roof (avalambana).

kōṇa-patta: ridge-plate, joining the adjacent edges (ribs) particularly of metal sheet or wooden plank śikharas or kapōlas at the corner-junctions.

kōṣṭhha: same as a śāla.

kṣudra-nāsikā: short nāsikā; projected front-end of a miniature apsidal, (one- or two-storeyed) shrine with arch over pilasters functioning as a small opening, usually found in the hārantara.

kṣudra-vimāna: miniature vimāna of small dimensions of two, three or four storeys or talas.

kūḍa (Tamil): 'nest'; an arched or horseshoe-shaped opening projected out of the flexed cornice (kapota), originally perhaps intended for entry of roosting birds (kapota) but in later examples filled with human figures (mithuna, etc.) surmounted by a finial of diverse shape. The arch is usually a makara-torana.

kudya-stambha: pilaster shown as relief on wall-surface.

kumbha: a member of the pillar-capital coming above the kalaśa and tāḍi, flat and bulbous in form originally a flattened carinated vase with a short, narrow mouth.
GLOSSARY OF TERMS

kumuda: three-faceted (три-патья) or circular (врита) polygonal or fluted (сундabhода) ‘torus’-like moulding of the adhishṭhāna coming over the vertical jagati and projected up to the vertical norm (мāna-sūtra).

kūṭa: shrine of square plan (сама-chaturāśra) with four-sided converging roof and single finial, or circular with domical roof and single finial or stūpi.

lalāṭa-bimba: ‘crest-figure’; chief decorative motif or figure on the frontal of any entrance or the door-lintel, sometimes extending to the overdoor.

māgakōṭi (Tamil): a storeyed palace, mansion or shrine.

madhya-bandha, madhya-patā: raised floral or decorated band at the middle of the height of the pillar-shaft.

mahā-mañḍapa: pillared hall immediately in front of the ardha-mañḍapa or antarāla or the proximal half of a maṇḍapa with two seriate pillars, closed or open, in cave-temples.

mahā-nāśikā: the projected (nose-like) part from the sides of the griśa and śikhara showing the frontal aspects of apsidal vimānas and having pillars with surmounting arched tōrāṇas.

makara-tōrāṇa: an entrance-decoration or decorated gateway with a festoon straight or arched spanning the tops of two columns, the festoon or tōrāṇa being a decorative garland or scroll issuing from mouths of makaras (crocodiles) placed over the capitals of the supporting stambhas. Such makara-tōrāṇas are found over the deśa-kōṣṭhas or shrine- or maṇḍapa-entrances or walls (bhittī-tōrāṇa).

makara-pāṭikā: corbel carved like a makara.

mālā-sthāna: apex of pillar or pilaster shaft below capital with looped garland (mālā) hanging from the padma bandha.

maṇḍapa, maṇḍakam (Tamil): open or closed pillared hall.

maṇḍapaka: basement. Same as adhishṭhāna.

mātanga-nakra: a decorative motif, combination of elephant and makara, an ihā-mriga.

mukha-mañḍapa: the first or frontal maṇḍapa of a series of maṇḍapas at the entrance of a temple, often synonymous with mahā-mañḍapa in earlier temples.

muktā-sara: a pearl-garland or string of pearls used as a decorative motif.

nāla: chute or channel, water-spout; the projecting gargoyles-like spout at the base of the wall or top of the adhishṭhāna of the shrine serving as an outlet for abhishēka-water. Same as pranāla.

nāśikā: (nose) projected arched opening (window). See alpa-nāśikā, kshudra-nāśikā, mahā-nāśikā.

nava-rāṅga: closed or open mahā-mañḍapa with four central and twelve peripheral pillars, of which eight are disposed in line with the central ones and four in the diagonal lines at the corners enclosing nine aṅkuṇās, usual in temples of the Chālukya variety.

nīḍa: miniature apsidal shrine. Same as paṇjara.

