His reign was very peaceful. He constructed Kailasanath temple. His queen Rangapataka raised a *Siva* temple.\(^1\) He got 250 birudas being found on the walls of the Kailasanath temple alone. Some of these are, Sankarabhakta, Sri Vidyadhara, Sri Agamapriya, *Siva* Chudamani Isanasarana etc. These titles are suggestive of his personal tastes, his accomplishments and religious inclinations. Rajasimha was not a fanatic and in the Reyuru copper plate grant\(^2\) he is also described as Paramabhagavata, Paramamahesvara arid Parama*Brahmanya*. It is said that the saint Sundarai was his contemporary\(^3\). Among the temples built in this period are the *Siva* temple at Panamalai, the Shore temple at Mamallapuram as well as the Airavatesvara temple and in Kailasanath temple at Kanchipuram. Rajasimha seems to have two sons, Mahendravarman-III Paramesvaravarman-II. Mahendravarman-III constructed a temple in front of Rajasimbesvara temple, i.e., Kailasanath temple at Kanchipuram. It seems that he died as a prince during the life

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1. देवे जगद्वृलयश्रणः बद्धः दीये निरविर्भिन्म श्रद्धा वद्ये नरसिंह विष्णूः
   बलायमयूरितमवायस्य विराजये या निविजय गव्यमिव पुष्कर देवतायः।
   निमित्तानिमित्तद्वायम् तथा वद्येश्व शिखरायः;
   पद्मानासस्य परिवर्ष्यं रम्यं रंगपताक्यं।
   Kailasanath temple third niche to the right of front entrance. Hultsch, S.S.I., pt I.
2. E.I., XXIX, pp. 95-96.
time of his father. Hence Paramesvaravarman-II succeeded the throne. Kasakkudi plates¹ and Velur Palayam plates² mentioned him. But the last known inscription of Paramesvaravarman-II dated in the third year of his reign, inscribed on a stone lying in front of the Virattanesvara temple at Tiruvadigai in South Arcot district³. He was defeated by the Chalukyan prince Vikramaditya⁴. However, it seems that his short reign lasted for three years after which he died. He followed Nandivarman Pallavamalla. The kasakkudi plates⁵ inform that he was a descendent of Bhimavarman, the younger brother of Simhavisnu. Probably, till this incident took place, they remained as subordinate chiefs of viceroys to the Simhavisnu family. This is the account furnished by the labels beneath certain sculptured panels in the Vaikuntha Perumal temple.

². Ibid., Vol. 14, p. 511.
⁴. Ibid., p. 134.
4.1 STRUCTURAL TEMPLE

After the time period of Mahendra and Mamalla king Rajasimha has introduced and make some alternation of construction which is called ‘Structural temple’. Structural temple technique make a new revaluation in Pallava Architecture. This techniques was also accepted and applied by king Chola and Pandyas. In structural temple method stones are carved independently in squire and rectangle shape and arranged one by one to make walls and ceilings. Through this method they constructed ‘Muga Mandapa’, ‘Artha Mandapa’ and above the walls ‘Vimana’ also constructed. Surround the walls and pillars sculptures are carved low or high reliefly. This type of temples are constructed in Rajasimha and followed by Nandivarman.

4.1.1 SHORE TEMPLE (MAMALLAPURAM)

The Rathas:

Five of the nine rathas, all located in Mamallapuram, form a separate group, commonly known as Panchapandava Rathas; they are carved from a granite rock, situated to the south of the main hill. The Panchapandava Rathas (i.e. the chariots of the five Pandavas) are neither chariots nor have they anything to do with the heroes of the Mahabharata. They are simply shrines—temples for the worship of Siva, Vishnu and Durga. Four of them stand in one line, all facing west. They are—the hut-like Draupadi Ratha and the two storeyed Arjuna Ratha, both sharing one platform together; the oblong Bhima Ratha and the three-storeyed
Dharmaraja *Ratha*. The fifth is the apsidal Nakula-Sahadeva *Ratha*, somewhat apart and to the west of the Draupadi *Ratha*. In this grouping of the *rathas* a well-planned layout and deliberate choice of the specific temple type for the respective rock-segment can be recognized. Other *rathas* are the oblong Ganesha *Ratha* on top of the main hill at its northern end, the Valayankuttai *Ratha*, so called after a lake of the same name by the side of which it stands, and next to it the two Pidari *Rathas*, so called after the village nearby.

The *rathas*, after having been abandoned by the Pallava sculptors towards the end of the 7th century, were gradually forgotten and remained solitary and half buried in the drifting dunes for almost one millennium. Then they reappeared in writings and records of European visitors, now under the name “the seven Pagodas”. This name was first mentioned by an Italian traveller, *Gaspardo Balboin* 1582. The following notice is found in his journal: “About three of the clock the next morning (May 30) we came to a place, which is called the “Seven Pagodas”, upon which are eight pleasant hillocks, not very high, which are seven leagues from Saint Thomas, right over against it, where we arrived about noon the thirtieth of May, saluting it with three Peers of Ordinance.” Obviously they were so called by foreign sailors who named other temples on the eastern coast of India in a similar way. The temple of Konarak, for example, was called “Black Pagoda”, the Jagannath temple of Puri “White Pagoda” etc. But how the name “seven pagodas” came into use is not known; it was either fanciful or meant a general number of temples.
According to other views the number seven existed because of temples which were invisible and believed to be submerged in the sea, the spires and turrets of which could be seen at certain favourable times of the tide. The idea of temples being buried in the sea had a strong impact on Western and Indian minds and appears time and again in records about Mamallapuram. Here are a few lines of the romantic epic “The curse of Kehama”, written by Southey towards the end of the 19th century:"

"Their golden summits in the noonday light
Sone o'er the dark green deep that roll'd between.
For domes and pinnacles and spires were seen
Peering above the sea... a mournful sight!
Well might the sad beholder ween from thence
What works of wonder the devouring wave
Had swallowed here, when monuments so brave
Bore record of their old magnificence.
And on the sandy shore, beside the verge of ocean
Here and there, a rock-hewn fane
Resisted in its strength the surf and surge
That on their deep foundation beat in vain.
In solitude the Ancient Temples stood
Once resonant with instrument and song
And solemn dance of festive multitude;
Now as the weary ages pass along
Hearing no voice save of ocean flood
Which roars for ever on the restless shores
Or visiting their solitary. Caves
The lonely sound of winds, that moan around
Accordant to the melancholy waves.”

Certainly neither romantic imagination nor ignorant indifference are the right way to approach the “Ancient Temples”. Indian sacral architecture is the expression of a spiritual and religious culture and should be seen with a vast and profound understanding, best in solitary moments when the soul is at leisure and the mind free to receive its
suggestions. As Sri Aurobindo has said, “A great oriental work of art does not easily reveal its secret to one who comes to it solely in the mood of aesthetic curiosity or with a considering critical objective mind, still less to the cultivated and interested tourist passing among strange and foreign things; but it has to be seen in loneliness, in the solitude of one’s self in moments, when one is capable of long and deep meditation and as little weighted as possible with the conventions of material life”\(^1\). It would seem that particularly the Dharmaraja \textit{Ratha} in its unparalleled nobility would demand such concentrated contemplation, to recognize the harmony and beauty of its form and to become aware of the skill and patience and workmanship that was put into it.

THE DRAUPADI \textit{RATHA}

The Draupadi \textit{Ratha} is the copy of a timber hut with flexed roof, the latter being partly or fully covered by a thin metal sheet, into which decorative designs were embossed. This timber model, however, was but itself an elaborate copy of the timeless Indian bamboo hut with thatched roof, the archetypal and primordial temple and homestead, having its origin somewhere in the grey dawn of history. Quickly erected to house the deity at a festive occasion and then left to dilapidate or serving as a village shrine and being rebuilt time and again in the same way, it is the most popular temple form of India and bound to survive all other forms of sacral and secu-lar architecture of this age. The Pallavas did not forget

\(^1\) Sri Aurobindo: The Rennaisance of India, SABCL 14, p. 212.
to immortalize this humble house of God in granite though immortal it already was.

The Draupadi *Ratha* was designed and executed by a master-sculptor who gave the hut temple not only excellent proportions and a well-shaped roof but was also able to complete it in almost all its beautiful details.

The hut temple shares a common platform (upapitha) with the Arjuna *Ratha*, which is carried by recumbent lions and elephants. Above a well-shaped base rise the four walls with corner pilasters, whose corbel brackets supported the roof in the original structure. Three walls of the temple, facing north, east and south have central niches (or blind doors), which contain figure sculptures of Durga. On the fourth and western side is the actual door leading into the shrine. In the niche on the eastern side, the goddess stands on the severed buffalo head, one of the earliest representations of this kind, which was to become a frequently seen motif in late Pallava temples and practically obligatory in every Chola temple. Entrance door and niches are spanned by the beautifully shaped and proportioned makara toranas of the period. Works of religious art, however, are not exclusively meant to please men but usually serve a deeper and invisible purpose. These niches too, facing three directions of the universe with the shrine. Door on the fourth, are not purely ornamental, but are meant to radiate the beneficent influence of the deity (Durga) inside the shrine. This is also the idea and meaning of the innumerable divine figures found on other temple walls, emanating in all directions the divine
force, stored in the central image of the shrine. Even where a great number of human figures is represented viz. (Dharmaraja Ratha, Arjuna Ratha), the central and main niches (deva-koshta) are always occupied by the image of a divine figure officiated to the deity in the shrine.

Beneath the eaves of the roof is a bhuta gana frieze. Its four corners are ornamented on top with scrollwork, the design of which suggests that the original model was covered by a thin metal sheet into which such patterns were embossed. The stūpi was carved separately as usual and sits now on the platform in front of the temple. Two rock-cut steps lead to the shrine entrance, which faces west. The niches on either side of the entrance contain dvarapalikas, female doorkeepers, leaning on their bows. From the back-wall of the small shrine chamber, a panel of Dūrga is carved. The goddess is standing on a lotus pedestal with two warriors kneeling on either side of her, one of them about to cut off his head as an offering to the goddess. His desperately determined face reflects the highly dramatic moment. The scene resembles that of the Dūrga panel in the Varaha cave temple. In the upper region of the panel are four flying ganas, two of them with moustache and grim faces and dressed like “warrior-ganas”, perhaps protectors of the offering scene below. Their marked individual features remind one of certain yaksha figures at Buddhist stupas (Sanchi, Amaravati). Dūrga is seen in a static pose missing the habitual gracefulness and flexibility of Pallava sculptures. Shrine chambers in cave temples and rathas are usually found without sculptures or any object of worship (except for later installed lingas),
having only a small pedestal cut into their rear-wall in which the contemporary image of the deity was placed. These images, according to local tradition, were made of clay, wood or terracotta. Here, as well as in the Trimurthi cave temple, the first exception to this principle was made and the image of the worshipped deity carved from the back-wall of the shrine.

THE GANESHA RATHA

This is the most elegant of all rathas, the harmony of its forms being equalled alone by the majestic grandeur of the Dharmaraja Ratha. Situated at the northern end of the large granite hill, at quite a distance from the other rathas, it is the most completed of all. Like the Bhima and Sahadeva Ratha, the Ganesha Ratha represents the oblong temple type (salavimana) with a barrel-shaped roof, the ridge of which is decorated with nine intact stupis and at either end of them with a head which bears a trident.

A long inscription in the elegant letters of the Pallava Grantha script is engraved into the back-wall of the small verandah on the right side of the shrine entrance. In it, the temple is called a house of Sambhu (Siva) and its name is given as Atyantakama-Pallavesvaram-Griham. The same name is found in the shrine of the third storey of the Dharmaraja Ratha. Atyantakama (he whose desires are boundless) is a biruda of King Paramesvara to whom this temple is ascribed. The inscription, largely in praise of Siva to whom the king is likened, is an interesting example of
its kind. The last verse in which everybody in whose heart Rudra does not dwell is cursed is identical with verses found in the Dharmaraja Mandapam, the Ramanuja Mandapam and in a slightly abbreviated form in the Adi Varaha Mandapam cave temple, all built or completed by King Paramesvara. Every detail of this little temple is exceptionally fine—the squatting zyalas which once had beaked faces; or their counterparts, the zyalas at the foot of the facade pilasters at either end of the verandah; or the graceful form of the pillars growing out of the Vyalas with the padma bandha, a decorative band, right over their heads; or the figures of the dvarapalas who stand almost shy in their niches, a thoughtful smile on their faces; or the clear form of the pilasters carved from the recessed walls of the ground floor and surrounding the temple on three sides.

The overhanging cornices, carried around the temple on each of the two talas, are ornated with kudu-arches with little heads inside. The string of miniature shrines above them consists of karnakutas and salas. The long side of the barrel roof has three prominent nasikas, the central one being raised above the other two and each one crowned by a head bearing a trident.

In the Ganesha Ratha worship is still held. The rectangular shrine cell behind the verandah houses an image of Ganapati now. It seems that once a linga was installed there which has been removed, but even this linga was probably not the original object of worship, and had perhaps substituted the image of the deity installed there in Pallava times.
THE BHIMA RATHA

The Bhima Ratha, an oblong two-storeyed temple with a barrel roof has an uncommon, almost archaic look, making the timber form of its original model very distinct. This impression would have been strengthened if the stupis on top of the roof and the trident finials at the gable ends had been inserted, as it was planned. The oblong form with a barrel roof and gable ends is called sala and resembles the model of a Buddhist assembly hall represented in sculptural panels of early stupas. But its origin could be sought in the Dravidian architecture as well, where it may have functioned as a local assembly hall. As in other rathas and cave temples of the period, Buddhist and Dravidian style elements mix with each other and cannot be separated anymore. This oblong temple type (sala) is found among the types of miniature shrines in the roof portion and in the following centuries among the parivara shrines too. Parivara shrines are small temples for subsidiary deities, surrounding the Dravidian main shrine in a temple compound. There the sala form houses either the reclining figure of Vishnu or the Saptamatrika group (the seven Mothers). In the 10th century, out of this oblong form with a barrel roof, the superstructure over the gates of a temple compound, called the gopuram, began to develop, growing higher and higher in course of centuries to become the dominant and skyscraping mark of the South Indian temple complex.

The ground floor or aditala of the Bhima Ratha is approximately in the same state of incompleteness as the Dharmaraja Ratha. The upper
storey, however is completed in almost all its details. The pillared hall was designed to surround the oblong shrine chamber with an ambulatory passage. This shrine chamber was to house the reclining figure of Vishnu, the rough outlines of which can be made out in the rock. The shrine was designed to be open to the west in its full length with only two pillars on the front side. The mandapa was to surround the longitudinal shrine like a verandah with a circumambulatory passage. Its lion-based pillars are in various stages of completion, whereas the corner buttresses are just roughly hewn out.

The ground floor is topped by a well-shaped cornice with kudu-arches-very impressive in its uncommon length which emphasizes the outlines of this temple form. The string of miniature shrines above the cornice consists of salas and karnakutas with harantaras.

Left between the miniature shrines and high wall of the clerestory (griva) is enough space for an aisle. The griva pilasters seem to support the roof (a function they must have had in the original structure) and form five niches, iliegrivakoshtas, which are all crowned by prominent kudu-arches in different sizes, projecting boldly from the long face of the roof. They are called nasikas and in the original structure they served for the ventilation. The large central naszka and the two smaller ones on either end have an entablature with cornice, beam etc. which makes them look like small temples. Particularly in the roof portion, the wooden original with its beams and rafters, meticulously copied in stone, is very distinct.
The face of the gable arches is decorated with a floral design, ending in a makara on either outer end. Inside the gable arch and surrounded by cantilevered brackets is a small one-storeyed shrine (*ekatala vimana*) with a circular sikhara.

In the *Bhima Ratha*, more than in any other of the *rathas* one has the feeling that the work had been left abruptly. There are the vague outlines of the reclining figure of *Vishnu* in the shrine, or of some pillars which were about to be shaped out of the rock, whereas other architectural details are in a state near to completion with hardly anything left to be done—all this points to an inexplicable and sudden abandonment of the work. And strangely enough, the vibration and atmosphere of intense work and endeavour seems to linger on, clinging to all this incompleteness around; it can be felt by the sensitive visitor, who wonders which bell it was that rang to call off the work.

**NAKULA AND SAHADEVA RATHA**

The fifth in the group of *rathas* named after the Pandava twins, Nakula and Sahadeva, is simply called Sahadeva *Ratha*. For the first time in Pallava architecture the apsidal plan appears, borrowed from the model of a Buddhist chairya hall where the stupa was enshrined at its circular end. The Ikshvakus in the Krishna valley were the first who are known to have used the apsidal form for *Brahmanical* temples, viz. the Pushpabhadraswami temple in Vijayapuri. Some centuries later the apsidal form is met with in Chalukya architecture, in the Durga temple of Aihole.
surrounded by a verandah. Among the structural temples of the Pallavas and Cholas in the subsequent centuries, the apsidal form is found but remains the exception. As its barrel-shaped roof strongly resembles the back of an elephant, such temple types are called gajapraprastha. As if to emphasize this similarity, a huge elephant was carved from a granite boulder just by the side of the Sahadeva Ratha.

Ferguson sees the importance of this ratha in the fact that the upper storey represents, though on a small scale, the exterior of a rock-hewn chairya cave of which, as of all rock architecture, only the interior and the facade are visible. He further regards the pyramidically ascending structure as a miniature representation of a Buddhist monastery with three halls above each other, each smaller than the previous one, the uppermost with a barrel roof. Such multistoried monasteries did in fact exist. According to his view, the miniature shrines are imitations of monk cells which were grouped around a prayer hall (chazrya) here, however, employed as a decorative element and the whole structure serving the requirements of a Hindu temple. Ferguson was surprised to find the replicas of Buddhist plans and forms deep in the south of India. In 1880 he wrote: “Under these circumstances it is an exceptional piece of good luck to find a petrified Buddhist village on a small scale it must be confessed—and applied to the purposes of another religion, but still representing Buddhist forms just at that age when their religion with its architectural forms were perishing out of the land where it arose. At the same time, no one who has paid any attention to the subject can, I fancy, for one moment doubt that Arjuna
and Dharmaraja *Rathas* are correct models on a small scale of the monasteries or viharas of the Buddhists, that the Ganesha temple and Bhima *Ratha* are, in the like manner, models of the salas or halls of the Buddhists, that the Draupadi *Ratha* represents a hermitage and Sahadeva’s chapel belonging to the votaries of that religion. The forms of the last two names have fallen into disuse, their purpose being gone but the other two have been adopted by the Dravidian Hindus, and repeated over and over again throughout the south of India and continue to, be used there to the present day in all the temples of the *Brahmans*”.

