The last phase of the second group of buildings executed during the Pallava regime marks the end of the productions of this dynasty. It represents the works prepared during the rule of Nandivannan and his successors, and depicts the mode and practice in these parts during the ninth century. No buildings of any note were erected at this time, but there are a few small temples which show the direction of the movement. The principal examples are six in number as follows:- two temples at Conjeeveram, the Muktesvara and Marangesvara; the Vadamallisvara temple at Orgadam Near Chingleput; the temple of Virattanesvara at Tiruttani near Arkonam; and the Parasuramesvara temple at Gudimallam near Renigunta railway junction. The fact that all the temples are of small size, and, are mere reproductions of the previous manifestations are proofs that the might of this onetime powerful dynasty was declining its end began with its defeat by the Western Chalukyans the middle of the eighth century. Among the examples this late development, the older are the two temples a Conjeeveram, and are simply copies to a smaller scale of the style which prevailed in the previous reign, except that the building is entered through a two pillared portico which forms the facade. The four remaining temples of the group, which appear to have been executed somewhat later, indicate that at this date another prototype found favour,
as they are all based on the apsidal example represented by the Sahadeva-ratha at Mamallapuram. All these buildings, by their lack of virility, the diminishing power of the dynasty, and towards the end of the tenth century, production practically ceased. But even if the art appears to have died, it passed by no means into oblivion. Such a movement, although perhaps it has left no large works of genius, was at the same time remarkable for the spirit and vigour of its performance. These qualities had a far-reaching effect. For to the Pallavas is the credit of having kept burning brightly the torch, which, kindled by the Buddhists in the early centuries of the Christian era as seen at Amaravati, was bequeathed to these Simhavishnu “lion” kings. Later, its flame glowed with renewed brilliance in the hands of the Cholas and subsequent rulers in Southern India, as their architectural undertakings eloquently testify. But perhaps its most potent influence was that which it transmitted beyond the seas, to the countries of Indonesia, where its effulgence, reflected in the vast monuments of those civilizations, shone with even greater splendour than in the land of its origin¹.

¹. Longhurst, A.H., Pallava Architecture (Memoir of the Archaeological Survey of India, No. 17) Simla, 1924.
5.1 MUKDESHWARAR TEMPLE

The Rastrakutas under Danti Durga invaded his kingdom and peace was restored later, after he has given his Daughter in marriage to Nandivarman. Hence Nandivarman II reign was far from being peaceful. It was full of wars, invasions and internal disturbances, In spite of the restless time, he paid attention towards Arts. His many sided activities are revealed by his inscriptions and those of his contemporaries.

The hymns of tirumangai alwar a devotee of Vishnu and the inscription of Dantivarman, however, point out the reign of namdivarman pallava malla as the period of Architectural activities possible honghursts suggestions is based on the fact that the temple is called the parameshvara Vishnu grhman more over, another ancient name of the temple is Dharmamadadevi grham possible after his queen, Dharma mahadevi. He performed the Asvamedha sacrifice. This scene is actually carved in a panel from this temple and also proved by the Udayendriyam plates.

The sculptural representations of Vishnu on the outerwalls of Garbhagraha of the vaikuntha perumal temple are as important to vaishavism as the saivite scenes depicting the omnipotence of siva on the walls of kailasananatha temple are similar in mukdesvvara temple. But many of these figures are not clear and white washed. The samudnamanthan scene depicting distribution of nectar by Vishnu in the guise of mohini to the devas and the denavas the Bhaktanugnahamurthi Vishnu, the varahamurthi, the narasimha form etc. are depicted very well.
But here also all the figures were covered with plaster later on probably white-washed and hence no figure is clear to us. In the samurnamanthan scene, the meru hill and on either side of it one asura and one sura figures have been carved symbolically, above the hill there is Vishnu figure. On the side of the panel two devotees are shown paying homage. In the lowest portion of the niche some rsis appear in sitting attitude in another panel the figure of mohini is seen distributing fector to Devas and in the same niche the Danavas are waiting for their turn. They are carved in rows after rows one above the other, recelling the treatment of the sculptures of the Sunga period. Such treatments show the pallava tradition connected with the second century B.C.