ōma: basal pīṭha of pillar or pilaster.

pāda: pillar (stambha).

pāḍai (Tamil): tier or course of similar mouldings e.g. uttira-pāḍai, kumuda-pāḍai, jagali-pāḍai, etc.

padma: lotus; capital-member (doucene) below the phalaka (abacus) shaped like a lotus with petals.

padma-bandha: broad fillet, ringing the top of the shaft of a pillar, marked by decorative bands between rows of lotus-petals, separating the shaft from the capital.

padma-pīṭha: lotus-shaped pedestal, consisting of a prominent padma-moulding over the jagati or upāna, the torus forming the vajana on top.

pāli: Capital member, same as padma but without scalloped petals.

paṇjara: miniature apsidal shrine. Same as nīḍa.

patra-lāṭā: meandering creeper-design or scroll. Same as koṭikkarukku.
paṭṭa: plain or decorated band occupying the median face of the corbel as if binding the rolls or taraṅga-mouldings of the corbel.

paṭṭikā: projected top slab of the platform or adhisṭhāna in a line with the vertical norm or māna-sūtra, a major moulding of considerable thickness.

phalaka: abacus; wide plank on top of the terminal śaduram or capital of pillar supporting the corbel or pōṭikā.

pīṭha: pedestal, base.

pōṭikā: corbel-bracket over pillar. See taraṅga-pōṭikā, makara-pōṭikā, chitra-pōṭikā.

pranāla: same as nāla.

prastara: entablature, consisting of the mouldings over the walls and pillars, viz. the uttira (beam), vājana, valahhi, kapota, alinga and antari.

prati: platform; crowning moulding of the adhisṭhāna, above the paṭṭikā at the base of the wall and indicating the level of the floor inside the structure.

ratha: 'chariot'; monolithic vimāna.

śaduram (Tamil): square basal, intermediate or terminal section of a pillar separated by octagonal, polygonal or circular intermediary parts.

śakti-dhavaṇa: flat shovel-shaped finial of the kudū or nāsikā with two small karnas (lugs) at its base.

śālā: shrine (vimāna) of āyatāra type (oblong on plan) with barrel-vault roof with a series of stūpis on its ridge.

śālā-sikhara: sikhara peculiar to śālā-shrines, barrel-vault, wagon-top or inverted keel-shaped.

sikhara: roof of the vimāna, domical or four-sided with single finial, vaulted with many finials on the ridge or apsidal with many finials over the horizontal part of ridge.

sīṅha-lalāṭa: lion-faced decorative motif or crest.

stambha: pillar (pāda).

stambha-torāṇa: an entrance decoration or a free-standing decorated entrance without doors and with a festoon spanning the tops of two columns, the festoon primarily being a garland of leaves and flowers, later on taking the form of one or more curved and decorated cross-bars, or a floral and foliar festoon issuing out of makara-heads, placed on top of the supporting columns.

stūpi, stūpikā: finial, morphologically the ushaṇa taking in later times the form of a pūrna-ghaṭa or pūna-kumbha, forming the topmost or ultimate member of the vimāna, gopura or any other structure.

sunḍabhaḍa: like split bamboo or reed, fluted.

surulēṭi (Tamil): makara or vyaḷa with long proboscis forming the coping of the parapet of the sūpāna with a terminal curl of the trunk.

tāṭi (Tamil): cushion-shaped capital-member above the kalaśa and below the kumbha.

ṭala: storey of the vimāna or gopura.

ṭaṭi (Tamil): excavated cave-tomb, subsequently used to denote a cave-temple or structural shrine.

taraṅga: 'wave'; wavy roll-ornament of the corbel resembling the 'reed'-moulding or 'reeding' of European classical architecture.

taraṅga-pōṭikā: corbel-bracket with roll- or taraṅga-moulding.

torāṇa: free-standing ornamental foliar and floral festoon forming an entrance supported by two upright columns and often interlaced vertically (jāla-torāṇa), copied in wood and stone with greater elaboration and carving or taking the form of a makara-torāṇa, mounted on two pillars. It precedes the main gateways (gopuras) of cities, palaces and temples. It is often erected temporarily (as is common in south India) on festive occasions on roads leading to cities, palaces and temples. When adorning the doorway as a dvāra-sūbhā, it is called a griha-dvāra-torāṇa or the face of a wall (bhitti-torāṇa), where it often frames a niche or dēva-kōśṭha or suggests an opening ghana-dvāra. When free-standing, it is designated stambha-torāṇa.
GLOSSARY OF TERMS

tōraṇa-stambha: pillar or pilaster supporting a tōraṇa.