The *ratha* faces south. It is entered by a small verandah, the roof of which is supported by two lion pillars. The two pilasters which frame the shrine entrance have elephants at their base feature which is found nowhere else in the architecture of Mamallapuram. Pilasters in different stages of completion are carved from the walls of the temple on all three storeys. The origin of this design is to be sought in a wooden-framed structure whose interstices are filled with brick and plaster. Though the exterior of the temple is apsidal from base to top this form is not being repeated in the interior which contains a small rectangular shrine. Prominent in this beautifully carved little *ratha* are the overhanging cornices, two in number, fully formed and each demarcating one tala or storey and running around the whole structure. They are decorated with *kudu-arches* from which gandharva faces look out. The miniature shrines above these cornices are of the *karnakuta* and *sala* type and in the second storey two apsidal shrines. The ridge of the roof must have been decorated with

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1. ‘Cave temple of India’, p. 139.
stupis as in the Ganesha and Bhima Ratha. A small ornamental temple fills the arch of the gable end. *Kudu*-shaped nasikas of different sizes, with shovel ends, protrude from the long side of the barrel roof.

THE ARJUNA RATHA

At first view there is a great similarity between the Arjuna Ratha and the Dharmaraja Ratha, the former looking like a small copy of the latter. In fact, the Arjuna Ratha has only two storeys, but otherwise both temples have much in common the body of the temple being square of plan with pyramidal ascending storeys, crowned by an octagonal cupola (*sikhara*). Horseshoe-shaped windows (*nasikas*) project from between the edges of the cupola, topping and integrating the griva pilasters. A flexed cornice with *kudu*-arches is carried around each tala and above it rises the string of miniature shrines, consisting of salas with karnakutas at the corners, connected by harantara sections. In the wall niches of the upper storey, framed by pilasters, are beautiful figure sculptures of divine couples, here only carved down to the waist. All these features determining their outer appearance are similar in both temples. The storeys of the Arjuna Ratha, however, are neither functional nor accessible as in the Dharmaraja Ratha. Here, the miniature shrines adjoin directly the wall of the temple without any intervening space for an ambulatory passage being left in between. Such temples with non-functional and inaccessible storeys were to become the most frequent temple type of the South, as they allow technically high and lofty *super-structures*. In fact, temples with functional storeys are very few in post-Pallava times.
A crack running through the temple indicates that some mishap occurred during the work and the boulder could not stand the carving. The small shrine chamber, facing west, has a tiny veranda in front with (simhapada) lion-pillars. A pedestal is carved from its rear-wall for the image of the deity. Probably in later times a socket hole for a proportionally much too large linga was cut into the floor of the shrine together with a crude water outlet for the abhisheka water in the northern wall.

The adhisthana or base of the temple is of the padabandha type; the square holes in it were probably meant to receive separately carved vyalas. Vyala friezes are a common motive in Pallava and Chola temples of the following centuries, but there the vyala are monolithic, carved from the stone of the temple itself. The strongly recessed walls are offset thrice, at the two corners and in the middle of each side, their niches being framed by the slim pilasters of the Mamalla period.

The most interesting feature of the Arjuna Ratha, similar to the Dharmaraja Ratha, are its figure sculptures in the numerous niches of the ground floor. Emanating from the stonewalls of the temple as if impelled by a centrifugal force they invite the devotee for the pradakshina. All central niches (devakoshtas) contain divine figure the south it is Siva Vrisabhantika, leaning on his bull, to the east Skanda is riding on his elephant and to the north Vishnu is mounting his vehicle Garuda. Other niches contain royal couples, kings and queens expressing by their presence not only their close relationship to the divinity of the shrine, but
also by their bearing the culture of the Pallava court. In the corner niches
we see princely youths, perhaps doorkeepers in pensive and devotional
mood. On the east face are probably two royal ladies, who pose not
without coquetry for the sculptor; especially noteworthy as a sculpture of
the typical Pallava spirit is the bearded rishi with his disciple who walks
enraptured towards some unknown goal.

About one of the princely doorkeepers of the Arjuna Ratha Sri
Aurobindo remarked: “This example from one of the great styles and
periods shows, as is justly said, and shows very perfectly, the Indian
principle in the treatment of the human figure, the suppression of small
particulars and trivial details in order to secure an extreme simplicity of
form and contour, the best condition for accomplishing the principal
object of the Indian sculptor which was to fill the form with the utmost
power of spiritual force and significance. The figure of this princely
doorkeeper of the temple in its union of calm, grave, sweet and restful
serenity with a latent and restrained heroic energy in its stillness, is
indeed equal in its dignity and repose to any Greek statue, but it carries
in it a more profound and potent meaning; it is a perfect interpretation of
the still and intense Godward feeling, seized in one deep mood, in one
fixed moment of it which was the soul of the great ages of Indian religion.
There is here a perfection of from which a perfection of significance. This
restraint in power, this contained fullness opening an amplitude of infinite
suggestion is not on exceptional. It is a frequent greatness in the art of
India.
THE ADI VARAHA CAVE TEMPLE

The Adi Varaha cave temple is certainly the most exceptional and interesting creation of the Mamalla period—exceptional because of the high maturity of some of its sculptures, and interesting because of its contradictory and somewhat enigmatic inscription. It is carved into the western face of the large granite hill at its southern end, having a vast landscape in front, which in ancient times could have been a riverbed or a lagoon. It is not impossible that Narasimha’s new harbour was located there as it would be an ideal place for ships to ride at anchor. The centuries have changed the face of the landscape so much that it is difficult to imagine the original scenery. In an early Chola inscription of the time of Rajendra I (11th century AD) the cave temple is called ‘Paramesvara-Maha- Varaha- Vishnu Griham’ indicating that it was completed and consecrated by King Paramesvara.

The Adi Varaha cave temple (as it is now called to distinguish it from the Varaha cave temple at the northern and upper end of the hill) marks a culmination in Pallava cave architecture and sculpture. The fact that two large and dominating panels in its interior represent Pallava kings, indicates that it must have been specially patronized by the royal family. Though favoured in those princely days, it was doomed to obscurcation by unsightly structures in later centuries and to oblivion and neglect in modern times. James Ferguson wrote in the middle of the last century, “...it is not accessible to strangers, and its contents are only known by hearsay and what can be seen from outside.” Even though at
present it is accessible to everyone, it is hardly known as its gates are locked except for the short time of the morning *puja*. And thus, this precious jewel of a great school of art remains hidden and enclosed and its sculptural treasures are generally known only from photographs.

The most outstanding panels in its interior are a *Gaja-Lakshmi group*, perhaps the most beautiful in Indian art; a rare scene with a dancing *Durga*; two compositions with sculptures of Pallava kings and a fine Gangadhara panel.

The *Siva* Gangadhara is found on the northern wall of the mandapa hall in its left corner niche, where he stands in elegant tribhanga, retaining a tremendous strength with graceful ease. This strength will enable him to catch the impetuous river goddess, Ganga, (seen on the upper left corner of the panel) in one of his tresses, which he (holds out with his upper right hand.¹ The sculpture strongly reminds one of the Gangadhara in the Lalitankura cave temple of Trichy, with which it shares the masterfully represented inner poise. In both panels, the cobra is found (here coiled around the waist of the god) with its head raised in agitation, the helpless creature being caught by the tension and thrill of the moment-sensations which are playfully mastered by the god. *Siva’s* tall crown is elaborately formed out of his tresses and kept in place by a plaque. According to the fashion of the time he wears two different ear ornaments on either side and the tight fitting cloth around the hips. The human type

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¹. The story of the 'Descent of the Ganga' is told on page 69.
is exceeded in this figure; in its nobility and clarity it belongs to the great masterpieces of the time.

The sculpture of *Brahma* in the corresponding niche on the opposite and southern wall has a certain similarity with the Gangadhara, regarding the jatamakuta or the mudras of his hands. *Brahma* with three of his four faces visible, wears a diaphanous cloth reaching down to his ankles with a fold in between the legs. Both his ears are pierced and elongated, but without ear ornaments.

By the side of the Gangadhara sculpture on the northern wall is the large bas-relief of a king, sitting on a throne-like stool with lion legs. His right hand is raised in the chinmudra, indicating spiritual wisdom, while his left is clenched in a fist and placed on his left thigh. He is attended by two ladies, perhaps his queens, who stand respectfully, almost shy, at either side of him. The king, a serious and oriental figure, wears no ornaments, except for a short crown (*kirita makuta*) and a heavy necklace. The inscription in Pallava Grantha script above the panel reads: Sri Simhavinna pottr athirajan.

In the corresponding niche on the opposite and southern wall is another royal group, though of a very different kind, not static and symmetric, but full of life and movement. A king is leading his two queens towards the shrine chamber of the temple. All three figures move perfectly free and natural and are linked together by a strong vibration of joyous expectation. The king, in a simple dress and almost unadorned—
an excellent representation of an ancient sovereign—approaches the shrine in gentle reverence, his face shining in deep happiness. His ladies, slim and courtly, are obviously sharing his anticipated joy. Their heads with the tall crowns are most gracefully turned outward, as if they were trying to spot the object to which the king is pointing. In their light and diaphanous garments they look almost nude. Amazing are their enormous ear ornaments, different on either side and dangling down below their shoulders. Such natural charm as represented in this group is rare in Indian art. An inscription above reads: Sri Mahendra pottr athirajan.

The two large niches on either side of the shrine front, contain compositions of GajaLakshmi on the northern and Durga on the southern side. The GajaLakshmi group is almost the exact copy of that in the upper Varaha cave temple—here too, the goddess is dominating the scene, sitting on her lotus throne and being attended by four maidens while cloud elephants pour water over her. Not only is the conception of the figures slightly different, but also their execution seems to be more mature. There, she and her reluctant girls are clearly strangers in this gross material world into which they have emerged from the milk ocean, whereas here, the maidens are fully conscious of themselves, and their faces illumined by a smile of reverence and joy, betray that they are perfectly happy on this earth. Not clustered together in shyness as in the upper Varaha panel, they walk separately behind each other, each one an independent and fully formed personality. They are extremely beautiful, of an unearthly charm and grace, and certainly belong to the finest figural
representations of the time. GajaLakshmi too is a sovereign goddess here, proud and imperious, and fully aware of the power, with which she permeates the world. She and her girls are clad in a shore\textsuperscript{1} almost invisible cloth around the waist. Gajalaksmi’s crown is a karanda makuta, formed by her hair, whereas her maidens wear a kiritamakuta. All have the large ear ornaments of the time (patrakundala) and all wear simple bracelets, anklets and necklaces.

The eight-armed Durga on the southern side of the shrine is slim and tall and stands with her right leg bent in graceful tribhanga on the severed head of Mahisasura actually she looks as if she were dancing on it. Relaxed and serene, nothing but the weapons in her hands points to the terrible fight between her and the buffalo demon. Behind her, a pillar with a trident on top is visible. At the two extreme upper corners behind the flying ganas are the head of a lion and an antelope, often found in Durga panels in the South. The two maidens on either side of her are certainly dvarapalikas, one leaning on her bow while the other is holding a short sword. A warrior-like figure kneels at her feet, holding a sword under his arm and piercing his left palm with a dagger as a sort of blood sacrifice.

“Perhaps this manual offering is the first step of the sacrificial ceremony of offering flesh from the nine parts of the body (navakhanda), before the final head-offering is performed, as narrated in the Mallam hero stone-inscription of Kampavarman Paliava.”\textsuperscript{2} Opposite this figure of the warrior,

\textsuperscript{1} Dr. Sivaramamurthi interprets the scene in a different way. According to him, it represents Siva as Kirata and the submissive Arjuna receiving the pasupata bow which he identifies as the serpent-like object in Siva's hands.

\textsuperscript{2} K.R. Srinivasan in 'Cave temple of the Pallavas'.

another devotee is kneeling with his right hand raised in adoration and holding a lotus flower in the left. Dr. Minakshi in her book ‘Administration and Social Life under the Pallavas’, expresses the opinion that the warrior figure is about to cut and offer the head of the devotee opposite. It would then be the scene of a human sacrifice, the practice of which was nothing unusual in Pallava days. The purpose of such sacrifice was the propitiation of the goddess.

Six corresponding narrow niches on either side of the shrine entrance contain a standing Vishnu and opposite a Harihara, a standing naga figure with a five headed serpent hood and a similar figure on the other side with-out a hood; in the two niches flanking the shrine entrance are dvarapalas (partly enclosed by a modern brick-wall) facing each other with one hand raised in adoration. The shrine chamber contains a large and fine stucco basrelief of Bhu Varaha, the boar incarnation of Vishnu with Bhu Devi in his arms, the origin of which is not to be sought in Pallava times. Of the image installed at the inauguration of the temple nothing is known.

An interesting inscription in the large florid characters of the Pallava Grantha script is carved into the floor of the mandapa. It is an imprecatory verse, cursing six times those “in whose hearts does not dwell Rudra, the deliverer from walking on the evil path”—a strange statement indeed in a Vishnu temple. The inscription is identical in text and script with others found in the Ganesha Ratha, Dharmaraja Mandapam cave temple (not the same as the Dharmaraja Ratha), the Ramanuja
Mandapam cave temple, all built and completed by Paramesvaravarman and all dedicated to Siva\textsuperscript{1}.

The first inscription cursing everybody who is not worshipping Rudra, in a Vishnu temple, is a sort of incompatibility in itself. Without entering a scholarly debate we may assume that the temple at the time of its inauguration was dedicated to Siva and only at a later time taken over by the Vaishnavas, who named it Maha Varaha Vishnu Griham adding the name of Paramesvara, who built and inaugurated the temple: Paramesvara-Maha-Varaha-Vishnu Griham. Even in the distribution of Vaishnava and Saivaite sculptures in the mandapa, nothing points to a predominance of Vaishnava figures. The inscription, enumerating the ten avatars of Vishnu, must have been engraved some 150 years later when the temple was taken over by the Vaishnavas. The Pallavas between 6th and 7th century were staunch Saivas, particularly King Paramesvara, and it is most unlikely that a temple affiliated to the royal family in a special way should have been dedicated to Vishnu during that period.

Some Architectural Details: The cave temple consists of a large pillared hall (mandapa) with a rectangular shrine chamber adjoined to it. There are two rows of pillars: four facade pillars with a pilaster on either end, partly enclosed by a modern brick wall and two pillars in the interior, which divide the hall into the front mukha-mandapa and a rear

\textsuperscript{1} Another long inscription over the niche south to the shrine entrance enumerates the ten incarnations of Vishnu and is the earliest known enumeration of the kind, especially interesting in that it has not included the name of Krishna but that of Buddha in the ten avatars.
The facade pillars are vyala-based, showing all the parts of the classical Mamalla pillar, all having an octagonal form, even the virakantha, which carries the corbels with large decorative rolls (taranga). The erected tails of the vyalas form a double loop, frequently seen on lions and vyalas of the Mamalla period, perhaps first on the lion panels of Siyamangalam. Above the corbels runs the beam and the flexed cornice of the facade with kudu-arches, all partly or fully enclosed by modern structures. Above the cornice a line of miniature shrines becomes visible, indicating from outside that a cave temple is hidden behind the cluster of unsightly buildings.

The two pillars in the interior have a large gap between them, leaving the hall wide and spacious. They are plain and without vyala base, throughout octagonal with a band in the middle height of the shaft (madhya bandha) and another at its top (padma bandha). A moulded base, about two feet high, runs around the shrine and extends further to the walls of the hall. A flexed cornice with kudu-arches extends over the shrine front, the rear walls at either side of the shrine and further on to the northern and southern walls of the hall.

THE DHARMARAJA RATHA

"The material in which we work makes its own peculiar demand on the creative spirit, lays down its own natural conditions, ...and the art of making in stone or bronze calls for a cast of mind which the ancients had and the moderns have not or have had only in rare individuals, an artistic
mind not too rapidly mobile and self-indulgent, not too much mastered by its own personality and emotion and the touches that excite and pass, but founded rather on some great basis of assured thought and vision, stable in temperament, fixed in its imagination on things that are firm and enduring. One cannot trifle with ease in these sterner materials, one cannot even for long or with safety indulge in them in mere grace and external beauty or the more superficial, mobile and lightly attractive motives. The aesthetic self-indulgence which the soul of colour permits and even invites, the attraction of the mobile play of life to which line of brush, pen or pencil gives latitude, are here forbidden or, if to some extent achieved, only within a line of restraint to cross which is perilous and soon fatal. Here grand or profound motives are called for, a more or less penetrating spiritual vision or some sense of things eternal to base the creation. The sculptural art is static, self-contained, necessarily firm, noble or severe and demands an aesthetic spirit capable of these qualities.”

The Dharmaraja Ratha has been designed and shaped by master-architects and sculptors. It is the largest and most elaborate of the rathas and widely regarded as the best architectural achievement of the Pallava period. (It is therefore treated here at some length.) K. R. Srinivasan says, “The rhythm of its receding talas has never been excelled nor has the marvellous sikhara, which so gracefully tops it. Its strong “timber-look”, combined with the high fineness of its stone carving, its perfect proportions generate a sense of architectural transcendence, that goes well beyond its

formal origins.”¹ But the Dharmaraja *Ratha* has not only reached a singular perfection of form—it is also replete with rare iconography and fine figure sculptures, some of them belonging to the best of the Pallava period. Moreover, it is an excellent example of the perfect coalescence of building and sculpture, so unique in Indian Art, the latter not being an added ornament, but emerging from the material of the structure itself. It was probably started by Narasimhavarman Mahamalla late in his reign and the work extended far into the time of Paramesvara 1. It was he who introduced the Somaskanda panel in the sanctuary of the upper storey and named the shrine Atyantakama Pallavesvaragriham. He obviously inaugurated it though the lower parts of the temple were still incomplete.