Elsewhere Vishnu is shown winding turban on one his devotees head like the chandesanugraha murthi of chola sculpture of Gangaikonda cholapuram. These figures exhibit inaccurate measurement. It remains a mystery to solve as the why the artist of the llavas who created such wonderful sculptures in the earlier period at mamallapuram should have suffered such deelive in taste and expression. The cloisters around the main building are emboseished with historical sculptures in two rows and each row is devocated by a small bana which contains the inscriptions. All the panels have been covered with a thick plaster at places so that the figures have lost their individuality. Here all the carvings show historical scenes. The coronation scenes of the various kings including. All these scenes are just the same in representation and style and all the kings are identical.
5.2 MARANGESHVARA TEMPLE

This temple stands in the fields west from the hospital, and south-west from the Vaikuntha Perumal temple. There are no remains of a courtyard; and the plan is simply a small shrine with massive walls, and entrance through a pillared porch on the west side. In this respect the plan is similar to that of the Kailasanadha vimana. The side and back walls of the porch and shrine have a series of panels on each.

The shrine contains a black stone linga. Over it is the tower, which is hollow, with each successive course corballed over that immediately below. It the porch has four piers of the Pallava type, each with a lion base, the tail of the lion being curved up the back of the pillar, similar to that on the curious yali shrine discovered during the excavations at the shore temple at Mamallapuram in 1884. Over the lion on the piers is an ornamental band with polygonal-sided nacking, large projection capital and a square abacus over. An inscription of a few letters is on each of the two front piers. The brackets over the pillars have filleted rolls, with upright ornamental band on each face; responding pilasters are on each side. Similar piers are common at the Seven Pagodas, and at some of the other Kanchipuram temples, but none are found at the Kailasanadha temple. The pillars under note, compared with those at the latter temple, show an advancement in the period of the style.

The back of the porch has pilasters responding to the detached piers, with figured panels on each side. The ceiling is flat, with plain
filleted and roll cornice. Between the two rear pillars is a small nandi; another, slightly larger, stands on the ground in front of the temple.

Around the exterior is a sub-base with plain panels; a square granite moulding is over; and sur-base, with plain and octagonal mouldings completes the basement; the upper member is a granite slab.

The walls over, are divided by pilasters, placed at intervals; those at the corners have yalis and riders. The north and east walls have Saivite single figure-sculptured panels between the pilasters; the south wall has the spaces for the figures uncarved.

There are two niches on the exterior sides and back, and one on each of the exterior sides of the porch. Sculptured floral ornaments surmount the niches; but those on the back, and some on the sides are uncarved, or only partly so.

The cornice over, has small carved blocks at intervals similar to other cornice before described. The tower is square, and built in three storeys, with circular surmounting sikhara and kalasa.

The whole building is in stone, with comparatively little plaster remaining.
5.3 THIRAPANDAGESWAR TEMPLE

This is a small shrine in one of the streets between the Kachsvara, and great Siva temple.

The shrine is square, and, like the other ancient temple under note, is enclosed by very thick walls the cell contains a linga; the floor of the porch and shrine - is several feet above the ground level.

On the east side of the shrine is the porch, and,-blocking up its east entrance,-an unsightly modern brick mandapam erected without any attempt at the introduction of architectural features.

The original plan has been similar to, but slightly smaller than the two temples just before described; that is, with a shrine and pillared porch only.

On the interior back wall of the shrine is a sculptured panel and others are on the sides and back of the porch. These are very spirited in their grouping and and execution, and their identity in period and style with those on the other Pallava examples is at once evident: they represent scenes from the Saivite purana.

The porch has sufficient projection to admit of two front piers only; the present supports are modern; the originals were most likely yali piers, but they have disappeared. Some yali -bases lying in the courtyard of the Pandavaperumal temple- at no great distance from this one have no connection with the temple in which they now are; these may probably have -- been the originals of the Tripurantakesvara porth.
The brick mandapam with its floor line close to the ground level, cells for no special remark, except as to the contrast it offers to the ancient building to which it is attached. It only serves as an example of the degeneracy of some modern Hindu constructive work. It must be much less than a century old, if even that.