trikūta, trikūṭāchala: three vimānas connected by a common adhishṭhāna in a line or placed round a common maṇḍapa, as in the Chālukyan types.

tri-paṭṭa: three-faceted.

upāṇa: lowermost part or footing of the basement or adhishṭhāna, projecting beyond the vertical norm and surmounted by the jāgatai. It forms the lowermost visible part of the vimāna, the uppermost limit of the same being the stūpi.

upapīṭha: an additional moulded platform or sub-base below the basement or adhishṭhāna, eth mouldings repeating those of the adhishṭhāna or often reduced in number or simpler.

utsava-maṇḍapa: maṇḍapa or pillared hall where the processional deity is brought and placed during festivals.

uttira: principal beam.

uttira-pañjai (Tamil): beam (uttira) tier.

vājana: a top course of the adhishṭhāna, often replacing the paṭṭikā and a thinner or less projected member than the paṭṭikā. In the entablature (prastara) a projecting member over the principal beam (and below the ceiling) with a similar member below the kapāta bounding the valabhi in between. It represents plank a thinner but wider than the uttira in timber structures.

valabhi: a convex sometimes concave moulding below the cornice and above the beam bounded above and below by vājana-courses, filling the interspaces between the joists and often decorated by bhūtas or haṁsas, which are the carved ends of the joists.

vātāyanā: window.

vēdika: railing.

vimāna: the shrine from upāna to stūpi (base to finial); a whole shrine from upāna to stūpi, consisting of adhishṭhāna (basement), pāda (pillars) or bhūti (walls), prastara (entablature), grīva (neck or clerestory), sikhara (head or roof), and stūpi (finial) in the case of simple vimānas (ēkatala) and with talas (storeys) intervening between the lowermost prastara below and the grīva, sikhara and stūpi above in storeyed vimānas.

vīra-kanṭha: peg or rod projecting from the centre of the top of the pillar-shaft running through the capital-components, viz., kalasa, tāḍi, kumbha, ṣapta or ṃli and phalaka and inserted tenon-like into the base of the pōṭikā or corbel.

vīṇāka: same as kāḍu.

vyāla: leonine ihā-mriga.

vyāla-māla, vyāla-vari: decorative frieze with vyālas usually as a part of the adhishṭhāna and on top of the entablature of each tala, marking the ends of the cross-joints in original timber-work.
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PLATES
PLATE I

A
Mahābalipuram: rock opposite Rāmānuja-mañḍapam, showing technique of excavation of a cave-temple. Note the cut-back scarp with columns and beam marked and intervening spaces grooved into square blocks to be chiselled off

B
Mahābalipuram: rock below lighthouse, showing advanced stage of excavation of a cave-temple

See page 26
PLATE II

Mandagappattu: Lakshita's cave-temple, the earliest excavated by Mahendra Varman I, bearing his inscription. External view, showing pillars, pilasters and dvāra-pālas on façade and the inner row of pillars and pilasters. Mahendra style, Period I

See page 47
PLATE III

Mandageppattu: Lakshita’s cave-temple

A
Dvāra-pāla at the eastern end of façade

B
Dvāra-pāla at the western end of façade

See page 50
PLATE IV

Pallavaram: Pañchapañḍava cave-temple, now a Muslim dargāh called Maula-kā-pahāḍ. Excavated by Mahendra-varman I, bearing his inscriptions. Mahendra style, Period I

A

Earlier external view, with brickwork partly closing the façade

B

Present external view, with alterations in the brickwork and modern roof in front

See page 51
PLATE V

Māmanḍūr: Rudravālīśvaram cave-temple (Māmanḍūr II). External view of façade, with pillars and pilasters, those of the inner row partly visible. Note absence of dvāra-pālas on façade. Mahēndra style, Period 1