The Dharmaraja *Ratha* is a three-storeyed monolithic temple (*tala a vimana*), all storeys being accessible and each conceived to have a shrine chamber. The temple is square up to the architrave (*prastara*) of its upper storey and octagonal in the part of its clerestory (*griva*) and roof (*sikhara*). The string of miniature shrines on each storey are separated by an aisle from the richly segmented walls of the temple, leaving a passage to walk around. The niches in the walls on all three storeys, flanked by slim pilasters, contain a large number of figure sculptures. The temple faces west and has a short vestibule (*mukhamandapa*) in front. This type of temple, a stone replica of an ancient Dravidian shrine, square in its base with pyramidically recessed storeys and crowned by a domical roof is not only beautiful as such, but became the model of innumerable South Indian temples which evolved from it in various ways.

¹. Encycl. of Indian Arch., K.R. Srinivasa: The Pallava, of Kanchi.
As the work proceeded from top to bottom, the ground floor or aditala was shaped last and is the most incomplete, except for its eight life-size figure sculptures, two at each corner. It was conceived to have a pillared hall (*mandapa*) around the central shrine with entrances on all four sides, the principal one opening on to the west. The lion-based pillars and pilasters are all incomplete, whereas the entablature above them, consisting of beam and cornice are cut in full detail. Beneath the cornice (*kapota*), decorated with *kudu*-arches, is a frieze of bhuta ganas. On top of the kapota are figurations of prostrate beings, monkeys, lions and humans, forming open water chutes, a novelty in early Pallava architecture. The ground floor architrave is terminated by a *vyala* frieze, which is the base of the miniature shrines of the first floor or madhyatala. They consist of karnakutas, salas and panjaras, all interconnected by harantara members. The rear parts of the miniature shrines, adjoining the ambulatory passage, are not fully shaped, but cut down vertically in order to get the maximum width for a person to walk around. On the western side of the first floor or madryatala is a shallow shrine chamber hewn out of the rock with a small-pillared vestibule in front. The recesses on either end of the shrine-entrance contain the fragmentary sculptures of doorkeepers. On the east side of this tala is a double stair-case, one at either side with a flight of steps, cut laterally into a central landing and providing access to the third floor. The third floor or uparitala, being of a lesser square and lesser height, repeats essentially the same features of the madhyatala but with the sanctuary fully completed. It is dedicated to *Siva* in the form of
Somaskanda, the panel of which is sculptured into its rear-wall. Doorkeepers are cut into the recessed niches on either side of the shrine entrance.

The octagonal clerestory rises from behind the miniature shrines of the uparitala, with eight corner pilasters which end in projecting *kudu*-arches (*nasika*). In the original structures the nasikas were windows in the roof serving for ventilation. Beneath the edges of the roof is a bhuta gana frieze, interrupted at each corner by a rearing ryala. The flexed roof (*szkhara*) forms a dome of excellent proportions and is regarded as the most perfectly and gracefully shaped Pallava szkhara. The floral designs over its eight corners are typical of embossed brass-work and suggest that in the original structure the roof was fully or partly covered by metal sheets. On top of the sikhara is a lotus base, into which the stupi was to be inserted. The stupi was carved separately and is found at the bottom near the east corner of the temple. It has not been fixed, as the placing of the stupi is done simultaneously with the inauguration of the temple. The Sculptures of the Dharmaraja *Ratha*: A rich variety of sculptures—divine, semidivine and huma over the recessed walls of the Dharmaraja *Ratha*, conveying a highly interesting picture of early Pallava sculpture and iconography, many of the representations being marked by the ingenious and inventive freshness of a youthful era. Their general features are those generally found in Pallava sculpture of the 7th century—dear outlines and a natural grace of forms and movements, tall and slim bodies with somewhat elongated faces. Ornaments and accoutrement are simple and
sparse, the sculptor concentrating mainly on form and expression. The entire series of fifty sculptures was carved in situ out of the granitoid rock, which, in the Dharmaraja Ratha with its narrow aisles in the upper storeys, involved the most difficult work for the sculptor. The majority of divine figures are Saivaite, personifications of Siva as the main deity of the temple representing him in his various aspects. A few examples are given below:

The Vrsabhitika motif, Siva leaning on his bull Nandi, symbol of the relationship between God and God-lover or bhakta is a particularly favourite subject of the Pallavas in this period and appears twice in the madhyatala of the Dharmaraja Ratha. In one of the two panels at the southern side Siva, an elegant and courtly appearance, is leaning in graceful and relaxed tribhanga on Nandi in his human form. Nandikesvara was the son of a rishi, given to him by Siva in response to his severe austerities; actually he was an emanation of Siva himself in a human body. Grown up, the boy, who was of dwarfish appearance, became an ardent follower of Siva, whom he served with great devotion and in return, the god endowed him with many superhuman qualities. The name Nandikesvara means the ‘tawny coloured dwarf’. In later times, Nandi is usually represented as Siva’s bull and vehicle, whereas in earlier and rather rare representations, as here, he is also seen in his human form in accord-dance with the Puranic story. Siva’s noble face shines with a smile of love and benignity. The same motif is shown again at the northern side in a somewhat different and very intimate conception-Siva caressing
Nandi in his bull-form, while leaning on him, his face absorbed in deep inner contemplation, indicating his state of oneness with Nandi (and all creatures). Another panel on this tala shows Sīva in his aspect of annihilation, overwhelming the asura Andhaka. At a certain time, Andhaka was the terrible chief of the asuras. One day, he came to Mount Kailash with the in-tention to carry away Parvati, whereupon a violent encounter with Lord Sīva ensued. When Sīva shot an arrow at the asura and blood started to flow out of his body, each drop of it assumed as it touched the earth, the shape of another Andhaka asura. Thus, thousands of Andhakas arose to fight against Sīva. Immediately Sīva thrust his trisula through the original Andhaka and Vishnu, who assisted Sīva in this terrible battle, destroyed with his chakra the asuras, who had sprung from the blood drops. Then, from a flame issuing out of his mouth, Sīva created a sakthi, called Yogesvari, who caught with a bowl the blood falling on the earth. Thus, the further multiplication of asuras was stopped. In the panel we see Andhaka who lies wailing at the feet of Sīva, his face terrors truck and marked by the dreadful fight. Sīva however, in spite of his powerful stance is completely detached, even unaware of Andhaka, whom he seems to have forgotten, as is shown by the fact that his deadly weapon, the trisula lies loosely and reversed in his hand. Typical in Pallava sculpture, here too, neither the terrible or Hgra aspect of Sīva is shown nor the violent climax of the battle itself. Sīva’s face is not marked by the triumph of the victor, but reflects unfathomable thought and the self-restraint of infinite power. A rare example of Saivaite iconography is Sīva as Guru,
embracing his beloved and foremost disciple Candesa—a unique scene of intimacy between the divine friend and guide who pours out tenderness and support and his disciple, shown in a state of utter submission—” the Adorer and Adored, self-lost and one.” Another very rare piece of iconography is Siva as Natacarya or Master of Dance, instructing the sage Tandu in the art of dancing (hence the name of his dance Tandava).

Divine figures other than Siva are Vishnu who is represented only twice (and once in the Somaskanda group of the shrine in the upper storey). One panel shows him with his typical high crown, mounting the kneeling Garuda, who, like Nandikesvara, is seen as a young boy. Brahman is represented only once in the aditala (and once in the above mentioned Somaskanda group). Chandra (Moon) is found at the northern face of the madhyatala and Surya (Sun) at the eastern face of the same tala or storey.

Among the semi divine figures the dvarapala of the upper storey (upparitala) is noteworthy because of his expressiveness. Wearing his kauPina and the loosely coiled vastra around the thighs with great charm, he leans on his club, beaming with expectancy and joy, perhaps waiting for a devotee to come and enter the transmuting presence of his lord.

The human figures are mainly represented by sculptures of devotees in attitude of utter reverence and adoration, usually holding a flower in their hand. “Not only the face, the eyes, the pose but the whole body and

1. Dr. Sivaramamurthi interprets the scene in a different way. According to him, it represents Siva as Kirata and the submissive Arjuna receiving the pasupata bow which he identifies as the serpent-like object in Siva's hands.
every curve and every detail aid in the effect and seem to be concentrated into the essence of absolute adoration, submission, ecstasy, love, tenderness which is the Indian idea of bhakti. These are not figures of devotees, but of the very personality of devotion. Yet while the Indian mind is seized and penetrated to the very root of its being by this living and embodied ecstasy, it is quite possible that the Occidental, not trained in the same spiritual culture, would miss almost entirely the meaning of the image and might only see a man praying.”

A singular feature of this ratha are the four figures behind the landing of the staircase on the east-side of the madhyatala, representing the most important persons of the temple service—the serene head priest or arcaka with a basket of offering flowers, the enraptured bard or stavaka with his vina, the bearded and dutiful paricaraka, ringing the bell and the complacent cook or svayampaki with a food bowl on his shoulders—all of them expressing intensely the work connected with their service for the temple. Figures representing the temple servants on the walls of the shrine are rare in Indian art and not found in any other Pallava temple. The most beautiful figure, however, and among the fifty, the only feminine one (except Uma in the Somaskanda group), is a girl carrying a basket with offerings towards the shrine of the madhyatala. Her young and slim figure is covered by nothing but a piece of cloth fastened around her thighs. Earnest and composed, concentrating on her encounter with the god of shrine, she represents all that is best in Pallava sculpture —gracefulness, inwardness, dignity and the beauty which roots in an inner state of being.

The eight sculptures in the corner niches of the ground floor differ somewhat in style, costumes and expression from the figures above, forming a group by themselves. They are probably made by a different team of sculptors and belong to a slightly earlier period. All of them are marked by a static pose and certain heaviness, perhaps somewhat similar to the figures inside the shrines of the Trimurthi cave temple. Especially noteworthy for their expressiveness are Harihara and Siva Ardhanarisvara. A portrait sculpture of King Narasimha Mahamalla is seen at the southwest corner of the temple.

Inscriptions: There are a number of inscriptions (altogether 38) above the sculptural panels’ distributed at random over the talas. Except for the names Narasimha and Mahamalla, they consist mainly of cognomens or titles (birndas), which can be assumed as already mentioned by more than one king in succession. By epigraphicalevidence it is presumed that the birudas on the Dharmaraja Ratha refer to King Narasimha Mahamalla and King Paramesvaravarman I, his grandson.

Among the birudas are:

- **srimagha**: the possessor of the world
- **apratihatasana**: he whose commands are un-opposed
- **sthirabhakti**: the firmly devoted
- **mayanamonahara**: he who is pleasing to the eyes
- **atyantakama**: he whose desires are boundless
- **prithivisara**: the best on earth
- **sribhara**: the bearer of prosperity
4.1.2 MUHUNDANAYAR TEMPLE

Muhundanayar temple is located in mahapalipuram hill. Avantisundari kathasaram written by Dandi who florised in simhavishnu’s court stated that in muhundanayar temple no frances of all these temple on main deities of these temple are visible probably all temples were built with breaks and the main deities were painted on the back wall of the sanctum and all have perished by the ruthless hands of time.

It also confirmed by the inscriptions on the wall of Laksitayatana cave temples of mandapattu. There he inscribed “The brickless, timberless, metalless and mortarless mansion of Laksita was caused to be made king Vichitrachitta for Bhahma, Iswara and Vishnu. This inscription shows that this is the first temples of this type in Tamil Land. It is clear by this inscriptions that before the temples did exist but they were constructed in perishable Materials like, brick mortar, timber, etc. This is the first time he executed solid rock and the stone sculptures also originated with.

4.1.3 SHIVA TEMPLE

Various forms of Siva adorn the walls and the devakulikas of the Kailasanath temple. Among them the Lingodhava murtI Siva is well preserved. Probably, the figure is the first representation of its kind during the Pallava period. The story behind this figure is very interesting and also’ psychological. As in human beings so among the Gods we find the ambition for supremacy. At the time of deluge Vishnu alone was floating in the water on the Sesanaga and from the lotus of his navel Brahma was
born. He saw nothing except water. Then he came down and saw Vishnu with four hands. A quarrel started between these two deities for supremacy. While they were arguing in the timeless void a Lingam with infinite measure appeared between them. Both looked amazingly at the Lingam. They could imagine neither its height nor its depth. Then Brahma soared high on his Hamsa Vahana to find the top end while Vishnu in his boar form plunged into the earth to find the root. Both efforts failed. Vishnu agreed that he could not find the beginning, but Brahma spoke a lie that he had discovered the end. In the meanwhile the Lingam burst out in the middle and Siva revealed himself and proclaimed his own supremacy. Brahma is deprived of his worship in the temples because of the lie he spoke. This story is explicitly illustrated in this Lingodbhava murti. However, instead of the cylindrical type of the Lingam as in the chola figures where this scene is very common, the Pallavas introduced a rectangular frame in which Siva appears in his human form. Visnu in the form of Adivaraha with his four hands digging the earth, is carved under the Linga and Brahma appears flying up in his original form in the upper portion of the right side of the Lingam. Siva appears in his Chandrasekhara form with eight hands having parasu and trisula in the right and left hands respectively. His other two hands are in the Abhaya and Varada mudras. We cannot determine his other attributes. The crescent moon embellishes his crown. In the lower portion the niches of right and left contain figures of Brahma and Vishnu in the attitude of paying homage.

“Siva in this myth is represented as winning a momentous victory over the
other two supreme divinities of the Hindu triad, Brahma and Vishnu and this victory, if we may judge from the literary remains, corresponds to an actual, historical development. For the earlier and classic puranas (Vishnu-purarna, Matsyapural, Matsyapurana, Brahmapurana and others) Siva is no more than a function or mask assumed by Vishnu whenever the moment approaches for the reabsorption of the universe. Only in a later stratification of puranic myth (Markandeyapurana and Kurmapurana) do we find Siva ling to the fore to enact independently and alone all three of the great world roles of creation, preservation and destruction.

The story also says that Brahma became the object of Siva’s anger, thenceforward he was. rived of worship. The Ketaki flower was also excluded from the rituals because it bore false-lence in favour of Brahma. Thus it seems the worship of Siva replaced the worship of Brahma.

“The story is given a dramatic touch but the truth remains that both Brahma and Vishnu, foremost amongst Gods, do not compressed the mystery and the transcendent nature of Indra-Siva who is the pillar of fire or Tower of light supporting the whole universe as the Axis nandi that fills the interval between mother earth and father heaven. He is like an arrow that protects the two ends of the creative substance, the supreme reality behind the universe.

“Brahma represents the approach of intellect which is equipped with the power of argument arithmatical computation. It throws a challenge to the mathematics of infinity. But it fails the plenum of Transcendence
does not become the vacuum of creation. Howsoever one may try squeeze the infinite within the dimensions of the finite one can never succeed to adjust it within the limits of the known or within the procrustean bed of one’s intellect. Ours is said to be -expanding universe expanding in Time and space and the process of creation has not reached ends and will not do so within our comprehension.

“The other approach is that of metaphysics where the power of intuition straight way accepts transcendence of the divine and declares it to be beyond intellectual comprehension but only worthy of realisation with the infinite power of the soul and operation of the spiritual laws, hiding in the human heart.

The first and foremost representation of this form of the Lingodbhava murti is probably the nandimallam Siva, where the full form of Siva is carved standing on a gala. Later in Chola period agodbhava form became common. This form is favoured mostly by South Indian artistes. In worth it is not common, although the Mukhalingas were frequently produced in the Gupta period. There is an Agni Linga in the collection of Bharat Kala Bhavan (Banaras-probably ninth century A.D.) in which the flames are carved on both the sides of the Linga and Brahma ridings swan and Vishnu in the form of a boar going in opposite direction. It stands on a lotus pedestal.

In this figure the right leg is lifted up as if the God is going to thump the ground while the left leg is slightly bent and planted upon the
ground. He has eight hands, one is in the pataka pose and another is in the Abhaya hasta. The remaining hands are in various dance poses. Out of his Jatamukuta one of the strands branches off oil the left side and Ganga with her folded hands is shown seated on the same. Here she looks like a Nagin with five hooded canopy and her back portion is also like the tail of a serpent, a reptile which is associated with representation of water in Indian art. Hence probably the sculptor wants to show that the water is flowing from Siva’s jattas. Parvati is witnessing the dance sitting by his side.

Alongwith the Nrtyamurtis of Siva his Sarhhdurmurtis and Anugrahamurtis are also illustrated on the walls of the garbhagrha and also in devakulikas. Among them the Tripurasura samhara-murti (Fig. 100), the Chandesanugrahamurti, Vishnu anugrahamurti, the Kankala-murti, etc. will be discussed here. In the Tipurasur samharamurti panel. Siva is seated in the alidha posture wielding a bow in one of his eight hands another hand is at the Kali but other objects held in the rest of the hands are not clear. He is gazing in the direction of his enemy who however is not explicitly shown here. Brahma as charioteer is sitting by his side. The chariot is not illustrated here. A chhhatra at the top shows his superiority. According to tradition, the three demon brothers acquired special powers by intensive penance done for a long time and constructed three cities for themselves “one in the firmament, one on earth, and one in the atmosphere between. These three fortresses became a centre of demon chaos and world tyranny, practically unassailable. And through the power of his
yoga he brought it about that this mighty keep should never be conquered unless pierced by a single arrow: Siva alone could do this being an huntsman according to the Vedic tradition. Prthvi became his chariot, Brahma his. charioteer, Surya and Chandra the wheels of the chariot, the four Vedas became the horses and Mallara hill his bow and Vishnu himself his arrow. With all these cosmic equipment Siva with one stroke destroyed the three cities. In this present composition the chariot is not seen but charioteer Brahma is there. It was probably damaged and restored rather in a casual manner. In Ellora the whole theme is depicted very well. Two,handed Siva riding on his chariot in the alidha posture and he is shooting the arrow. The chariot with the horses and its charioteer Brahma are also shown. The three cities are executed in the exergue; the god is shown shooting at the city demons.

The next figure represents the Gajasura Samharamurti Siva. He is again in-the alidha posture having eight hands; he holds a bow. Behind his is Visnu with folded hands. The plaster is applied to the attenuated figure in such a manner that the whole figure has lost its elegance. Thus the objects in his hands are not clear.