The base surrounding the old temple, is the same as those round the two previously described temples; on its usual upper square granite course are inscriptions in Pallava Tamil. The walls are built of a soft reddish freestone identical with that used at the Kailasanatha temple. It has suffered severely from the weather; and the resulting hollows in the sculptures have been filled in with bricks and plaster; the portions remaining intact, are however, distinct in their Pallava character. The interior panels are particularly good and in complete preservation, and leave no doubt as to their classification.

The external walls of the porch and shrine are covered with sculptured panels. The vimana is evidently built in stone, through now plastered over. At each of the four corners of the top of the tower next the sikhara, is the usual nandi; and other two over the front wall of the porch. Inside the mandapam, are two figures of Ganesa, and Thankadesvara.

A nandi mandapam with pithams stand on the east side. Around the modern courtyard are some recent brick erections, underserving of notice. The details of the architecture would seem to show this temple particularly the tower slightly later in date than the others.
5.4 **AIRAVATESVARA TEMPLE**

In close to the north entrance of the Kanchesvara temple, and is the smallest and most incomplete of the Pallava examples in Kanchipuram. The plan is a shrine with simple unpillared porch, having its entrance from the west. The panels on the interior back and sides of the shrine, and those on the sides of the porch are in fairly good preservation, and are Saivite in character.

The panels on the exterior are almost entirely worn away and filled in with brickwork and plaster; those in anything like good preservation. The striking similarity of the style of these, to some at the Kailasandha temple, is quite apparent. The base surrounding the building is the usual one. There are no remains of a tower over the shrine. This temple is small, with few of its details remaining thoroughly intact, but the architectural and sculptural features that do still exist, show its Pallava origin.

This completes the list of known existing Pallava structural temples in the once capital city of Southern India. Mention has been however made of the examples remaining at Tiruppadikunram near Kanchipuram, and Kuram in the same district.

The first of these is a small building with few architectural details, and no sculptures worthy of note. A peculiarity about it, due to modern additions, is the blocking up of the original shrine on the ground floor, and constructing another in the upper storey of the tower with a stair leading up to it. The temple seems of late Pallava date.
5.5 KOORAM PERUMAL TEMPLE

This shrine stands north form the marangeshvara and horth-west from the vaikuntha perumal temple.

Kooram perumal temple are almost exactly similar with muktешvara and marangeshvara shineine. This shrine is squire with thick walls and a four pillared entnance porch on the west side. The two front piers in the porch are of the yali form, the two back are cylindrical.

In the shine black stone linga. The inner side, and back walls of the porch and shrine, have saivite sculptured panels.

A tower, similar to that on the marangeshvara temple, rises over the shrine. The excavation, complete as such has a sort of annexe to the south were two elephant heads are carved from the gentle sloping end of the boulder. Two deep niches above them with kudu-arched openings looks like bowdabs carried on the back of the elephants. By the side of the elephants are the vague outlives of the above mentioned horse and stubha.

The external wads of the porch and shrine are divided by pilasters, and sculptured with single figures.

The base is similar to that one the other temple mentioned and has inscriptions in pallava Tamil. A small pitham, and nandi mandapam stand infront. This temple is not purely pallava period it is also called pullava-chola period.
5.6 VIRATNESHWARAR TEMPLE

Viratneshwarar temple is situated in Tiruttani. The main God was Shiva except Shiva other figures are more are less same qualities which is mentioned above temples. Shivas left hand dangles as Gajahasta and rests on the mace which is on the right side. The heavy jatas are spread over the two sides of his head as in the early period. He has other characteristics, like horns, protruding teeth, raised eye brows etc., as above discussed figure which connect this with Rastrakuta and eastern Chalukyan types. In figure the three hands and the gada are placed on left side. Hence to offset the feeling of empty.