See page 56
PLATE VI

Māmāndūr: Rudravālīśvaram cave-temple (Māmāndūr II), with three shrine-cells

A & B

Dvāra-pālas on the south and north of doorway of southern shrine, both sage-like

C

Dvāra-pāla on south of doorway of the central shrine, with the characteristic club and pose

See page 57
PLATE VII

Māmaṇḍūr: Rudravālīśvaram cave-temple (Māmaṇḍūr II), with three shrine-cells

A

Dvāra-pāla on north of doorway of central shrine, similar to and counterpart of plate VI C

B & C

Dvāra-pālas on south and north of doorway of northern shrine, both in similar pose, one hand in adoration and the other in kaṭi

See page 57
PLATE VIII

Kuraṅgaṁiluttam: Kal-maṇḍakam cave-temple. External view of façade, with two pillars and two pilasters, those of the inner row partly visible. Mahendra style, Period I

See page 60
PLATE IX

Kuraṅgaṇīlmuttam: Kal-mañḍakam cave-temple, with three shrine-cells

A & B

Almost identical dvāra-pālas on either side of doorway of southern shrine

C

Dvāra-pāla on south of central shrine-doorway with characteristic horns on head and club

See page 60
PLATE X

Kurangamilmuṭṭam: Kal-maṇḍakam cave-temple, with three shrine-cells

A

Dvāra-pāla on north of central shrine-doorway, counterpart of plate IX C, with characteristic club and without horns

B & C

Dvāra-pālas on either side of northern shrine-doorway, with slender build and beautiful poses, one hand in adoration and the other in kaṭi

See page 60
PLATE XI

A

Vallam: general view of eastern side of the rock, with the three cave-temples excavated into three boulders—Vasantēśvaram cave-temple near the top, second immediately below it and third near the right extreme

B

Vallam: Vasantēśvaram cave-temple (Vallam I). Exterior view, showing façade of mandapa walled up with brickwork and modern doors, the outlines of original pillars faintly visible on either side of central doorway. Bears an inscription of Mahēndravarman’s time relating to its excavation. Mahēndra style, Period I. The Gāmēśa and Jyēśṭhā sculptures in niches on either end of façade are subsequent additions

See pages 61 and 63
PLATE XII

A

Mahendravādi: Mahendra's Vishnu cave-temple. General view, with pillars and pilasters having lotus-medallions, those of the inner row and the single shrine-cell dedicated to Vishnu partially visible. Mahendra style, Period I

B

Mamandur: northern cave-temple (Mamandur I). General view, with pillars and pilasters having lotus-medallions, the single shrine-cell behind probably dedicated to Vishnu. Mahendra style, Period I

See pages 66 and 69
PLATE XIII

A
Dālavāṇūr: hill with Śatrumallā’s cave-temple. Note the part of the rock with the least top load chosen for the excavation. Excavated by Mahēndravarman I, bearing his inscriptions in Sanskrit and Tamil. Mahēndra style, Period I

B
Dālavāṇūr: Śatrumallā’s cave-temple. General view of façade, with ornate pillars, simple pilasters, well-formed cornice with kūḍu-arches, dvāra-pālas in extreme niches and broken lateral flights of steps with central landing in front

See pages 71 and 73
PLATE XIV

Dalavāṇūr: Šatrumallā's cave-temple. Details of central ornate pillars, with a makara-tōraṇa above, formed by the corbels and beam-face over central bay, kūḍū-arches and the simulated terrace over kāpōta. The frontal cut-stone steps are recent additions.