A number of the Anugraha murtis are also executed. Among them the Chandesanugrahamurti and the Visnanugrahamurti are well depicted. In the Chanddanugrahamurti, handed Siva is bestowing abhaya to Chandda. The father of Chandesa is prostrate on the and with his- left hand in the Vismaya pose while Chandesa is standing holding an axe. This is very common in Chola period, but the Chola examples are shown with Siva winding a on Chandesa’s head which is only a symbolic representation.
In the Visnanugrahamurti, Visnu is offering something to Siva. It is also suggested later Siva bestowed him with a chakra. Here the figure of Visnu is carved beautifully.

In the Kankalamurtti of Siva the God is carrying on his trisula, the dead body of the door keeper of Visnu who baned his way to the inner apartments. This trisala goddesses the God’s shoulder. He wears Padukas and his jata is flowing. Some of his devotees are among homage to him. This Kankalamurtti is the second example of its class, being the one on the Dharmaraja Ratha. Later on in Chola period it became more popular. In the praga disvara temple at Tanjore this figure was combined with Bhikshatanamurtti and the two were showed with grace and vividness.

4.1.4 VAIKUNTHA PERUMAL TEMPLE

This building stands at the other end of the town, almost due east from the Kailasanadha temple, and a few’ hundred yards west from the Kanchipuram railway station.

In size, archeological and architectural importance, it is of the group of Pallava temples—second to the Kailasanadha. The most important and interesting feature in the building is the vimana tower, which bears a distinct resemblalance to the ancient viharas.¹

This vimdna has a tier of three shrines, one over the othor.²

¹ See Fergusson: Ind. and Eas. Arch., p. 134, pl. 67.
² This arrangement is identical with that at the "Dharmaraja's Ratha" is Mamallapuram.
The lowest shrine is surrounded by three walls and two covered prakaras. The first or inner shrine wall encloses the three shrines through being carried right up above the ceiling of the uppermost one. The second wall encloses the covered first prakaras of the first and second upper shrines and forms an open platform round the third shrine. The third wall encloses the second covered prakara of the first shrine, is carried up and forms an open platform round the second shrine.

The general plan is the shrine with double prakaras, enclosed in a courtyard with a covered verandah on the four sides. The shrine enters from the east through an ardhamandapam. On the east side of the courtyard is the mahamandapam entirely roofed over, and open on its east and west sides only; a modern addition has been added to the front façade leaving a door only, open on that side. Some distance to the east, in an unfinished Vijayanagar gopuram; it is only carried upto the ceiling of the entrance door. On the external sides of the entrance is a railed platform, with a six-pillared verandah; two panels on the exterior. To the west of the gopuram—between it, and the entrance to the temple through the mahamandapam—are a small shrine, pitam, and dhvajastambam.

The exterior of the courtyard wall is divided into bays by yali pilasters, with pinnacles surmounting the wall. In the bays are niches, with carved pedimental ornament over. A moulded base surrounded the sides, and the wall head is capped by a double moulded cornice, with carved blocks and moulded blocking course over.
The treatment of design in the niches is similar to those on cave No. 21, at Mamailapuram.

The eastern wing of the mahamandapam is comparatively modern; its piars are somewhat plain and of ordinary design. A small panel in the same building, and one of the piers. On the inner sides of the building are a series of six enclosed and two open chambers; these divisions are simply formed by stone and mud walls.

The ardhmandapam is attached to, and is the porch through which the shrine is entered. It has eight yali piers, and four pilasters of a distinctive Pallava type. On the east side of the inner shrine wall is a panel and other on the north and south sides of the second shrine wall. The external prakara walls of the shrine, and ardhmandapam are also panel sculptured. The upper portion of the tower is also similarly ornamented; the details of the several panels will be seen on the different sheets, and their position—on the elevations. On the base of the vimana, are inscriptions in Tamil and Sanskrit. In the first shrine is a large seated figure of Vishnu; in the second shrine is a relining figure of the same deity with others; and there is also another in the third shrine. The second and third shrines enter from the east side, off the platforms which surround the tower at the different stages. The tower is ascended by a stone stair; and is built of stone, plastered over.

The verandah surrounding the inner sides of the courtyard has thirty-four yali piers similar to those in the ardhmandapam.
On the inner walls of the court is a continuous series of stone sculptured panels, representing scenes—evidently from one of the puranas, but which it is difficult to say. The general grouping of the whole, and style of the figures themselves, are very similar to those on the sculptured frescoes of “Arjuna’s penance,” and the other unfinished bas-relief near by, at Mamallapuram. The type of the figures seems very archaie, and some representations of temples resemble the “Bhima’s” “Dharmarajah’s” and other rathas at Mamallapuram. Through the action of the temple priests in refusing admittance, to even the outer precincts, to a non-Hindu, a description of the panels from the originals cannot be given; such information therefore, as may be required about these and other details of the interior, can only be had by a reference to the drawings.

4.1.5 KANCHI KAILASANADHAR TEMPLE

This building stands in the fields some distance to the west of the town, and a few hundred yards south-west of the great Siva temple at Kanchipuram.

As mentioned in the foregoing introductory remarks, it is, among the group of Pallava temples, under notice, by far the most important.

For a South Indian temple, its plan is somewhat peculiar. It is unusual, only through comparison with the generally accepted arrangement seen in Dravidian Hindu temples; but these latter—compared with this are comparatively modern; and the length of time that has elapsed from the time to time of its building to the foundation of these others, has led to
the modifications of plan adapted to modern requirements. The plan has undoubtedly seen, not an unusual one for Hindu temples in early days; and similar buildings of a somewhat contemporary date, as will exist leave no doubt on the subject. The excavations at the “shore” temple Mamallapuram, which revealed a plan very similar. Some have supposed that the Kailasanadha temple must, originally, have been a Jain shrine. The popular idea is, that such was the case; but this, like some other popular myths, will be found, on examination, to be a fallacy. In the great wealth of sculpture represented, there is not a single figure that could by any stretch of the imagination, be called Jain; and in a building such as this—where almost every available space is sculptured with mythological scenes—this is of itself, almost a convincing proof. If the temple had been once a Jain shrine, we would surely have found some such figures on it, but not a single one is so. The feature that has evidently led to this error, is the peculiarity of the groups of cells ranged along each side of the courtyard; and this, through a novel arrangement as far as temples in this part of the Peninsula are concerned, is still seen in a modified form in many or most of the large saivite temples in these districts. The cells were originally occupied by linyas, each with its separate name, and representing a different manifestation of Siva. Several of these still remain in position. The usual somasutra opening, for carrying off the surplus water used in the puja—is seen through the side walls opposite each cell; they could not face of each, give the names, either of the different lingas or titles of the king who executed the buildings. They are all Saivite appellations.
Granting that these inscriptions (on the cells) might have been executed afterwards, although there are no grounds for believing they have been—the very sculptures themselves, on each, leave no doubt as to the purpose for which they were intended, or the religion to which they were devoted. In other temples, the lingas of this sort, are arranged in a row, on a platform along the prakara, placed side by side, but without a separate cell for each linga. The arrangement employed at the Kailasanadha, is probably a northern idea brought south, after some of their expeditions in that quarter; and moreover, as it has been supposed that their sculpture was also executed by workers from the north, this assumption may perhaps prove correct. An arrangement, somewhat resembling the cells, is seen at the Kailasa rock temple at Ellora.\textsuperscript{1} It is, however, evidently a later development of the cells proper, being probably a transition between these, and the usual verandah round the interior of the court, seen in more modern temples. The idea of a group of minor shrines around the principal one, is also seen in the example quoted, but differing in their plan from that at the Kanchipuram temple.

GENERAL PLAN

The plan is comprised in a large, and a smaller courtyard, with a central group of shrines placed towards the western extremity of the large one. The central shrine is surmounted by a lofty pyramidal tower. Originally, this group of shrines has stood completely detached. The

\textsuperscript{1} Fargusson: \textit{Ind. and Eas. Arch.}, p. 334, pl. 186.
entrance to the central vimana has been from the east, and still is, although now through the modern *ardhamandapam*.

At each corner, and on the north, south and west sides is a smaller shrine. The original door to the vimana, on the east side, was through a porch with a projection similar to these exterior lesser shrines. It is now blocked up by the *ardhamandapam*. Each of these shrines, and the porch, has a smaller tower, which rises up to, and is grouped alongside the greater one. Near the base at each corner and face, between the projecting shrines, a large nandi is placed on the ground.

On each side of the large court, is ranged a continuous series of cells, each with a small tower and sikhara over it. These shikharas have originally stood with their summits a appearing above the wall head of the court, with nandis and elephants placed alternately on the wall head between them. This would form a most effective grouping as a whole, from the outside; but, for purposes of defence, or for some caprice or other, the spaces between these sikharas have been blocked up with masonry, composed of stone, brickwork and mud, so that now the outside of this court, forms a continuous line of dead wall. The superincumbent weight of this additional masonry, not originally contemplated, has caused large gaps or cracks in several parts of the walls on which it is placed, notably a few on the south side. The cell towers still show on the inside, but not on the outer face of the courtyard wall. On the north and south sides of this court, the cells directly opposite the central vimana are larger than the others, and have a higher tower over them. The centre of the
western wall has an entrance gopuram, with a similar tower over; the door is however, now blocked up. In front of the large central shrine—to the east is the mahamandapam which has once stood detached from the central group of shrines; but to suit modern requirements, is now joined to the shrine by the **ardhamandapam**. The entrance door to this latter building, is up a flight of steps, through a verandah on the south side; a perforated stone window opens into the mahamandapam. This latter structure is open on the four sides, with return walls at each of the corners of the building. The north and south sides have simple openings, with a pilaster on each jamb of the door, while the east and west sides, are divided each by two massive piers. The space inside is divided into compartments by similar supports placed at very short intervals.

To the east of the large court, is a lesser one; and to enter the temple, it must first be passed through. A lesser temple stands in a line with the centre of the wall dividing the two courts so that a half of it projects into each. A door is then formed in the wall on each side of this temple, by either of which, the large court is entered through the lesser. The smaller court has an exterior door on its east, north and south sides. Ranged along its eastern face are a series of eight small shrines, each with a tower over it. They are open towards the east, and are similar in design to some of the *rathas* at Mamallapuram. The shrines immediately adjacent to the lesser court, or those immediately on each side of its eastern entrance, are connected by the wall of the court; the others stand in a line north and south, and have once been completely detached from each
other, through now the space between them has been filled in with rough rubble work, blocking up the sculptured panels on their sides.

About 60 yards each of these, a large stone nandi stands on a platform; and between it, and the rathas, is a circular wall 5 feet in diameter- with some sculptured rakshasas cut on its walls some distance below the surface of the ground. North of the nandi is a square reservoir or tank, with stone steps on each of the four sides. The temple has seemingly been originally comprised in the larger court only, and the lesser afterwards added; the space of time between the two however, could only have been a very few years, if even that, for the style of the two is identical, and the addition of the lesser seems as though it had been an after through of the builders of the large court.

That it was an addition is evident, as there are pilasters, with yalis and riders, which return along the outside of the eastern wall of the large court at regular intervals, and some are thus in the interior of the lesser one. From their spacing, it is clearly seen that the north and south walls of the east enclosure about against the yalis, in a way that would not have occurred had the lesser court been part of the original design. This eastern wall of the large court also bears evidence of having been partly demolished in the centre, to admit of the placing of the temple which stands immediately between the two enclosures. This temple must therefore have been a later addition.

The plan bears a similarity in many respects to that of the “shore” temple at Mamallapuram, as shewn by the excavations previously referred
to. In that temple, the shrines stand with a detached mandapam in front; and on each of the sides of the court was found and raised platform with pier bases remaining, as if cells, similar to those at the Kailasanadha temple had been placed on them. The nandi placed on the ground at each corner and face of the large shrine, where also sound. The two plans of course differ in some points, even as other building-through in one style of architecture may vary in their arrangement, according to the caprices of their several designers. But a close examination reveals the fact that the same general idea prevails in, and has been in the minds of the architects of both.

In the sculptures we find- as before remarks- a complete representation of the Saivite mythology. Siva shown as the great creator and destroyer, with the deities Brahma and Vishnu each severally represented doing homage to him.

The wealth of design, superiority and minuteness of execution so largely shown, are simply marvelous. Whether the designs were suggested by some master hand, or left to the individual sculptors themselves, is somewhat difficult to know, but the continuity of arrangement, and grouping of the entire series, show a through mastery of every details of the art. Most of the carvings are covered with plaster, and this to a certain extent hides their beauties, but in the many places where it has fallen off, the original work is clearly seen. The plastering must have been done at some late period, for the stonework underneath, has a weatherworn appearance, only traceable to the action of many centuries of time. The
stone floral work is most minutely cut, and, in places where the plaster has been laid on, over the stone carvings, the work underneath has been roughly represented by outline impressions made by some implement on the wet mortar, resembling the work which it covers. The plaster has done one good thing, in preserving the stonework from the effects of the weather; for, being in a soft friable material, the carvings would, in most cases, if not thus protected, have been almost entirely worn away.

This is seen in the Tripurantakesvara and Airavatesvara temples, where plastering has not been resorted to, till the stone has been considerably corroded; and in plastering over, the weatherworn hollows have had to be filled up with brickwork before the stecco could be laid on.

Comparing the weatherworn appearance of these buildings with other temples in the same district, of Chola date—and evidently of the eleventh century, the difference between them is too marked to be the result of even a few centuries only; and considering that the stone at the Kailasanadha temple has been covered with plaster—at what date it is difficult to say, but probably several centuries at the least—while the later examples which, have not been so protected, it only supports the architectural evidence of the early foundation of this temple.

RATHAS

On the east elevation of the temple, as before stated, eight small shrines stand in a row from north to south on each side of the eastern entrance, six on the right, and two on the left. It would seem from the
placing of these, that it has been intended to have an equal number on each side—i.e. six on the left, to correspond with the number on the right. The last *ratha* on the left—or that on the extreme south—is incomplete in its carving, and it would seem that the intention had been to complete each before commencing another. Or probably, those which might have stood in a line to the left of it have been demolished to make way for the road, which finds along the south of the temple.

The *ratha*\(^1\) on the extreme left, stands completely detached. It is a square shrine, with carved panels on the back of the chamber; these are, two figures (*Siva and Parvati*) in a sitting posture, and some other under. They are much decayed, and the design can, with difficulty be made out; it seems to represent the same group that we find in the others, i.e. *Siva* seated with *Parvati* on his left, and umbrellas over, held by attendants on each side. This grouping and design are seen in many of the large courtyard cells and shrines. It is identical with those on the shrine walls of the Mamallapuram caves. On the exterior wall is a *yali* at each of the four corners. They are only partly carved, some of the rough blocks having been scarcely touched by the chisel; each *yali* block supports a pilaster, and these have moulded caps over. On the back and sides are the rough blocks of what were intended to be sculptured panels similar to the others. Between these panel spaces and the corner *yalis*, are small pilasters.

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1. As these shrivas are very similar to the monoliths at Mamallapuram, known by the name of "rathas".
A small platform is in front, with yali piers (blocks uncarved), each having its capita complete.

The basement is a square granite plinth, and square freestone course with semi-octagonal moulding over; the upper base is a square granite course on which the superstructure rests on the wall-head over the pilasters-are brackets which carry the cornice; all these are much weatherworn. Traces of carved floral ornaments remain on the cornice. Above, is series of small mouldings with carved projections at intervals; each moulding is recessed on stepped back a short space from the immediately below it. Over these, is an upright portion of wall with carved figures in the centre of each space. On each side of the figures are small pilasters, with seated yalis at the corners. A double cornice caps this, and the whole is surmounted by an octagonal domed sikhara with carved pedimental ornaments on each side. In the centre of the most of these cornices are a series of these cornices are a series of vertical holes about four inches in diameter. It would seem as if these had been intended for the poles of banners placed there during festivals.

The ratha on the right of the last, it practically the same, but is in a more complete condition. The yalis on the piers are carved. Inside the shrine in a black stone linga. Dvdrapalas are carved on each side of the door. This shrine is attached, at its north-west corner, to the east and south walls of the eastern court.
The panels on the exterior of the walls are carved. That on the south side has a seated figure of Siva with long matted hair; he sits under a tree, with a naga on his left: some symbols in his right hand are too weatherworn to be clearly distinguished.

Between the panel and the corner pilasters, are traces of carvings, but almost obliterated 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.

To the right of this shrine—on the southern portion of the abutting eastern court wall,—are pilasters placed at intervals, with a basement under, and a double cornice over.

The doorway to the east court has yalis at the corners, pilasters on the angles of the door and a cornice over. Above the cornice is an upright portion of wall rising above the court walls on either side. In the centre of this, is a panel with Siva, Parvati and attendants: Brahma and Vishnu are shown worshipping them. At the angles of this portion, and over the cornice last mentioned, nandis are placed. The whole doorway is then crowned by a barrel-shaped pediment, lying parallel with the wall through which the door enters. On this, are a series of leaf carvings overlaid with plaster.

To the right of this wall, which abuts against it, is the third ratha, numbering them successively from the left. 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 base moulding of this (third) shrine are much weatherworn. On the granite portion is an inscription in Pallava Grandha characters. The \textit{yalis} on the front pillars have tusks, and twisted trunks. A linga stands in the shrine, and there is a panel, with \textit{Siva} and \textit{Parvati}, carved on the back of the chamber. The dvarapalas of the door are much decayed.

The fourth \textit{ratha} from the left, has a linga in the shrine. The basement is much decayed, as also the shrine panel, and most of the carvings and mouldings. The \textit{yalis} in front differ from those on the \textit{ratha} previously mentioned in that they have no tusks. The \textit{rathas} from third to eights, are connected by walls of modern masonry.

The fifth is generally the same as the previous one. On the semi-octagonal base is an inscription somewhat illegible; another is on the granite sur-base. On the front and sides of the projecting façade are small elephants.

The sixth has the basement very much hollowed out. One of the \textit{yali} pillars has been removed and a plain stone substituted. A linga is inside, with a panel on the back of the shrine. The door dvarapalas are much worn away. Under the sub-base, a granite course of the foundation is seen above ground. This course continues right along under the following \textit{rathas} without any break between them, forming a continuous platform on which the superstructures rest.
It no doubt also extends in the opposite direction to the extreme left; but, in the case of those *rathas* previously mentioned, it is under the soil.

The seventh is the same as the others, except that the door dvarapalas have elephant trunks. There are two inscriptions, one on the granite base, and the other on the semioctagonal moulding.