The northern part of the territory of the Pallavas i.e., the Krishna region had been annexed by Pulakesi II and was given to Kubja Vishnu. Vardhana the eastern Chalukyan king. Later it was again seized back by Udayachandra, the general of Nandivarman Pallava-malla from the eastern Chalukyas. Owing to this contact the later Pallava phase was influenced by the eastern Chalukyan traditions. Thus, the Aparajita style of art was heavily influenced by all these extraneous elements and the purity of its own tradition was no longer maintained. The physiognomy of the human figures from the panels at the Virattanesvara temple of Tiruttani built by Aparajita, is heavy but energetic. The female figures of Mamallapuram with narrow chest and narrow waist, long and slim hands and legs were modified here, into wide chested with round and robust shoulders, and

the heavy hips. The narrow type of waist is not depicted. The characteristics remain the same for the male figures. It seems that in this period the Saptamatrikas and Dakshnamurtis were popular themes. Weapons are given a decorative treatment and they are held in the Kartari mukha hasta pose unlike in the early Pallava art where the weapons are naturalistic in treatment and realistically held the weapons of Vishnu i.e., the Sahkha and Chakra are somewhat decorative with flames issuing from them. The Chakra is in Chaturdsra form, the flames appear from the ends and is held in Kartarimukha pose. The parasu of Siva is decorative as in Rajasimha period and the Trisula is similarly modified. The earlier ones ‘showed the two side prongs almost circular in form and touching the central one, but here the two are not touching the central one which is like the Sakti ayudha of Kartikeya. These features continued to be used in the early Chola figures. All the figures wear mukta yajnopavita, its ends joined with a bell clasp where the ribbon is looped while its ends are hanging. The yajnopavita runs from the left shoulder to over the right arm as in the early Pallava sculpture. This mukta Yajnopavita tradition was derived from Amaravati and Nagarjunikonda where the figures wear a long yajnopavita dangling down to the knees; through the Gupta Vakatakas to Badami Chalukyas. The bell clasp and the tassels are the Chalukyan tradition and thus came down to the Aparajita school. This arrangement of the yajnapavita is common in both the styles; early Pallava as well as western Chalukya. The; udarabandha in the early Pallava style is simple,

1. Fergusson : *His. of Ind East Arch.*
but at this stage it is embellished with floral decoration. In the girdle and
in the armlets the Kirtimukha motif is introduced, again drawn from the
panels of Badami. The Kirtimukha clasp in the centre of the girdles, the
two beautiful loops taking vegetal forms and their ends hanging down at
the thighs are again derived from the western Chalukyan or Rastrakuta
tradition. Pearl strings are emitted from the mouth of the lion at the clasp
and fall between the legs. The Keyuras take the form of a naga; the
serpent hoods are treated like a floral decoration and is curled up high; this
type is common in the Chola bronzes as well as in their stone sculptures.
The necklets are also decorative with small loops and tassels in the
Chalukyan fashion, The lower garment has been given more volume and
folds are stressed by the flowing lines which reaches down to the ankles
in the Pitambara mode. The figures are stout and energetic somewhat like
the Rastrakuta figures. The last mentioned characteristic is derived from
the influence of the Rastrakutas on the Pallavas. The conch-like neck, full
breasts and the round shoulders are treated very sensitively. The strong
chin, the sesame flower-like nose with sharp edge which became prominent
in Chola sculpture, started at this stage. Most of the figures have
Samahanga-like full blown lotus and Makarakundals are: sensitively
carved and give a metallic effect. The palms and the feet are thickly
modeled.¹

The udarabandha, the girdle with the Simhamukha clasp, the
flowing adhottariya; all of these beautiful. His halo is oblong in form like
in the Rastrakuta figures of Ellora.

¹ T.A. Gopinatha Rao : Elements of Hindu Iconography.
5.7 YADAMALESHVARAR TEMPLE

The temple is almost some like as Viratneshwara and marangeshvara. This temple was partially desroyed some of the portions are remaining. But is in a more condition the yalis on the piers are carved. Inside the Shiva is a black stone linga. Dvarapalas are carved on each side of the door. This shine is attached at its north-west corner, to the south walls of the eastern court.