See page 73
PLATE XV

Dañavāṇur: Satrumalla’s cave-temple, dvāra-pālas

A
At the western end of façade, without club

B
At the eastern end of façade, with club, similar to A in dress and ornament

C & D
On south and north respectively of the shrine-doorway, both without club and in almost similar pose

See pages 74 and 75
PLATE XVI

Dełavāṉūr: Śatrumalla's cave-temple. Shrine-cell, with porch in front with unusual type of pillars (devoid of the top šaduram), well-formed kapōta above corbel and beam and chandra-śilā in front on floor. The Tamil inscription is seen at the basal šaduram of pillar on proper right. The dvāra-pālas (same as on plate XV C and D) and the shrine-doorway are seen in the rear

See page 75
PLATE XVII

Tiruchirāppāḷi: Lalitāṅkura's cave-temple. South-facing façade of cave-temple near the top of the hill, with four pillars and two pilasters with lotus-medallions and inscriptions of Mahēndravarman I. Mahēndra style, Period I

See page 81
PLATE XVIII

Tiruchirappalli: Lalitāṅkura's cave-temple, pillar-medallions

A
Lotus-medallion on bases of pillars, lotus with four seriate petals, the two outer expanding and the two inner infolding over a central torus, whole bounded by two circles and beads

B
Scroll-medallion on top of easternmost pillar, consisting of radiating sprigs of scroll-foliage with circular centre, whole bounded by two circles and beads

C
Hāṁsa-medallion on second pillar of façade from east, showing motif of hāṁsa with its plumage and tail extended into an expanding scroll, which, along with another flourish issuing from its beak, fills the entire circle

D
Māţaṅganakra-medallion on third pillar from east, the fore part of composite animal being an elephant and the hind part a crocodile-like nakra, with its floriated tail expanding in all directions and filling the circle

E
Patralatā-medallion on westernmost pillar of façade; the design is a group of four convolute scrolls starting from a helical centre

F
Kīnnaṛi-medallion on easternmost pillar of inner row, with a kīnnaṛī (half-human and half-bird) as a central motif, the plumage expanding into a scroll all round

See pages 81 and 82
PLATE XIX

Tiruchirāppalli: Lalitākura's cave-temple. Shrine-front on eastern wall of mandapa, showing the moulded basement, steps, pilasters, cornice with kūḍa-arches and dvāra-pālas of the usual type on either side of the doorway

See page 84
PLATE XX.

Tiruchirāppaḷḷi: Lalitāṅkura's cave-temple. Panel on west wall of maṇḍapa facing shrine-entrance (cf. plate XIX), showing Śiva as Gaṅgādhara receiving the descending Gaṅgā in his tresses and adored by devotees. The verse inscription of Mahēndravarman I is seen on the pilasters flanking the panel.

See page 85
PLATE XXI

Śiyamaṅgalam: Avaranibhājana's cave-temple. Façade-pillars, A and B, and pilasters, C and D, with lotus-medallions at base, floral sprigs on lateral faces of the pillars, A and B, and panel-sculptures of dancing Śiva and Śiva-and-Umā on lateral faces of pilasters, C and D. Excavated by Mahēndravarman I, bearing his inscription. Mahēndra style, Period I

See pages 91 and 93
PLATE XXII

Śiyamāṇgalam: Avanibhājana’s cave-temple. Front faces of north and south pillars, A and B, showing lion with looped tail on the top square and lotus-medallion on the bottom. The inscription on A is that of Dantivarman and on B of Mahindravarman I.

See page 91
PLATE XXIII

Śiyamaṅgalam: Avanibhājana's cave-temple. Dancing Śiva on top of north pilaster, four-armed and in bhujāṅga-trāśa (with cobra below), a gana playing on the drum on one side and another on the opposite side singing

See page 92
PLATE XXIV

Siyamaṅgalam: Avanibhājana's cave-temple. Warriors in niches at the north and south ends of maṇḍapa-façade, A, holding shield aside and brandishing his daṇḍa to strike, and B, holding up his shield in defence

See page 92
PLATE XXV

Siýamañgalam: Avanibhājana’s cave-temple

A

Shrine-front, with moulded basement, plain pilasters, kapōla above and typical dvāra-pālas guarding entrance; linga inside is not rock-cut

B

Northern dvāra-pāla, horned and facing front

C

Southern dvāra-pāla in semi-profile and without horns

See page 93
PLATE XXVI

A
Viläppäkkam: Pañchapāṇḍava cave-temple. Façade of un-
finished cave-temple showing pillars and pilasters. Mahēndra
style

B
Aragaṇḍanallīr: unfinished cave-temple, showing massive
façade-pillars. Mahēndra style

See pages 96 and 98
PLATE XXVII

Tirukkalukkunram: Orukal-mandapam. View of cave-temple, showing pillars and pilasters of façade and inner row and some of the sculptures inside. Bears an inscription of Māmalla.