The eighth, and last *ratha*—continuing the numbering from the left—has the lower base mouldings much worn; a portion of the granite sur-course in also away. The carvings on the dvdrapalas are very distinctly shown; in their ears are jewel holes. The left *yali* pillar is away. The right pillar has no figure carved on it, and the present stone support evidently replaces the original pier which has been removed. On the north side of this *ratha* is a panel with a standing figure of *Siva* with matted hair; he has two hands; a serpent is over his shoulder; and a worshipper stands on each side, with uplifted hands joined lotus shape. Over the panelled niche in which the figures stand, is a floral pedimental ornament, only partly carved. The central portion shews representations of two *yalis*, with drooping floral ornament on each side. This is very commonly shewn on most of the niches in the temple; and a similar design is seen at the Vaikuntha Perumal temple; the cave temple at Siyamangalam; and, at some of the *rathas* and cave temples at Mamallapuram. It is a feature, striking in its individuality, and shews the close connection between the architectural period of the groups.
In the succeeding Chola, and later Dravidian temples, the same feature is common enough, but it has a distinctly different character. Like other details in successive developments of the primary style, he modifications of various members are each characteristic of the several successive periods of Dravidian architecture. The difference in each becomes more striking as the style advances.

The spaces between these rathas being—as I have mentioned—filled up, it is impossible to see what sculptures are on their sides; there,—unless they have been damaged when the spaces were filled in—should be in a much better state of preservation than most of the other panels, which are exposed to, and have suffered severely from the weather.

Returning along the back of the rathas from the eights,—or that on the extreme north—and proceeding south, I shall note the sculptures on each in succession.

The group on the back of the eighth—retaining the numbering already given—has Sīva on an elephant; the death noose is in his left hand; his right foot is uplifted on the elephant’s head; he holds in the lower right hand a trident, and in the lower left a naga. He is represented as stripping the elephant’s skin, which he waves a loft in his two upper hands. At his sides are a standing figure of a devotee on the left, and two gandharvas on the right.
The paneled back of the seventh ratha is similar to that just described, but in this case Siva has six hands. Under, are some gandharva figures. The small panel on the right has a gracefully posed female figure; that on the left a male. These are clearly cut in stone, without traces of plaster remaining. The ornament over the niche is covered with plaster.

The back of the sixth ratha has a figure seated on a chariot. The vehicle is being drawn by two horses; the front is shewn, and between them is a carved and moulded shaft. In Shiva’s two left hands are a naga and trident; one of his right is held in the boon-conferring attitude (abhayahasta); the other hands hold various symbols. In each panel on the sides of the central one is a minor celestial being, each with four hands. Under the granite surbase are small elephant blocks.

On the back of the fifth ratha is a seated Savite figure in the central panel. It has eight hands and the usual Saiva symbols in each. The lower portion in much weatherworn. In the panel on the right of the central one is a female figure in a strikingly graceful attitude. The figure in the left panel is too much decayed to be clearly distinguished. The ornament over, is partly covered with plaster. An inscription is on the base.

The sculptures on the back of the fourth ratha are much decayed; some of the symbols only—such as the axe and noose, held by the principal figure—can be made out.
EXTERIOR OF THE COURT

On the north exterior side of the large courtyard are twenty-two pilasters at regular intervals, and one at each of the north-east and north-west corners. Each pilaster has a *yali*, with rider seated on reverse sides at each alternate side. A granite course runs along the lower basement of the wall. Between the *yalis* are the openings for carrying off the water from the cells on the interior of the wall.

On the west exterior side,—in the centre—is a gateway with a small gopuram tower over; the door is now blocked up. An elephant and gandharva are seated on the wall head, and an upper central panel has *Siva* seated in yogasana with his hands across his knees. On this facade of the court wall there are five *yali* pilasters on either side of the central doorway. A continuous cornice runs along the top of the ancient wall; above this is the modern portion, blocking up the cell sikharas before alluded to.

The south exterior side of the great courtyard is spaced by pilasters, similar to those on the northern side. Numbering from the south-west corner there are large cracks in the wall between the first and second, fourth and fifth, and eighteenth and nineteenth pilasters. These figures are seemingly caused by the great weight of the modern superstructure built on the top of the ancient wall; a mass of material, which the original foundations were never intended to carry. It would be well, if the temple authorities could be induced to remove it, as it would conduce both to the
stability of the court walls and add to the external beauty of the structure in general. Should the cracks, referred to, bring down portions of the wall,—and in time they certainly will,—the openings so made, if repaired at all, would most assuredly be filled up with unsightly brick and plaster work. Should this superstructure be removed, the sikharas, elephants and nandis would be exposed to view, and the temple better seen in every way.

INTERIOR OF THE SMALL (EAST) COURT

On the interior side of the east wall, on each side of the central entrance, are pilasters with figures between, three panels on each side. The panels immediately on each side of the door have dvarapalas: the others, figures of Siva seated with his attendants; these are all covered with stucco. Projecting into the two east corners of this court are the rathas. In the north-east corner is a stone with a well-carved figure of Siva seated on a bull. In Siva’s two right hands are a trident and naga; the left hands also hold other symbols. On the panels of the ratha projecting into the south-east corner, are figures of Siva seated in yogasana. On a stone of the base, on the south inner side of the east entrance; is a short inscription in foliated characters. On each of the north and south sides of this court is a doorway, at present blocked up with mud. A panel on the left side of the south door has a seated yogi with kuja in his left hand; two minor figures are under.

Next to the last panel is a sculpture representing Parvati and the lion. She has a trident and umbrella; the figures are covered with plaster,
but the design, through smaller, seems similar in its grouping to another of the same subject close by. This other will be described in its proper place.

On the right of the last is a small shrine, having the back panel sculptured with seated figures of Siva and Parvati. Siva has been converted into Brahma, by the addition—in plaster only—of a face on either side of his original one. Attendants stand at the sides of the central group. There have been two yali piers in front, but these are now away, and in their places are two brick piers.

The panel to the right is a large one, and has a sculptured group of twelve sages, who seem to be listening to the exhortations of the philosophic Siva (Dakshinamurti), who is represented seated under a banyan tree in a panel opposite this one, on the south side wall of the central shrine in this court. The panel with the sages occupies a position on the south wall of the court, and the two panels exactly face each other. This ingenious arrangement is adopted on the opposite side of this court, and also on the north and south sides of the large vimana.

On the north side of this (lesser) court, at the north-east corner, is the figure of Siva and the bull already described. At the same corner is the ratha (No. 3) corresponding to that on the opposite side of the east entrance above noted. The panel on this one is however, different from the other. In this, a figure of Lakshmi is seated on a lotus; she holds two lotus buds in her hands; a zone is round her waist; a garland on her neck; and a crown on her head: elephants pour water over her.
In the north wall of the same court is a built-up doorway, opposite that in the south wall. On the left of this door is a figure of Ganapati, with umbrella and two chavries over; in his left hands are symbols—one a lotus, but the other undistinguishable. In the right are a noose, and another which seems an elephant goad. The walls over the north and south doors to this enclosure are somewhat ruined.

On the same wall as the last panel, and to the left, is a small shrine attached to the wall; it stands opposite the one on the south side; and the two are similar, with the exception that the yali piers of this one are complete. To the left of the shrine is a large panel; it is opposite the large one noted on the south side. The subject is much the same in both cases; in this panel, eleven seated sages are listening to the exhortations of Siva, who is represented in a panel on the north side of the central shrine. He is armed with different symbolical weapons, and seems to be preaching war.

MAHENDRA VARMESVARA SHRINE

The small temple which stands in the centre of the wall dividing the lesser and large courts bears the modern name of Narada linga temple. From an inscription however, on the side of the stair, the ancient name seems to have been Mahendra varmesvaragriham. The wall which divides the two courts abuts against the north and south walls of this shrine, so that a portion of it projects into each court; the entrance is from the east.

The lower base has two courses of granite; above these, is a freestone course, with a row of sculptured gandharvas. These figures are
represented with their hands raised above their heads with the palms of their hands flattened against the moulding over, as if they were intended to be shown as supporting the building.

Over the figures is a semi-octagonal member, carved on each of the beveled surfaces with leaf ornaments. The sur-base is recessed back from the last, and has blocks carved into elephants’ heads, under each pilaster on the facades of the superstructure: the basement is finished with an inscribed granite course. The door enters on the east side; the granite block on each side of the stair leading up to the entrance is carved into a sort of scroll with the name Mahendravarmesvaragriham on the outer sides in Pallava Grantha characters. The plan is a simple porch or adytum, off which the shrine enters. The sides of the adytum are sculptured with figures considerably over life size; the back walls of the porch and shrine have also carved figure subjects.

In the interior of the porch on the right site, is a row the hasma or sacred geese; over these, is a large kneeling figure with eight hands; the symbols on the right side, are, a chavrie, noose, and others brokwn and covered with plaster: in two of the left hands are two balls, probably representing lime fruits.

The panel opposite the last, on the left inner side of the porch, has a large finely carved figure of Jimutaketu or the cloud bannered (Siva). He is represented with matted hair; the right knee bent; he has a circhly carved crown, and neck, arm and leg ornaments. Over his left shoulder is
a garland, with rings, of what seem intended for bones; another has alternate square and round ornaments, on each of which is a sculptured skull: these reach down to his ankle. The waist ornament is broad, and has several bands of different ornamental designs. The anklets are in circles of balls; and on the feet are well carved and ornamented sandals, *Padaraksha*. On each sandal, the kamil—or small knob between the toes—is shown. On his left side is the three-hooded naga, with its tail twisted upwards, and resting on his band. The cloud banner is held in a left hand over the shoulder, goes behind him and droops over the right, down to the waist: on the upper portion of the same side is—apparently—a club. A worshipping female figure stands on his right; two females are on the left, on of which, profusely ornamented with jewels, is kneeling and worshipping: the other female on the left side supports one of Siva’s left hands. There are some other minor attendants in the group.

This panel is remarkably striking in the arrangement and execution of the whole design, even the smallest ornaments being clearly and beautifully cut.

On the back wall of the porch is the door to the shrine; on either side of it is a niche, each with a figure of *Lakshmi*: between the niches and door, and dvarapalas with chauries.

In the shrine, is a large black stone moulded linga. On the back wall, in a niche, is a panel, sculptured with seated figures of Siva and Paravati, with *Brahma*, *Vishnu*, and attendants worshipping.
EXTERIOR OF MAHENDRAVARMESVARA GRIHAM

On the south side of this shrine—facing into the lesser court—is the large panel before referred to, as being opposite the sculptured group of twelve sages. It represents the figure of Dakshinamurti, or Siva in his yogi seat, under a banyan tree. He has four hands; in the upper right is a noose; and in one of the left is a serpent; his hair is matted; and his knees are bound together with a cloth. In the same panel are a male, and female and two deer.

Over the niche is a central figure of Ganapati, with a yali on each side, from whose jaws, carved foliage spreads along either side of the top, and droops down, forming a canopy over the principal figures of the panel below. On each side of the large panel is a set of three small ones; in the right lower are two figures seated cross legged; they have matted hair, and are seemingly yogis; the panel over has a lion and two gandharvas; the top panel has a musician playing to amuse Siva.

The lowest of the three panels—on the left of the central one—has two figures, one of which is a yogi with beard, matted hair and crown: the upper tier of panels is similar to the right side.

The features of all these figures have rather a marked from of countenance; the noses are pointed and flat, and give a curious expression to the face. They are similar in this respect to the figures on the bases of the piers at the Kachchesvara temple, and probably represent the type common among some of the tribes in early times in the courtly.
On the east exterior face of this shrine, the central feature is the door, with a large dvarapala on each side. At each of the north-east and south-east exterior corners of the building is a large yali.

The north side has a design similar in its main features and grouping, to the south side. The principal figure is Siva, but, in this case, he is shown in a fierce attitude, armed with numerous symbolical weapons, and seemingly preaching war to his disciples seated in the panel directly opposite. He has eight hands, the upper right and left support and elephant’s skin over his head; in the right, are drum, club and trident; one of the left touches his crown; another has a noose, and the lowest is empty. Over the figure is a row of gandharva, and a cornice with carved blocks.

EAST DOOR TO THE INNER COURT

Mention has already been made of the east wall of the larger court which abuts against the north and south walls of the temple just described. Through this wall—one on either side of this shrine—is a door, entering from the small into the greater court.

The door on the south side has, on its right jamb, a few remaining letters of an ancient inscription. The left jamb has a boldly carved representation of Parvati and the lion. She has sixteen hands; over her right are an umbrella and two balls; the right have noose, shield, and drum; two hands bend her bow, which is large and extends right across her body from top to bottom of the panel. On the same side is a three-
hooded naga. On the left side are a trident, a portion of the bow, war club, and conch; one hand is under the umbrella, and the remaining hands on this side are unarmed. The lion is shown with much vigour of expression; the tusks and claws are all clearly cut, and the neck and body of the animal are decorated with minutely carved jewels.

This panel is free of plaster, and the striking attitude of the figures, arrangement and grouping of the different members, and the artistic finish of the workmanship can be distinctly seen. The design, grouping and general effect of this panel are exactly similar to the wellknown sculpture at Mamallapuram, representing Parvati on the lion, fighting the bull-headed Mahishasura. In the Kanchipuram sculpture, the latter figure is omitted, but it is otherwise almost identical with the left half of the one at the Seven Pagodas.

The east door entering the large court on the north side of the Mahendravarma shrine, has the remains of a long inscription on the left side. On the other is a panel, similar in style and execution to that just described; the subject is however different. The other showed Parvati, this represents Lakshmi seated on a lotus, with her feet resting on another of the same flowers; she has also a lotus bud in each hand. On each side stands a female attendant with chaurie. Over Lakshmi’s head are, what seem to be the five hoods of a snake; and an elephant with water pot is on either side. There are traces of colour on this panel.
INNER COURT

Entering the large court, the first sculptures are those on the back of the Mahendravarma shrine.

The base moulding round the back of this shrine is the same as that on the sides already described; the upper member of the basement on this side is also inscribed.

The central back panel is a large one; the principal figures are Siva and Parvati seated on a throne, with three chaurie-bearing attendants. On each side is a yali, and niches, with figures of Vishnu, Lakshmi, and gandharvas; under the panels are two large elephants’ heads represented as supporting the groups. At each of the corners of the building are yalis with riders and gandharvas. Over these sculptures is an elaborate conice; the lower member is sculptured with a row of supporting gandharvas; a pedimented and double cornice over; and above the last, on the first storey of the tower is a set of three panalled sculptures. The central panel has Siva as a yogi, with an attendant on right and left, and two detached yalis in front. The panel on either side has each a many-armed figure. The upper portion of the tower is formed of three sets of corices, the top tier having a central figure of Narasimha; the figure is covered with comparatively modern plaster work, so it is difficult to distinguish what it may have been originally. The whole tower is crowned by a barrel-shaped sikhara with leaf ornaments and finials.
CELL SCULPTURES

In proceeding with the sculptures on the series of cells on the four side of the large court, it will be convenient to being with those immediately to the south of the Mahendravarma shrine on the east side of the court, and continue the numbering in succession, round the south west, north and north half of the east sides, returning to the starting point.

All these cells have originally has their sikharas appearing over the old wall-head of the enclosing well nandis, and elephants alternately, between each. Some of the sikharas are now rained, and their place has been plastered over; this is notably the case on the east wall, which is thicker than the other three, so that when the modern work was added to the wall head, and carried up-with the same thickness as the ancient substructure—to overtop the small towers, it almost completely covered them. The animals placed between the cells towers, only appear out of the thickness of the recent masonry, at intervals.

All the cells have had inscriptions on three members of the basement, though some have now been worn a way; the lowest is—in all cases—foliated.

No. 1 cell—Immediately to the south of the Mahendravarma shrine, is open in front, and has paneled seated figures of Siva, Parvati, and child.Space between Nos. 1 and 2.—Siva and Parvati.

No. 2.—Open in front; same as No. 1.
Space between Nos. 2 and 3, same as No. 1.

No. 3.—Same

Space between No. 3 and south-east corner recess, same.

The recess in the south-east corner is not a shrine proper like the others, so it may be omitted in the numbering; it is open towards the west and has a bas-relief of Ganapati.

Returning along the south wall, the space between the south-east corner recess and no.4 cell has *parvati* seated under a banyan tree one large and two small elephanta are on the left side. A yogi sits with his knees bound on the back of the large animal. A female attendant is on the right.

No. 4 is open towards the east as also are the others on this wall, the sculptures are on the outer front of the screen walls enclosing them from the prakara of the court. This cell has *parvati* and the left door between the two courts. In this panel an additional grandhara figure part has the stone exposed, and shown its delicate cutting. The space between No.4 and No.5, has the usual panel of the *Siva* and *Parvati*.

No. 5, Open towards the east it has a seated saivite figure, with four hands and symbols, these latter are undistinguishable thought a covering of Plaster.

Between No.5 and No.6 *Siva* and *Parvati*.
No. 7 – A large saivite figure with four hands on a chariot drawn by two horses, over the horse's head is a pillar supporting a bull. Over the bull is one and on the extreme right of the figure are two Granharvas. On the left of the charioteer, and in front of the vehicle, is a Bherma.

Between No. 7 and No. 8 – *Parvati* seated under a tree, a Deer is on her left, and two are underneath; a bird probably a peacock is on a branch of the tree, a female attendant is on her right.

No. 8 – *Siva* riding on a bhuta, Four figures with various symbols are on the left.

Between No. 8 and 9 – *Siva* and *Parvati*.

No. 9 – Is rather a curious group, the principal figure is Narasimha, he is supported by a figure on the right, and they fight with another one of the left, a pedestal stands in the centre.

Between Nos. 9 and 10.—*Parvati* under a tree; a female attendant is on her right and a yogi on her left; beneath the last are three bulls with long curved horns.

No. 10. — Has a number of figures with arrangement and attitudes very spirited and well designed. Two chief figures occupy the centre of the panel; one is *Brahma* on the right, supported by six-armed gandharvas who spring from a lotus flower with leaves and buds under: a worshipping figure kneels beneath the lotus. Another on *Brahma*’s right is being pushed towards him by a figure—probably Yama the god of death. Two
others occupy positions near Yama, evidently waiting their turn.