To the right of this shrine-on the sourthen portion of the abutting eastern court wall, are plasters placed at intervals. The panels on the exterior walls are carved. That on the south side has a seated figure of shiva with long matted hair and seated under a tree, with a naga on his laft. Some symbols in his right hand are too weather worn to be clearly distinguished.

Between the panel and the corner plasters, are fraces of carving but almost oblitrated by the action of the weather. On the north and west walls, there are also sculptures, but the east and south walls of the court about against them.

The doorway to the east court has yalis at the courners, pilasters on the angles of the door and a cornice over. Above the cournice is an upright portion of wall rising abnove the court wall of either side. In the centre of this, is a panel with shiva, and attendants. Bhrama and Vishnu are shown workshiping them. At the angles of this portion and a barel-
shaped pediment, lying parallel with the wall through which the door enters. On this are series of leaf carving overlaid with plaster.

To the right of this wall which abuts against it, the design of this, and in fact the whole group of eight are much the same as those already detailed; the only differences being in the sculptures and their relative states of preservation from decay. The shiva are much weatherworn on the side portion of the shrine is an inscription in pallava grandha characters. The yalis on the front pillavs have tusks and twisted trunks. A linga stands in the shrine. Much more panels are destroyed by the weather.
5.8 PARASURAMESHVARA TEMPLE

It is small shrive in square in shape, like the other ancient temples. Under note is enclosed by very thick walls. The floor of the porch and shrine is several feet above of the ground level. It is made for shiva.

The porch has sufficient projection to admit of two front piers only. The presence support the modern. The origins were most likely yali piers, but tway have disappeared, some yali base lying in courtyard of the temple, at no great distance from this one and no connection with the temple in which tiny are now. These may probably similar with thirupandageshvara temple and viratneshvara temple.

On the east side of the shine is the porch and blocking up its east entrance, an unsightly modern brick mandapas erected without any attempt at the introduction of Achitectural feature.

The brick mandapam with its floor live close to the ground level, calls four no special remark except as to the contrast it offers to the ancient building to which it is attracted. It only serves as an examples of thee degeneracy of some modern Hindu consituactive work. It must be much less then a century old, if even that.

The original plan has been similar to, but slightly smaller then the two temples mentioned above. That is a shrine and pillaced porch only.

The base surrounding fee old temple is the same as those round the two previously discuiped temples. On its usual upper square quanite
course are inscriptions in pallava Tamil. The walls are built of a soft reddish free stone. Identical with that used at the kailasanatha temple. It has suffered several from the weather and the resulting hollows in the sculptures have been filled in with bricks and plasters. The portions remaining infect are however distinct in their pallava character.

The interior panels are particularly good and in complete preservation and leave no doubt as to their classification.

There are very spiritated in their groping and execution, and their identity in period and style with those on the other pallava examples is at once evident, they are represent scenes from the 'Saivite Purana'.
Plate-175: South-west view of mukteshvara temple.
Plate-176 : South east view of muktesvara temple.
Plate-177: Panel at Right of Porch.
Plate-178 : Panel of left side of Garbhagriham.
Plate-179: Panel of the bact of the porch.
Plate-180 : Panel of left of porch.
Plate-181: Front elevation of Muktesvara Temple.
Plate-182 : North side elevation of Muktesvara temple.
Plate-183: South-west view of Marangesvara temple.
Plate-184: South-east view of Marangesvara temple.
Plate-185: Panel of side walls of Garbhagriham.
Plate-186: Plan of Marangesvara temple.
Plate-187: Panels of Back of Garbhagriham, Marengesvara temple
Plate-188: Panels in Antarala Mandapam.
Plate-189: Panels at right of porch of Marangesvara temple.
Plate-190: North west view of Tripurantakesvara Temple.
Plate-191: Panel of back of the shrine (Tripurantakesvara Temple).
Plate-192: Two pillar bases at Aditya-Tirtha Tank.