Mahāendra style, Period II

See page 100
PLATE XXVIII

Tirukkalukkunram: Orukal-mandapam. A & B, almost identical sculptures of celestials on the southern and northern end-walls of the mukha-mandapa, one hand in pose of adoration and the other in kati, suitably reversed for symmetry

See page 100
PLATE XXIX

Tirukkalukkupram: Orukal-mandapam. Projected shrine-front, showing moulded base with steps, plain pilasters, corbels, kapōta and avāra-pālas in niches on either side of doorway. The liṅga inside is not rock-cut

See page 102
PLATE XXX

Tirukkalukkunram: Orukal-mandapam

A

Dvāra-pāla on south of doorway of projecting shrine-front and Brahmā on adjoining back wall of the inner mandapa

B

Dvāra-pāla on north of doorway of projecting shrine-front and Vishnu on adjoining hind wall of inner mandapa

See pages 102 and 103
PLATE XXXI

Mahābalipuram: Kōṭikal-mandapam, dedicated to Durgā.
Mahendrā style, Period II

A

Facade, showing pillars (one with Pallava-grantha inscription),
pilasters and corbels

B

Projected shrine-front, with adhishthāna and steps and dvāra-pālikās guarding shrine-doorway

C

Details of northern dvāra-pālikā and kapōta and kūḍu above

See page 107
PLATE XXXII

A

Śīṅgavaram: Raṅganātha cave-temple. Mahishamardini, four-armed, in niche beyond the façade of the cave-temple, with one of the devotees cutting his hand and the other in adoration. Mahendra style, Period II

B


See pages 115 and 116
PLATE XXXIII

A

Māmāṇḍūr (IV): smaller unfinished cave-temple. Mahāṇ德拉 style, Period II

B

Māmāṇḍūr (III): larger unfinished cave-temple, showing attempt to carve a pillared verandah round a row of central shrines. Mahāṇ德拉 style, Period II

See pages 118 and 120
PLATE XXXIV

A

Mahâbalipuram: Dharmarâja-mandapa or Atyantakâma's cave-temple. Bears an inscription of Paraméśvara I or Atyantakâma. Has three empty shrine-cells, perhaps dedicated to the Trimûrtis. Mahêndra style, Period II

B

Śāluvankupam: Atirâñachanda-mandapa. Excavated by Râjasimha or Atirâñachanda as stated in its inscriptions. Contains sculptures of Sômâskanda on back wall of shrine-cell and back wall of mandapa on either side of shrine. The cell has a loose prismatic liṅga. Mahêndra style, Period II

See pages 122 and 127
PLATE XXXV

Mahābalipuram: Dharmarāja-maṇḍapam or Atyantakāma’s cave-temple. The three shrines are devoid of sculptures and the outlines of the chiselled-off dvāra-pālas are seen flanking the doorway of the central shrine

See page 122
PLATE XXXVI

Śāluvankuppam: Mahisha-mardini panel on low rock in front of Atiranachandha's cave-temple, showing Durgā fighting and the asura in flight. Rājasimha's time

See page 130
PLATE XXXVII

A

Kiḻmāvilāṅgai: Vishṇu rock-cut cell, containing bas-relief Vishṇu. Mahēndra style, Period III

B

Vallam II: lower (Śiva) cave-temple, with narrow ardha-maṇḍapa devoid of pillars and plain shrine-cell with dvāra-pālas behind. Mahēndra style, Period III

C

Vallam III: northern (Vishṇu) cave-temple, with narrow ardha-maṇḍapa, the slender pillars of which have been cut off below the corbels, a plain shrine-cell behind with dvāra-pālas on either side. The loose sculpture inside is a later addition. Mahēndra style, Period III