Between No. 10 and 11. — *Parvati* under a tree, attendant, bird and two elephants. His left foot is stretched up, measuring the hanging head of a snake; two figures are on his left. On the left of the panel is *Vishnu* in his drarf incarnation (Vimana), with the *king* and *queen*. A Jambavantu is in the upper portion of the panel.

Between Nos. 11 and 12.—*Siva* and *Parvati*. This panel shows the churning of the ocean. The five-hooded serpent is coiled round the base of the mountain (*Mandara*). *Vishnu*, on the left, holds the mountain; and the Devas on the right, who are represented by five figures, twist the tail of the serpent. At *Vishnu*’s left hand, and between him and the hill, stands a Deva, on whom *Vishnu* places one of his hands. Four gandharvas are on the mountain. A horse, probably Indra’s, (Urhchaisravas), which has just spring from the ocean, is on the extreme left.

Between No. 12 and 13— *Parvati* and attendants, birds, and two elephants.

No. 13.—A central figure of *Siva* with five gandharvas worshipping under. A male, holding a symbol, stands on his left, with a gandharvas over. Above these, is a five-hooded naga, as also another on *Siva*’s right.

Between Nos. 13 and 14.— Same as between Nos. 12 and 13.

No. 14.—Shows *Siva* cutting off one of the heads of *Brahma*, and holding it in one of his left hands; *Brahma* sits in a dejected attitude on
the left. A devotee—with arms crossed in amazement—sits under Siva on Brahma’s right. In Siva’s right hands are sword, trident, snake and noose; in his left are Brahma’s head, and broken symbols. There is not much plaster on the panel, and the deep and bold cutting is seen to advantage, giving five effects of light shade.

Between Nos. 14 and 15.—Siva and Parvati.

No. 15.—Shows Siva—as a hunter—fighting with, and slaying the king, who was afterwards turned into a pig. Two figures are shown with right and left legs advanced. An animal on the under right side of the panel seems to represent Varaha.

Between Nos. 15 and 16.—Parvati with an attendant on her left; two elephants, and a bird on her right.

No. 16.—Siva in yogasana, resting on the shoulders of a devotee. Two yogis sit in meditation on what seem to be clouds.

Between Nos. 16 and 17.—Siva and Parvati.

No. 17.—Siva with club, bow, trident and noose, stands on a platform supported by a devotee, and the five-hooded human-faced Adisesha. Vishnu on an attendant, worships Siva; two hands are closed in adoration; other two hold his emblems, the conch and discus.

Between Nos. 17 and 18.—Siva—armed with a large club—and his wife Parvati.
No. 18.—Siva kills a double-headed rakshasa with his trident. A figure sits under the weapon; three others, and a snake are on his left; the head of another appears on the right. A figure on Siva’s left—midway up the panel—has a tiger’s legs, and probably represents Vyaghrapada. On the upper right portion of the panel, Siva is seen seated with his wife Parvati, soaring through the sky.

Between Nos. 18 and 19—Parvati stands, with two figures on each side. On the west side of this space are two representation of Brahma—one kneeling, and the other standing; over are two gandharvas.

No. 19.—Is a large cell, open in front. It has a yali dvarapala on each corner; and two yali pillars on the platform in front. On the back of the cell, Brahma sits with a figure on each side; and two gandharvas over, and higher than the others, surmounts this shrine.

Between Nos. 19 and 20.—Parvati placing her foot on the head of a buffalo. An attendant kneels on each side. Parvati is armed with a dagger, trident, discus, and club in her right; and sword, conch, serpent, and axe in her left hands. On the left side of this space are worshipping figures of Bramha, an attendant and two gandharvas.

No. 20.—Siva with twelve hands, each armed with the usual Saivite emblems. On his right is an attendant, and four others are on his left.

Between Nos. 20 and 21.—Nine devotees site in contemplation, with an umbrella over each. The two figures on the extreme left side are
Ganesa and Siva, armed with their several symbols. In continuation of these—but on the back—are the other seven; the first has—in the stone sculpture—been a female figure, but in the overlaid plaster work, two additional faces have been added, to convert it into Brahma. The next three, are female devotees; the others are—Nandikesvara; a female; and the last, Siva.

No. 21.—Siva treading on Vyadhi, the lord of sickness. The latter is on his back, with head hanging down; a three-headed naga stretches its hoods over the recumbent figure; Siva’s are rests on the back of the snake. Siva has eight hands; in his right is a rool of beads. A small animal—resembling a cat—rests on the kness of the fallen Vyadhi.

Between Nos. 21 and 22.—A seated Siva, with eight arms, holding snake, bell, trident, axe, etc.

No. 22.—Siva, armed with the usual weapons, sits on the back of an elephant. A female devotee is in front.

Between Nos. 22 and 23.—A yogi with four attendants.

No. 23.—Siva—with Parvati standing by his side, supports, and places in his hair, Ganga, the goddess of the river Ganges.

Between No. 23 and South-west corner cell.—Siva and Parvati with five attendants. The last panel completes those on the south side of the court. The elevation of the complete group.
CELLS ON THE WEST INNER SIDE OF THE COURT WALL

Returning along the inner west side of the large court, and continuing from the south-west corner, the first space between the corner cell and No. 24 has - on the back - Siva and Parvati.

On the left side is Siva, armed with is different weapons, dancing on a serpent; Parvati stands near, and rests her hand on one of two kneeling gandharvas.

No. 24.—Siva, Parvati, and child.

Between Nos. 24 and 25.—Siva, and Parvati, with attendants.

No. 25.—Siva, and Parvati, with attendants, one of whom seems to be Brahma.

Between Nos. 25 and and 26.—Siva and Parvati.

No. 26.—Siva, and Parvati, with attendants.

Between Nos. 26 and 27.—Siva, and Parvati, with attendants.

No. 28.—Western doorway (built up). On one side is a dvarapala; in the inner side are two yali pillars somewhat different from those on the fronts of the cells; the figures on the piers, with hands clasped, kneel on a round lotus base; a five-hooded naga is above each; and over it rests the pillar.

Between Nos. 28 and 29.—Siva and Parvati.
No. 29.—Siva and Parvati.

Between Nos. 29 and 30.—Siva and Parvati.

No. 30.—Siva and Parvati, with child and umbrella over.

Between Nos. 30 and 31.—Siva and Parvati, with umbrella over.

No. 31.—Siva, Parvati, child, and umbrella.

Between Nos. 31 and 32.—Siva and Parvati, with umbrella.

No. 32.—Siva, Parvati, child, and umbrella.

Between No. 32 and north-west corner.—Siva, Parvati, child, and umbrella. The above completes the panels on the west side. It will be observed that they are less varied than those before described.

CELLS ON THE NORTH SIDE OF THE COURT

Returning along the north side, the space between the north-west corner recess, and No. 33, has the usual panel of Siva and Parvati seated.

No. 33.—Two figures of Siva; one rests on an attendant with an axe over his shoulder; the figure on the right has his left foot resting on a platform.

Between Nos. 33 and 34.—Parvati under a tree, with attendant and chauria.

No. 34.—Siva and Parvati seated by the side of a pillar. Three figures—one a devotee and the others, two gandharvas, kneel under; one of the latter has a serpent, and the other a bow.
Between Nos. 34 and 35.—Parvati holding a parrot; an attendant is behind, and two elephants underneath.

No. 35.—Siva seated in yogasana under a banyan tree; his right leg rests on a deer; two gandharvas are held up on each side in his hands. Two yogis kneel under.

Between Nos. 35 and 36.—Eleven yogis are seated in a row on a platform; at each end of the group is a yali. On the right side is a panel with Parvati under a tree, and chauria bearer on each side.

No. 36.—Siva in a kneeling posture; he has ten hands each armed with a different symbolical weapon.

Between Nos. 36 and 37.—Blank.

No. 37.—Is a large panel. The principal figure is Vishnu, seated with a wife on each side; over are two attendants, who hold umbrellas, chauries, and symbols; on one side is a made, and on the other a female dvarapala. Vishnu seems to be seated in contemplation of Siva, who is sculptured on a panel exactly opposite this one on the north wall of the vimana.

Between Nos. 37 and 38.—Siva and Parvati; on the left side is another Saivite figure with five attendants.

No. 38.—Siva as a yogi, seated with Parvati, two gandharvas support the pedestal on which they sit. Brahma sits on the left of the panel and aids in supporting the pedestal. Another figure, over Brahma, sits with hands crossed in contemplation.
Between Nos. 38 and 39.— *Parvati* playing on a vina; a parrot is on the left side; attendant with chaurie on right, and two elephants underneath.

No. 39.—*Siva* and *Parvati* attended by two servants and a gandharva.

Between Nos. 39. and 39.—*Parvati* playing on a vina; a parrot is on the left side; attendant with chaurie on right, and two elephants underneath.

No. 39.—*Siva* and *Parvati* attended by two servants and a gandharva.

Between Nos. 38. and 39.—*Parvati* playing on a vina; a parrot is on the left side; attendant with chaurie on right, and two elephants underneath.

No. 39.—*Siva* and *Parvati* attended by two servants and a gandharva.

Between Nos. 39 and 40.—*Parvati*, holding in her left hand a flower, on which sits a parrot; an attendant is on her right, and a figure sits cross-legged under.

No. 40.—*Siva, Parvati*, and three attendants, supported on a lotus by *Brahma*.

Between Nos. 40 and 41.—*Siva* and *Parvati*.

No. 41.—*Siva, Parvati* and two attendants, supported on a lotus by *Vishnu*. *Siva* has *Brahma*’s head placed on the top of his own. An attendant of *Vishnu* stands by, holding his conch and cakakra.
Between Nos. 41 and 42.—Parvati, with attendant, parrot and two elephants.

No. 42.—Siva, with Parvati on his right. On the right of Parvati are an attendant and gandharva. A female figure, probably Ganga, stands on Siva’s left hand. On the same side are Surya, Brahma, and a female with umbrella over.

Between Nos. 42 and 43.—Parvati, attendant and two deer under a tree.

No. 43.—Siva, and Parvati, with two gandharvas and two attendants.

Between No. 43 and 44.—Siva, and Parvati, a halo—in plaster—is over Siva’s head.

No. 44.—Siva dances, and supports a large five-hooded naga with human head; the snake is coiled round his head. Underneath, are two dancing gandharvas.

Between Nos. 44 and 45.—Parvati, attendant, bird and two elephants.

No. 45.—Siva and Parvati seated; under, are two attendants—one standing, and the other kneeling. A gandharva, on the under side of Siva’s right, holds a mace, which extends up, and supports a yali bearing a lotus, over which is a gandharva with a halo.

Between Nos. 45 and 46.—Parvati, attendant, bird and two deer.
No. 46.—Siva stands with his left foot raised, and resting on a pedestal. He holds a musical instrument across his body. Two devotees,—one with knotted hair, and the other period—stand on his left. Two bulls are seen—on the left of Siva—ascending the sky, with Siva and Parvati on each.

Between Nos. 46 and 47—Siva and Parvati.

No. 47.—Siva seated on Nandikesvara. Above, on each side, is a gandharva; and below, two attendants.

Between Nos. 47 and 48.—Parvati with an attendant; a yogi is underneath.

No. 48.—Siva,—with Parvati—placing Ganga on his head. A kneeling devotee supports another, who with uplifted hands is adoring Siva.

Between Nos. 48 and 49.—Siva and Parvati.

No. 49.—Siva, Parvati and child; Brahma and Vishnu, with gandharvas under, are worshipping the triad.

Between Nos. 49 and 50.—Parvati, attendant, bird and bull.

No. 50.—A standing Saivite figure—six armed—is being worshipped by Brahma and Vishnu.

Between Nos. 50 and 51.—Siva and Parvati.

No. 51.—Siva, as a yogi, preaching to four devotees. Siva has a
beaded waist belt; and sandals with bead on each passing through between the toes. The panel is entirely free of plaster, and the different details show the usual deep and bold cutting.

Between Nos. 51 and 52.—Parvati, attendant, elephant and bird.

No. 52.—A large figure of Brahma supporting Hanuman in his left hand. Hanuman is worshipping a linga.

Between No. 52 and the north-east corner, is a seated figure of Siva armed with a club. In the north-east corner is an illegible inscription. These complete the panels on the north side of the court.

EAST SIDE OF THE COURT

Returning along the east side, from the north-east corner, the first space between that corner and No. 53 has a back panel with Siva and Parvati; also another with Siva on the left side.

A detached Saivite image stands in this space.

No. 53.—Siva and Parvati.

Space between Nos. 53 and 54—Siva and Parvati.

No. 54.—Siva and Parvati.

Between Nos. 54 and 55.—Siva and Parvati.

No. 55.—Siva and Parvati.
These panels complete the series on the interior sides of the large court and bring us to the right east entrance to the enclosure. This door has a duarapala on each side. A few of these figures have holes in their ears, evidently intended for the fixing of metal jewels; other also, probably have them, though they may be hidden under the plaster. This has been previously remarked on.

**ARDHAMANDAPAM**

This building calls for only a passing notice; it is not contemporary with, or has any features in design common to the original building. The north and south walls are quite plain, without ornament of any kind; on the south side is a four-pillared raised verandah, a door through which, enters the building. The east wall is built close to, and covers the sculptures that undoubtedly exist on the west wall of the mahamandapam: a perforated window in the wall opens into the latter building. The inside is divided by two rows of six slender pillars of Vijianagar date. Several old inscribed stones are built into the floor and ceiling of the building. The principal shrine enters of the west end of the *ardhamandapam*. On each side of the shrine entrance is a chamber; these two are the original recesses—similar to those on the exterior of the vimana—between the north-east, and south-east corner shrines, and the east entrance to the great central shrine. Original they would be visible from the outside; and the weatherworn appearance of their sculptures shows they have bee. In the right recess—on the back wall,—is a fourarmed *Siva* dancing; below, are his attendants; the minor panel on his right has *Vishnu*; and on the left panel is *Brahma*, both worshipping.
The left side of the recess has *Parvati* on the lion, with attendants, and gandharvas on each side. The right side is covered with masonry.

The left recess has panels similar to the other, with *Siva* and minor worshipping deities on the back; *Parvati* is on the right side of the recess, and the left is blocked up with masonry. This is a portion of that forming the north and south walls of the *ardhamandapam*. The panels blocked up, are those on the south side of the north-east corner shrine, and those on the north side of that at the south-east corner.

On the right side of the entrance to the main shrine containing the Kailasanadha linga, is a dvarapala. On the back interior wall of the shrine, is a panel with seated figures of *Siva*, *Parvati* and child. Some brass figures are used on festival occasions.

The vimana has the principal shrine in the centre; on the exterior is a lesser one at each corner. And another on each face, except the east, where the entrance to the central shrine is, and has always been. It now enters through the *ardhamandapam*, but before that building was erected, the entrance would be through the porch—similar to the exterior vimana—direct from the open, and up a flight of steps.

Around the vimana, and in the recesses formed by the projecting exterior shrines, are a series of nandis placed on the ground, and facing the different quarters. The identity of this idea with that at the Mamallapuram “shore” temple has been noted.
At each of the corners formed by the projecting shrines and extending around the vimana, is a series of triple yalis and riders, intended to represent a support and guard to the temple.

In describing the panels on the exterior ground storey of the vimana, it will be convenient to adopt a course similar to that used in noting these on the courtyard cells. Commencing, therefore, with the panels in the south-east corner shrine,—which enters on the east side,—the back panel represents a large kneeling figure of Śiva—with eight arms—holding the usual weapons, noose, trident, sword, serpent and others undistinguishable.

On the left side is Brahma paying homage; under him, are two gandharvas, and what seems like a mountain with a figure seated on it, is on his left; two gandharvas are on his upper left side.

On the right side of the shrine is Viṣṇu and attendants, also worshipping Śiva; the panel is too much weatherworn for the details to be made out.

On the south exterior side of this shrine is a four-armed Śiva, with Parvati. Beneath Śiva, are gandharvas, and over, an elephant. Above, is a small panel with an eight-armed Śiva and gandharva.

On the south exterior wall of the central shrine, and in the space between the south-east corner shrine and that on the middle of the south side, are a six-armed Śiva, and Parvati, seated with their feet on Vyāḍhi the god of Sickness.
The panel on the right side of the same recess is supported on yalis, and represents Lakshmi, with lotus buds. On the top, are gandharvas surrounded by a finely-cut floral ornament.

On the left side of the same recess is the entrance to the shrine on the centre of the south façade of the vimana. On the left side of the door is a dvarapala; over, are eleven sishyas. In the shrine—on the back—is Siva seated with his left foot on a gandharva; the platform on which he sits is supported by two yali pillars. Brahma and Vishnu are in attendance, worshipping. On the left interior side, is Siva—in bridegroom’s dress—seated on a bull, with attendants; a gandharva leads the animal.

On the right side of the shrine is Parvati seated on a pedestal supported by a yali on the left, and two gandharvas. She is shown dressed as a bridge. The two panels seemingly represent the marriage of Siva and Parvati.

On the south outside face of this shrine is Siva is a yogi seated under a tree; he has four arms; in one of his left is a torch; beside him are birds, two deer and a snake under. The panel is supported on an elephant’s head. The side panels have yogis under, with yalis and ornament on top.

The west exterior side of the shrine has Vishnu seated with his foot on a pedestal he and his attendants are worshipping Siva who is shown on the next panel.
The panel referred to, on the back of the recess formed by the shrine on the centre of the south façade of the vimana, and that at the south-west corner, is an exceedingly standing one; it shown Sivg standing in a diamond-shaped recess; he has eight arms, which hold, in his right, serpent, axe, and noose; and in his left a large trident and other symbols; he wears the sun as a crown. The lesser panels adjacent to this central one, are occupier by various minor worshipping deities, with Brahma and others on the left, Vishnu and gandharvas on the right. Siva is supported by Vishnu, in his varaha avatar, with yali resting on the ground, and other two holding the conch and discus.

The left side of the recess is occupied by worshipping attendants.

The shrine at the south-west corner has, in the panel on the south exterior side, Siva as a beggar, with sandals on his feet; two females and Yogi are worshipping. The whole is supported on an elephant’s head. The panel over, has a ten-armed Siva, each hand with a symbol.