See pages 130, 132 and 134
PLATE XXXVIII

A
Mahābalipuram: Kōnēri-maṇḍapam, five-celled rock-cut Śiva temple, with slender Mahēndra type pillars on the façade and kapōta above with kūḍu-arches and row of miniature shrines on top. The inner row of pillars are of the Māmalla style with capitals below the corbel. Māmalla style (transition from Mahēndra to Māmalla style)

B
Mahābalipuram: Varāha-maṇḍapam cave-temple, with vyāla-based pillars and pilasters of façade carrying capitals, kapōta with kūḍus, and row of miniature shrines on top. The shrine-front projects from the hind wall of the maṇḍapa. Perhaps dedicated to Vishṇu. Māmalla style

See pages 134 and 141
PLATE XXXIX

A
Mahābalipuram: Kōmēri-māṇḍāpam, five-celled rock-cut Śiva temple. Inner row of ornate pillars without lion-bases, but with capitals and fluted corbels of Mānalla type in contrast to the Mahēndra type pillars of façade seen on plate XXXVIII A

B
Mahābalipuram: Varāha-māṇḍāpam cave-temple. Details of vyāla-based façade-pillar, elevation of shrine-front and dvāra-pāla niches

See pages 138 and 144
PLATE XL

Mahābalipuram: Köñeri-mandapam, five-celled rock-cut Śiva temple. The central and extreme shrine-fronts are projected and the two intermediate ones recessed, all with fully-developed mouldings from base to cornice. The five sets of dvāra-pālas are different from each other. The hind walls of the empty shrines have shallow niches for fitting carved square plaques of the principal deity.

See page 138
PLATE XLI

Mahābalipuram: Varāha-maṇḍapam. Bhū-Varāha panel on north wall of maṇḍapā, showing Viṣṇu as Varāha-mūrti retrieving the Goddess of Earth from the nether regions

See page 146
PLATE XLII

Mahābalipuram: Varāha-maṇḍapam. Gaja-Lakshmi panel on hind wall of maṇḍapa, north of shrine-entrance. Śrī or Lakshmi on lotus, bathed by elephants and with attendants carrying water (compare similar sculpture on plate LIV A)

See page 147
PLATE XLIII

Mahābalipuram: Varāha-mandapam. Durgā panel on hind wall of maṇḍapa, south of shrine-entrance. Four-armed Durgā standing on lotus-pedestal with lion and deer at top corners, two devotees below, one in the act of self-immolation and the other in prayer

See page 148
PLATE XLIV

Mahābalipuram: Varāha-mañḍapam. Trivikrama panel on south wall of mañḍapa. Eight-armed Vishṇu as Trivikrama, measuring the universe by his two strides to the discomfiture of Bali, seated on his left below

See page 147
PLATE XLV

Mahābalipuram: Mahisha-mardini cave-temple. Façade, showing unfinished base and top and finished slender pillars and pilasters of the Māmall type with capitals and without vāla-bases. The second pillar from the left is a substitute for the missing one. Māmalla style

See page 150
PLATE XLVI

Mahābalipuram: Mahisha-mardini cave-temple. Sōmāskanda relief on hind wall of shrine-cell, showing Śiva, Umā and baby Skanda with Brahmā and Vishṇu in the background; the recumbent nandi below is not found in other Sōmāskanda sculptures

See page 153
PLATE XLVII

Mahābalipuram: Mahisha-mardini cave-temple. Mahisha-mardini panel, depicting the vigorous fight between eight-armed Durgā on lion followed by gana and female attendants and Mahishāsura with buffalo-head followed by his asura attendants

See page 154
PLATE XLVIII

Mahābalipuram: Mahisha-mardini cave-temple. Yōga-sayana Vishnu, reclining on serpent couch in yōga-nidrā and the aggressive demons Madhu and Kaitabha standing beyond his feet

See page 155
PLATE XLIX

Mahābalipuram: Trimūrti cave-temple. Excavation of three contiguous vimāna-fronts, unlike the usual maṇḍapa-fronts. The central shrine is dedicated to Śiva, the one to its right to Brahmā-śāstā and the one to its left to Vishnu. At the southern extreme is a separate niche with Durgā. Māmalla style

See page 156
PLATE L

Mahābalipuram: Trimūrti cave-temple. Eight-armed Durgā standing on buffalo-head inside a stambha-tōraṇa over a moulded adhishṭhāna

See page 160
PLATE LI

A

Mahābalipuram: Pulipudar-mañḍapam, unfinished cave-temple, with vāla-based façade-pillars and five cell-openings inside. Māmalla style

B

Mahābalipuram: Kōṇeri-mañḍapam, unfinished cave-temple, north of the Kōṇeri-mañḍapam, with lion-based façade-pillars and the interior in the process of excavation. Māmalla style

See page 161
PLATE LII

Mahābalipuram: Pañchapāṇḍava-maṇḍapam cave-temple, with unfinished adhishthāna, vyāla-based façade-pillars carrying full capitals and rampant lion-brackets in the corbel-angles over the abacus, kapota without kūḍus and string of miniature shrines on top. Māmalla style

See page 164
PLATE LIII


A

Viṣṇu niche in central panel on northern half of projecting shrine-front, north of shrine-entrance. To the right of Viṣṇu is Ādiśēṣa and to his left is partially seen the northern dvāra-pāla guarding the shrine-entrance.

B

Hari-Hara niche in central panel on southern half of projecting shrine-front, south of shrine-entrance. To the left of Hari-Hara is the sculpture of an attendant, while to his right is partially visible the southern dvāra-pāla guarding the shrine-entrance.

See page 170
PLATE LIV

Mahābalipuram: Paramēśvara-Mahāvarāha-Viṣṇu-griha
(Ādīvarāha) cave-temple

A

Śrī or Gaja-Lakṣmī on lotus, bathed by elephants with female attendants carrying water, on north extreme of hind wall of ardha-mañḍapa (compare plate XLII)

B

Eight-armed Durgā, in tri-bhaṅga, on south extreme of hind wall of ardha-mañḍapa, standing on buffalo-head with lion, deer and gaṅgas on top, two female attendants one on either side (similar to dvara-pālikās of Kōṭikāl-mañḍapam, plate XXXI B and C), two devotees, one cutting his hand and the other in prayer

See pages 170 and 171
PLATE LV

Mahābalipuram: Paramēśvara-Mahāvarāha-Vishṇu-griha (Ādīvarāha) cave-temple

A

Portrait sculpture on northern end-wall of ardha-mañḍapa, labelled ‘Simhaviṃśa-pōtra-dīraṇa’ (Narasimhavarman Māmallā) seated on throne and his two queens standing on either side

B

Portrait sculpture on southern end-wall of ardha-mañḍapa, labelled ‘Mahēndra-pōtra-di-rājaṇ’ (Mahēndravarman II), leading his two queens

See page 172
PLATE LVI

Mahābalipuram: Paramēśvara-Mahāvarāha-Viṣṇu-grīha (Adivarāha) cave-temple

A
Śiva as Gaṅgādhara on northern end-wall of mukha-mandapa

B
Brahmā on southern end-wall of mukha-mandapa

See page 172
PLATE LVII

Mahābalipuram: Rāmānuja-māṇḍapam cave-temple. Māmalla style

A

General view, with crude pillars of a modern māṇḍapa obstructing full view

B

Façade, with vyāla-pillars and pilasters, chiselled-off dvāra-pālas, two miniature vimānas in relief at either extreme, ornate kapōta and row of miniature shrines on top

See page 175
PLATE LVIII

Śāluvankuppm: Yāli-maṇḍapam or ‘Tiger’-cave. Mānalla style

A

Rock with Yāli-maṇḍapam. Pavilion surrounded by a tōraṇa of vyāla-heads, with rearing lion-based pilasters in front of pavilion and flanking the steps and the adjoining recumbent elephants with niches on their backs

B

Details of two recumbent elephants, carrying niches which contain sculptures, a stambha in between and a horse at the southern extreme

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Pallava - Architecture - Cave temple