The south-west corner shrine enters from the west. The panel on the back of the interior is similar to that on the left side of the porch of the Mahendravarma shrine. It shown a Saivite figure—considerably larger than life size; he has matted hair, and carries a cloud banner, and three-hooded naga; with trident and axe on his right, and a sun on his left. A female stands on each side, probably Parvati, and Lakshmi.

The right interior side of the shrine has a panel with three male attendants; and the left side, three females with a cornice over.
The first space on the west side of the vimana, between the south-west corner shrine, and the one on the centre of the west elevation, has Siva kneeling on a platform; a threehooded snake is coiled round his right leg. He has ten arms; in his right are trident, drum, noose, and one supports a long thin shaft, which extends up on the right, into what looks like a chavrie,—but may be a cloud banner,—and goes behind the figure, right across the panel. In the left hands, are axe, torch, serpent, and another symbol somewhat like a skull. Three dancing gandharvas, armed with swords, are under. The minor panel on the right has Parvati with her foot resting on a bull; two gandharvas are over. The minor left panel has a figure with a crown seated on two gandharvas, one of whom plays a flute and the other a conch: an attendant is in the upper right side of the panel.

The group is supported on an elephant’s head.

On the right side of this recess is an eight-armed dancing Siva. On the left side of the same recess is Ganapati, with two gandharvas over. A female attendant stands in a panel on his left.

The shrine in the centre of the west side of the vimana enters from the west side. It shows—on the back of the interior—a large figure of Siva, with six arms, and Parvati. Siva holds in his right hands a dog, garland of skulls and serpent; a chaurie-bearing gandharva is under. The upper left hands support Ganga, and an elephant’s skin. The left foot rests on an attendant.
On the right side of this shrine is Vishnu armed with conch and discus; some attendants wait on him. The left side of the shrine has two attendants.

In the back of the recess between the centre shrine on the west facade of the vimana, and the shrine at the north-west corner, is an eight-armed Siva dancing, with Nandikesvara on his left, and a small gandharva on his right; Siva has a naga coiled round his neck. The gandharva is completely free of plaster, and shows very minute carving, the eyes, eyebrows, and teeth in the mouth are all cut in the stone. The lesser panel on the right of the central one, has Vishnu; in the panel on the left is Brahma.

On the right side of the recess is Siva seated on a platform, supported by a gandharva. A long musical instrumental rests across the left shoulder, and a serpent across the right.

The sculpture represents Siva as Arddhanarisvara, (half male and female). A female attendant occupies each side panel.

On the left side of the recess, a worshipper—holding a three- hooded serpent—sits on a mountain. They are supported by two gandharvas playing the flute and conch.

The shrine at the north-west corner of the vimana, has in the back interior panel, an eight armed Siva seated on a chariot, drawn by two horses; the heads of the horses, and front of the vehicle are shown towards the front, with a wheel on each side.
The right side of the shrine, is occupied by a tier of two panels—five figures above, and seven below. The left wall has five figures in the upper half, and six in the lower. On the north exterior side of the north-west corner shrine is Siva crushing Vyadhi; above is a panel with two Saivite figures.

On the north wall of the vimana, in the recess between the north-west corner shrine, and that on the centre of the north face, is Siva and Parvati. Siva has eight arms, and various symbols, including noose, bow, and umbrella: three dancing gandharvas are under.

The minor panel on the right, shows Parvati seated on a lion. That on the left shows Lakshmi seated on a pedestal. A lion supports the group. On the left side of the recess is Siva as a begger; an attendant and yali are in panels on each side. On the north side of the central shrine, on the north façade of the vimana, is Siva in yogasana seated over a bhuta: these are supported on an elephant. The lower side panels have worshipping figures of Brahma on Siva’s right; and Vishnu on his left. In the two upper side panels are a yali and rider.

The shrine in the centre of the north side of the vimana enters from the east. Inside, is a granite platform for an image, with basement cornice moulding. The parel on the back interior is the same as that in the centre shrine on the south façade of the vimana. It represents Siva supported by gandharvas, and yalis, with worshipping figures of Brahma, and Vishnu. The panels on the two interior sides are the same as those on the shrine referred to.
The recess on the north façade, between the north centre and north-east shrines, shows—on the back panel—Parvati on a lion; the design is similar to those of the some subject already noted. She has ten arms; and carries an umbrella, with trident, noose, and sword in her right hands; one of the lower right rests on her thing; the other is shown in abhayahasta. The left hands hold an axe, shield and serpent, while two other hands grasp and bend a long bow. She is ornamented with jewels on wrists, ankles, etc. The smaller panel on the left of the central one has a stout figure of Parvati; over her right is Nandikesvara; on her left is a female attendant. The lesser panel on the right of the larger, has Parvati—in this instance, represented with a slender waist—seated on a pedestal supported by a pillar. On her right is Simha; on her left, what appears to be a bull.

On the left side of the recess is a dvarapala.

On the north exterior side of the shrine at the north-east corner of the vimana, are Siva and Parvati. Siva has four arms, and rests one foot on a lotus. Two of his hands hold the elephant’s skin over his crown.

The shrine enters from the east, and inside is a pitham for an image. The back and side panels are the same as those in the corresponding shrine on the south side of the vimana i.e., a kneeling Siva, worshipped on the side panels by Brahma and Vishnu.

These complete the sculptured panels around the exterior of the vimana.
VIMANA TOWER

The basement is formed of a granite sub-base; carved “gandharva” plinth, ornamented semi-octagenal base, small carved “elephant” blocks, in freestone; and sur-base in granite with Pallava Grantha inscriptions.

In the recesses formed by the exterior shrines are the series of nandis already noted. These are large, and each cut out of a single block of freestone. The walls above the base, are covered with the sculptured panels just described. At each of the angles of the walls, and on each side of the panels are pilasters; those on the corners have yalis.

The general elevation of the superstructure, is a small tower over each of the exterior shrines at the corners and facades; the sikharas over those at the corners are square; over those on the facades, they are semi-barrel shaped. Above these, on the main tower, is a storey with a series of two weather-worn sculptured panels, on each face of the central projection, and one at each corner; pilasters are at the corners. Over this, is a double cornice, with small sikharas; the storeys above are successively stepped back, forming a slight platform between each. The sikharas over the double cornice mentioned, are one on each face, and one at each corner. Over this, is a square portion with cornice, a nandi at each corner, a seated figure on each front¹, and a finial over. The tower is capped by an octagonal sikhara with small pediment on each front.

¹. At the Mamallapuram "shore" temple, these nandis are replaced by figures playing cornches. he nandis are show all the Kanchi Pallava temples.
The whole tower is plastered over, but except in some of the details of the sculptures, there is no doubt but that the original design has been faithfully followed in the covering process. In many places where the plaster has been detached, but still partly adhering the underlying stonework is generally the same as the plaster which covers it. The principal difference between the plaster and the stone is, that, where sculptures have been covered, the plaster work is much coarser in its execution, and only attempts to reproduce in outline or in a general way, the design of the stone sculpture underneath. The stone carvings are, without exception, beautifully and minutely chiseled, whereas, when these have been covered over, the small details of jewels or other ornaments have only been imitated by rough incisions in the wet plaster by a knife of some such instrument. The design and treatment of the various details of the tower are identical in style with similar features at he “Dharmaraja’s” and other rathas at Mamallapuram. There is an archaic peculiarity above these and other works of a like date, not to be mistaken.

4.1.6 TYAGISHVARAR TEMPLE

It is small, very attractive chapel where a different layout was attempted indicting that by now the Pallava architects were familiar with the technique and basic plans of pallava rock, architecture and ventured further to realize new ideas. The simplicity here is not the austere bareness of mandagapattu but intentional.
The basic idea obviously was to focus attention on the Shrine by projecting it from the back wall of the temple and leaving the space in front of it. Unobstructed by the otherwise almost obligatary second row of pillars. Thus a small but well Proportioned empty hall was created. The projection of the shrine is further emphasized by the rounded cornice above and a moulded base below. No further ornamentation was needed for this kind of design and even the duarabalas have been amitted here. Into the southern wall the inscription by which the temple gained fame is carved. Through badly damaged with big pieces of gnanite missing here and there indicating that at least part of the mutilation was arbitrary, it is yet a unique document from which much valuable information can be gained. The façade of the temple consists of two pillars and two plain plasters at either end. The lower ‘Sadurams’ of the pillars are considerably higher then the top ones, the later looking almost odd in their reduced height. The ‘Kattu’ in between in elongated. In to the top to bottom. ‘Sadurams’ circular lotus medallions in a square froming are carved. The single shrine chamber is excavated well above the level of the hall and entered by the two rock. Steps with the semi circular stone at the bottom. A plotform with a squire pit is carved from the back wall of shrine. Traces of old paint and plaster are found all over the walls. The corbels of the pillars, for example, are decorated with painted circular lotuses against a red background, similar to the ceiling pattern in sittanavasal. The gnanite of the temple is dark ended and eroded and shows arbitrary mutilations in places.
4.1.7 OTHERS

THE DESCENT OF THE GANGA

Pallava sculpture is at its best when communicating the sentiments of delight and pious rapture in the expressions and gestures of beings—human or nonhuman. An excellent example is the little potbellied gana in front of Siva, his face so deeply illumined by an unearthly joy in this great moment when the boon is granted and the earth will be rescued from deep calamity. Sculptured on a huge rock in the open, he is one of the multitudes of beings who hurry in various states of bliss and expect-ant joy towards the vertical cleft which breaks the sur-face of the rock and forms its centre. In this miraculous moment, celebrated by the whole creation, the heavenly river Ganga will descend to the earth. Gently will her purifying waters flow into the world, their destructive force being broken in the maze of Siva’s hair. And all this happened in response to the prayer and austere taparya of the royal yogi, the sage and king, Bhagiratha.

The huge rock-composition contains more than one episode of the story—the taparya of King Bhagiratha and the flowing down of the waters. Bhagiratha in his first stage of taparya sits, emaciated, in deep meditation in front of a small temple. Here, Lord Brahma grants him the boon, that the heavenly waters should hence-forth flow on earth. The next stage of austerities, ad-dressed to Siva, were accomplished in the mountains, the Himalayas. Here, Bhagiratha is represented again in a realistic study of emaciation, standing on one leg and stretching his arms upward in a yoga-posture. On his right is the large figure of Siva, all divine benignity and grace, assuring his help and bestowing the boon.
The waters of the Ganga are thought of as having de-scended through the central vertical ravine. On top of the rock are cut a number of small channels leading to the cleft, an indication that a cistern was installed up there. On festive occasions it must have been filled with water which was then allowed to flow down. A giant serpent-king followed by his queen and a large snake surge up from the depths, both blissfully folding their hands in adoration and we can imagine the artistic effect, when water drops sparkled on their faces. Beings from all spheres, gods, demigods and humans and the manifold world of animals hurry from both sides to the cleft to behold the miracle. The brahmin youths are among the first to take their bath in the holy waters, and now they stand awestruck, their faces shining and their wet cloths still dripping from their shoulders. Deities and heavenly beings express their reverence with uplifted hands. Their bodies being made of subtle matter (suksma sanra) are carried through space by their own lightness. The animals regard the spectacle with intense concentration and participate in the general mood of exaltation in a dignified aloofness; only the cat is carried away by her enthusiasm and imitates Bhagiratha’s taparya while mice are playing at her feet.

The panel is best seen during the late morning hours between 10 a.m. and 12.30 p.m., when due to the shadow line around the figures, they seem to emerge from the rock and become filled with a subtle breath of life. The large open-air relief, which is here described under the title ‘The Descent of the Ganga’ was seen and interpreted by different scholars in different ways. A short review of the various conceptions may be found interesting.
4.2 MONOLITHIC RATHAS

A Temple or mandapas carved a single free-standing rocks are called "Monolithic Rathas".

4.2.1 NARASINGA PERUMAL TEMPLE

The Narasingapermal temple is two storeyed with barrel roof has an uncommon, almost archie look making the timber form of its original model very distinct. This impression would have been strengthened if the ‘Stupis’ on the top of the roof and the trident finials at the gable ends hand been inserted, as it was planned. Te oblong form with a barrel roof and gable ends is called ‘Sala’ and resembles the model of a Buddhist assembly hall. As in other ‘rathas’ and cave temple of the period. Buddhist and Dravidian style elements mix with each other and cannot be separated anymore. This oblong temple type (sala) is found among the type of miniature shrines in the roof portion and in the following centuries among the ‘Parivara’ Shines too. ‘Parivara’ shrines are small temple for subsidiary deities, surrounding the Dravidian main shrine in a temple compound. There the ‘Sala’ form houses either the reclining figure of Vishnu of Saptamatrika group out of this oblong from with a barrel roof, the superstructure over the gates of a temple compound, called the ‘gopuran’ began to develop, growing higher and higher in course of centuries to become the dominant and skyscraping mark of the south Indian temple complex.
The ground flour or aditala of the *Ratha* is approximately in the same state of incompletion as the Dharmaraja *Ratha*. The upper storey, however is completed in almost all its detail. The pillared hall was designed to surround the oblong shrine chamber with an ambulatory passage. This shrine chamber was to house the reclining figure of *Vishnu*, the rough outline of which can be made out in the rock. The shrine was designed to be open to the west in its full length with only two pillars on the front side. The ‘mandapa’ was of surrounded the longitudinal shrine like a verandah with a circumbulatory passage. It’s lion-based pillars are in various stages of completion. Whereas the corner butternesses are just roughly hewn out.

4.2.2 KUDUMIYA CAVE TEMPLE

It is a very small cave temple situated top the hill. Every detail of this little temple is exceptionally fine, the squatting ‘*vyalas*’ which once had beaked faces, or their counter parts the ‘*vyalas*’ at the Root of the façade pilasters of Either end of the verandah, or the graceful form of pillars growing out of the ‘*vyalas*’ with the ‘*padma bonda*’ a decorative band, right over their heads, on the figures of the dvarabalas who stand almost shy in their niches, a thoughtful smilae on their faces. The clear form of the plasters carved from the recessed walls of the ground floor and surrounding the temple on three sides.

The over hanging carnices, carried around the temple on each of the two ‘*talas*’ are ornated with ‘*kudu*’ arches with little head inside. The
string of miniature shrines above them consists of ‘karnakutas’ and ‘salas’. The long side of the barrel roof has three prominent hasikas, the central one being raised above the other two and each one crowned by a head bearing a trident. The rectangular shrine cell behind the verandah houses an image of Shiva. It seems that once a ‘linga’ was installed and had perhaps substituted the image of the deity installed their in pallava times.

4.2.3 THIRUMANGALAM PERUMAL TEMPLE

This temple is very small in size and mostly unfinished it is situated in thirumangalam and roughly portrayed sculptures area available. Some of the portion are little bit complete. This Raths is squire on plan its tower portionis incomplete, particularly the pillars of the protruding ‘muha mondapa’ which were to have ‘vylas’ (or else lion) at their base. The northern elevation which is most exact designed segmentation of the temple wall. Two protruding niches with slim plaster topped by the seprate cornic are froming the central niche (devakoshta) which is spanned by a ‘makara torana’ thus simulating a stambha torana’ entrance. The ‘torana’ with four ‘makaras’ and two volutes supported by a central pracket stone shows the typical design of the pallava period.

Over hanging cornices and above them the strings of miniature shrines mark the first and second floor. A aquare ‘sikhara’ beautifully shaped has the typical ornamental design of the period and in the centre of its four sides large ‘kudu’ shaped ‘nasikas’ with shoval finials.
4.2.4 TRICHI CAVE TEMPLE

In trichi the Lalitan kura cave temple is located in almost on top of the sleep rockhill in the midst of Trichirapalli shortly called trichi. It was constructed by king Lali-tamkurence ‘a biruda’ of king mahendra. Later some of the cave temples are constructed by the time of Rajasimha. But all the caves are mostly incomplete. These cave have no any main deities and the outer walls covered by roughly made sculptures.

4.2.5 MAHISHASURA MANDAPA

Mahishasura is described in the Devi Mahatmya as ardhniskanta half buffalo and half-man. Who shake the three wored by his might. Here he has human body and buffalo head. His face and his posture are suggestive of his firmness and brutal force. While holding a club with both hands, he has along sword tied to his belt. One of his servants is holding a Royal parasol. Another is fighting and one is retreating while some others are killed. Through the battle scene is yet indecisive one can Expect the result by the attitudes of the adversary. The entire grouping of the figures and the depiction of the incident is forceful and graphic. Through it is vigorous, yet gentle in representing the brutal dramatic scene of the battle. Thus they followed the Devi mahatmya version. This is not merely a sculptural panel but a moving pictures of living battle. But no where else is a female figure depicted with such grance and power, and breathing such a sense of triumph. This is irresistibly cosmic and even the Devi mahatmya hardly gives a truer concept of the victorious mother than
does this stone relief. The delineation of the whole composition displays human sublimity, grance and excellence.

This form also indicated some other panels also for an example is in the sculpture at the Rameshwara cave at Ellora, generally in painting, the Devi is represented killing mahishasura in his mahisa form. In these case she cuts the trought of mahisha by the trident and then the asura in his human form energes out of his neck. The asura in These case is smaller in proportion, probably to express the difference between the cosmic and earthy forces.

These are the main portions and rest of portion, are still unfinished.

4.2.6 VARAHA MANDAPA

When entering a Pallava cave temple, one is usually amazed to see the smallness of its dimensions. The pillared hall is neither light nor lofty as in a Greek temple, but rather compact, even oppressive—as if the pillars would have to press against the mass of rock to obtain some space, enough for a man to stand in. Thus, a rock-hewn cave temple maintains the character of a mountain cavern. This is particularly striking in the Varaha Mandapam, one of those small, intimate cave temples in which space seems to have been wrested from the unyielding gran-ite. The sculptural panels of its walls surround the spectator so narrowly that he himself seems to become part of the mythological event.

The Varaha Mandapam cave temple is one of the finest of the Mamalla period with all the features of a well-developed architecture and
complete in almost all its details. It has been spared the sad fate of having been obscured and disfigured by later structures. Its masterly carved pillars with their specific timber-look throw deep shadows in the soft light of the afternoon sun, covering even the panels in the interior with a warm hue.

The cave contains four sculptural panels, one of them representing *Vishnu*’s incarnation as a boar (Varaha avatar), holding the earth in the form of a young goddess in his arms; on the opposite and southern wall it is *Vishnu* in his dwarf incarnation (Vamana avatar or Trivikrama), measuring the universe with his fateful three steps; on the back-wall of the mandapa, on either side of the shrine, it is a beautiful Gajalakshmi, emerging from the milk ocean and a representation of Durga in a head-offering scene.*Vishnu*’s Boar Incarnation or Varaha Avatar: One of the earliest references to the earth having been lifted up from the depths of the lower regions by a boar is found in the Satapatha-*Brahmana*, where the name of the boar is Emusha. In the Ramayana, the Rishi Vasishta, when he speaks about the origin of the worlds, says that all was water out of which the world has been formed and out of the water *Brahma* arose, became a boar and uplifted the earth. According to the Ramayana, therefore, the uplifter of the earth was *Brahma*. Also in other Puranas, *Brahma* is mentioned as the uplifter of the earth from the ocean, but there he is identified with *Vishnu*:

“At the close of the past *padma-kalpa*, *Brahma*, the Lord, endowed predominantly with the quality of goodness, awoke from his night
slumber and beheld the universe void. He is the Supreme Lord Narayana, who cannot even be conceived and exists in the form of Brahma, the deity without beginning, the source of all things. He (Narayana), the lord, concluding that within the waters lay the earth and being desirous to raise it up, created another form for that purpose, and as in the preceding kalpas, he had assumed the shape of a fish or a tortoise, so in this he took up the figure of a boar. Having adopted this form he, the supporter of spiritual and material beings, plunged into the ocean.”

“The Goddess Earth, beholding him thus descended to the subterranean region, bowed in devout adoration and thus glorified the god: Hail to thee, who art all creatures, to thee, the holder of mace and shell, elevate me now from this place, as thou has upraised me in days of old. Hail to thee, spirit of the supreme spirit, to thee soul of the soul, to thee who art discrete and indiscrete matter, who art one with the elements and with time. Thou art the creator of all things, their preserver and their destroyer, in the forms Lord, of Brahma, Vishnu and Rudra, at the seasons of creation, duration and dissolution.” The auspicious supporter of the world, being thus hymned by the Earth, emitted a low murmuring sound, like the chanting of the Samaveda, and the mighty boar, whose eyes were like the full blown lotus, and whose body, vast as the Nila mountains, was of the dark colour of the lotus leaves, uplifted upon his ample tusks the Earth from the lowest regions.¹

¹ Dr. Sivaramamurthi interprets the scene in a different way. According to him, it represents Siva as Kirata and the submissive Arjuna receiving the pasupata bow which he identifies as the serpent-like object in Siva's hands.
In later writings the boar avatar is treated exclusively as one assumed by Vishnu.

The panel of the Varaha avatar here is one more example of the highly evolved sculptural maturity of the Mamalla time. Devoid of any dramatic movement or the display of action or tension found in other contemporary compositions of the same theme (for example, the Varaha avatar panels of Aihole and Namakkal), here the typical Pallava mood of rapture and calm joy is pre-dominant. The great cosmic event, the uplifting of the earth from the waters, has already taken place; it was a smooth and effortless action and no physical exertion is expressed anywhere; the figures are relaxed and participate in the general mood with gestures of praise and adoration.

Rising from the centre of the panel across its full height and dominating it by his mighty figure, stands Varaha who holds Bhudevi with infinite tenderness in the curve of his right arm, while his left hand clasps her ankle. He regards her with deep joy and love, his snout close to her breasts, as if sniffing them, and she, almost a child, shy and sweet, the young virgin Earth in the arms of her Lord, looks at him in earnestness and wonder. On these two figures, turned towards each other in rapt contemplation, the whole composition is focused. Alone, Brahma, next to Varaha, leans slightly away and stands by himself in deep concentration, as if impelling and directing the whole event by his yogic force. In the texts it is said that he is one with Narayana, and that it was he who wanted the new creation and took the form of Varaha to raise the
earth from the waters. Varaha’s bent right leg, on which Bhudevi is seated, is placed upon Adisesha’s head. Adisesha, his hands in anjali, emerges from the waters in order not to miss this unique moment when his lord reveals himself in his greatness.

The waters, in which he dwells, are indicated by rippled, wavelike lines and lotus flowers. The lady next to him, obviously also emerging from the waters, is probably his wife for, according to the texts, in such compositions he should always be shown with his wife. The two sage-like figures at the outer ends of the panel are yogis in the attitude of adoration. Two half figures, emerging from the clouds above are the Vedic gods, Chandra (Moon) and Surya (Sun), often present in early compositions. All figures are modelled in clear and simple out-lines with details like ornaments or dresses being indi-cated only in a general way without any emphasis given to them.

Vishnu’s Dwarf Incarnation or the Trivikrama Panel’ the Trivikrama theme, the story of Vishnu outpacing the universe was popular among kings and priests and common men of those days and represented time and again in sculptural panels. It is the story or image of an over-powering force of expansion, the story of the dwarf Vishnu who, with one stride fills the whole earth with himself and with the next stride, the heavens. This image can be seen in different ways and on different levels. The kings, in whom the old idea of the worldconqueror and world-ruler (chakravartin) was still much alive and who were even thus addressed in their inscriptions, felt themselves strongly attracted by this expanding form of Vishnu. The
Vaishnava priests, always in a certain rivalry with the Saivaites whose iconography contained the powerful image of Siva being immanent in the infinitely growing world-pillar (Siva Lingodbhava), were eager to represent their god too in this soaring and spreading form, in which his Supreme Divine Nature would become manifest. But also philosophically and spiritually, the image is deeply meaningful this bursting out of a dwarf-existence, and its growing and attaining higher and higher states of being, vast and luminous regions (satyaloka) of Truth and Consciousness and Bliss.

Let us briefly recall the Puranic story of King Bali, the asura, who was a great devotee of Lord Vishnu. King Bali had attained immense power and strength by his austerities and had driven Indra out of his heavenly kingdom. This pained Aditi, Indra’s mother, so much that she prayed to Lord Vishnu that he might be born as her son in order to defeat the asura and restore the celestial order. Vishnu fulfilled her wish and was duly born as her son in a dwarfish body. When he was still young, he went to the place where King Bali lived, who was just then conducting a sacrifice for Lord Vishnu. Bali seeing the dwarfish brahmin boy and duly honoring him, asked, what he wished to have from him as a sacrificial gift. Sukra, the Guru of King Bali, having realized that the young Brahmacharin was no other than Vishnu himself, warned his disciple to be careful in making promises. The noble and generous-hearted Bali paid no heed to his warning. Then the young brahmin boy asked from Bali the gift of just three paces of space, which was readily
promised and confirmed by the ceremonial out-pouring of water. At once the dwarfish boy assumed a gigantic form and with one pace he measured the whole bhuloka or the earth-world and with another the antankshaloka or the mid-world between the heaven and what is above. Then there was nothing left for measuring out the third pace of space which Bali had promised. So the king bowed down before the gigantic god and asked him to utilize his own head for measuring out the third pace. Immensely pleased with Bali, this Vamana (so designated in Sanskrit) or Trivikrama, the god of the three strides, sent Bali by the pressure of his foot to pataloka, the nether world of asuras, where he reigned thereafter as king with the love and support of Vishnu himself. The heavenly worlds which Bali had conquered were duly restored to the great satisfaction of Aditi and the gods again became independent and continued to live as before under the sovereignty of their own Lord Indra.

Scenes illustrating the different episodes of the story, which are usually found in contemporary panels, are not represented here; for example, the dwarfish brahmin boy asking for the boon of three paces of space or King Bali and his Guru Sukra in the ceremony of waterpouring as an act of confirmation of the agreement. Instead, we see four anonymous asuric figures squatting on the ground in various attitudes of wonder and defiance. One of them is falling on his belly, as if just pushed down by Vishnu’s leg. It is difficult to say which of them could be King Bali or whether he is represented at all. In the uppermost region of the panel is Siva and Brahma on either side, seated in padmasana and indicating the
Brahma is worshipping Vishnu’s left foot which has touched satyaloka. Next to Brahma is the figure of Jambavan with a bear’s face, joyfully beating on a drum, thus announcing Vishnu’s victory. The figure hanging almost upside down in mid-air is supposed to be Trisanku, who could neither live in heaven nor on earth, or else it could be one of the asuras who were hurled up into the air when Trivikrama became gigantic and strode through the worlds. In the middle region of the panel, symbolizing the sky, we find Surya and Chandra, whereas the netherworld is represented by the four asuras.

Out of their midst, Vishnu soars in a tremendous upward drive which is further stressed by the vertical line of his sword and bow. His crown and right hand are touching the top of the panel and the flexed elbow indicates that if he would stretch his arm he would bust out of the scene, leaving it behind. His eight arms are thrust out, spread like fans, symbolizing his expansion in all other directions except the vertical one. The meaning of his leg being raised to the level of the head is that Vishnu has paced already twice and reached the region of satyaloka.

This panel like the Varaha composition on the opposite wall differs fundamentally from contemporary representations of the theme. There the moment of action, the overpowering dynamism of expansion is expressed more strikingly—very often by the minuteness of the figures remaining behind. Here again, the Pallava equivalence and repose predominate. Vishnu in the centre, impersonal, passionless, self-contained, shoots up rather by his yogic power than by superhuman strength. An inner energy
throbs through his body, revealing itself in the opening of his arms and
the thrust of his leg. Solemnly erect, a lofty pillar reaching from the
netherworlds to the highest heaven, he symbolizes God being immanent
in creation.

_Mahalaksmi_: The panel on the southern back-wall of the mandapa,
next to the Varaha composition, represents the Gajalaksmi theme. As in
the Varaha panel, we find our selves again at the primordial beginning
when the milk ocean was churned and the ever-youthful goddess of divine
harmony and beauty appeared out of the waters. Sri Aurobindo says:

“Magnetic is the touch of her hands and their occult and delicate
influence refines mind and life and body and where she presses her feet
course miraculous streams of an entrancing Ananda.”

In the panel the moment is shown when the goddess appears out of
the waters of the milk ocean. Sitting on her lotus throne, young and
beautiful, virginal as the young earth itself, she regards the creation into
which she has emerged earnest and thoughtful. Her upright body, a
straight shaft of willpower, forms the centre of this masterly balanced
panel. She is clearly set apart from the other figures—four maidens
(_apsaras_) who arise from the waters as the goddess herself. Their slim
and tall bodies are formed in unearthly gentleness and gracefulness. They
look at the world with the same reserve as their mistress. The apsara
theme, the representation of sensuous celestial maidens, untouched by

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1. 'Cave temples of India', p. 139.
gross earthly movements, has fascinated the Indian mind for many centuries. It found its reflection mainly in paintings, but in this creative period was attempted and achieved in sculpture too.

Two of the maidens are carrying water in pots for the elephants above, who pour it over the goddess as an act of worship. The elephant heads, in spite of their enormous size, do not crush the airy figures below—on the contrary, they too seem to be weight-less like clouds and rather hold the panel together from above. Here, as in the previous panels, all figures are modelled in smooth and fluid outlines. Details like the short cloth around the waist are merely indicated, whereas a greater importance is given to the ornaments, the elegantly shaped crowns or large earrings. GajaLakshmi’s crown is a karanda makuta, formed out of her hair. The panel, so exquisitely conceived, was but the fore-runner and probably model of the similar and more refined composition of the same theme in the Adi Varaha cave temple.

The Durga panel on the southern side of the shrine is remarkable because of the well-balanced distribution of its figures. Durga, though of graceful form, looks rather stiff on her lotus pedestal. And the way the parasol grows clumsily out of her crown makes it clear that the same artist of the other panels has not been at work here. Lovely are the ganas, floating happily in various gestures of adoration through the midregion. Above, the lion and antelope emerge as if from the air. The lion is the vahana of the goddess whereas the antelope is associated with Siva. Both appear often in this combination on top of Durga panels in the south. The
scene in the lower portion of the panel shows two men kneeling on either side of her feet, one of them raising his hand in adoration while the other, probably a warrior is about to cut off his head with a long sword as an act of offering to the goddess. The doorkeepers of the shrine are gentle youths with delicately flexed bodies—one of them is pointing to the sanctuary while the other has raised his hand in a gesture of wonder (vismaya pose).

Their attitude of re-pose and pious delight seems to indicate to the worshipper the mood by which he will be seized when he enters the presence of the deity inside the shrine. Some Architectural Details: This small cave temple, dedicated to Vishnu, is remarkable in many respects, not least because of its exquisitely carved and completed pillars and pilaster, which show the wooden original from which they were so strikingly copied. They stand out as classical examples of the fully developed Mamalla pillar with zyalas (horned lions) at the lower part of the shaft, squatting on lotus pedestals; above their heads rises the octagonal shaft, decorated with a broad band (padma bandha) which separates the shaft from the capital. The moulded capital is complete with all parts which the canon prescribes and crowned by the square abacus beyond which, the virakantha projects carrying the corbel with roll ornamentation.

The facade has a curved cornice (kapota) with kudu-arches. Above the cornice is a row of oblong miniature shrines, indicating the roof portion. The interior of the cave shows a similar flexed cornice, being
carried all around the walls of the mandapa-hall and the shrine, having below a frieze of bhuta ganas and hamsas (*sacred geese*) possibly carved at a later period. The corners of the cornice are adorned with scrollwork and supported by rampant zyalas. It is interesting that the edge of the overhanging cornice is marked off by a chisel line, suggesting that in the original wooden structures, curved metal sheet with embossed designs were fixed over the wooden framework. A high moulded base (*adisthana*) runs around the walls of the mandapa and shrine.

The oblong shrine chamber is projecting from the back-wall of the hall and faces west. It is entered by three rock-cut steps, which are fitted well into the adhistana. The shrine is empty, but has a rock-cut small platform on its hind-wall, which must have served as pedestal for the installed deity. The front and side-walls of the shrine have slim and well-proportioned pilasters, beautifully cut, and those cantoning the corners have almost the form of full pillars. The cross corbels above show roll ornamentation with lions in between. Niches, two on either side of the shrine entrance and two on either side of the protruding shrine wall, contain figures of doorkeepers.

Traces of red colour are found all over the cave, suggesting that perhaps the whole cave, even the panels, were covered with a thin layer of painted plaster (not necessarily in Pallava times). A small rectangular tank in front of the facade was probably added at a later period.
4.2.7 TRIMURTHY MANDAPA

A little beyond Krishna’s Butterball to the north lies the Trimurthy mondapa. The madapa is dedicated to Hindu Trinity Brahman – The creator, Vishnu-the preserver and shiva the destroyer, the three important Gods of the Hindu pantheon.

There are separate cells, i.e. sanctums for the three Gods. Outside each cell, there are beautiful pillars and formations like deconated towers. The entrance of each cell is flanked by the guard’s know as Dvarapalas. In each cell, there are devotees kneeling on the floor and praying to the God. While there are dwarf above in flying positions.

The first cell is lord Brahma it is sare to have a temple for Brahma. There are only very few temples in India devoted to this God. Brahma has four faces and he is known as four faced God. But here unusually he has got only a single face and wears a cross garland of rudraksha beads. He carries a rosary and water vessel in his upper pair of Arms. While the other two arms are in abhaya and katyavalambita mudras, as the case of their two deities.

The middle cell is fon lord shiva. A shiva ling placed infront of the God. Harmany shiva is symbolically indicated by linga. But here stands four armed shiva in full form. He is having an axe and rosary in his upper arms. The lost cell is for look Vishnu. This beautiful, life like image of find Vishnu, with conds and discus in his arms, is something worth seeing.
Out side the cells, towards one end of the rock, a Durga also portrayed the consort of Shiva with the makanatorana decoration all around, Durga with eight arms and standing on cut head of mahisha, the buffalo faced demon. The word malle in Buhumd’s cell indicate that this monument beings from Narasimha varman’s time and some of the portations are completed by Rajasimha period. A circular tub has been carved out of a big rock and was being used for storage of water.

4.2.8 OTHERS

THE VALAYANKUTTAI RATHA AND THE PIDARI RATHAS

The Valayankuttai Ratha is situated by the side of a lake outside Mamallapuram—an ideal spot for an ancient place of worship in Nature. It faces east. Square on plan, its lower portion is very incomplete, particularly the pil-lars of the protruding mukha mandapa which were to have l!Jalas (or else lions) at their base. The northern el-evation which is the most complete shows an exact de-signed segmentation of the temple wall. Two protrud-ing niches with slim pilasters topped by a separate cor-nice are framing a central niche (devakoshta) which is spanned by a makara. torana, thus simulating a stambha torana entrance. The torana with four makaras and two volutes supported by a central bracket stone shows the typical design of the Mamalla period.

Overhanging cornices and above them the strings of miniature shrines mark the first and second floor. A square sikhara beautifully shaped has the typical orna-mental designs of the period (viz. Arjuna
Ratha) and in the centre of its four sides large kudu-shaped nasikas with shovel finials.

The two Pidari Rathas on the outskirts of Mamallapuram are the most unfinished of all rathas. The upper storeys being meticulously shaped emerge from the roughly hewn rock beneath, and thus, represent the classic ex-ample of the mode of carving temple from apex to the base.

Both rathas are square monoliths. The southern Pidari Ratha has an octagonal sikhara with ornamental bands and the usual scrollwork at the corners. Strings of min-iature shrines above the cornices are found on two storeys and relief sculptures in the niches of the first floor. The northern Pidari Ratha is throughout square-shaped and has no miniature shrines in its upper part. The string of miniature shrines in the first floor with the cornice be-low extends as usual over the protruding verandah (mukha mandapa), which is but vaguely indicated in the rock. From the eastern wall of the temple, a beautifully proportioned though only pardy completed makara torana was carved.
Plate-64: The doorkeeper of the shrine-chamber.
Plate-65: Varaha holds Bhudevi with infinite tenderness in his right arm and she, shy, shy and sweet,
Plate-66: Representation of the same theme at Namakkal (Pandya).
Plate-67 : Pallava King detail
Plate-68: A royal family scene, a Pallava king leading his two queens towards the shrine chamber to which he is pointing.
Plate-69: Siva Gangadhara detail.
Plate-70: Laksmi, here an imperial goddess, Fully aware of the power with which she permeates the world.
Plate-71: A Pallava king, detail. The king in a simple dress and almost unadorned approaches the shrine.
Plate-72: The goddess Durga on the severed head of Mahisasura.
Plate-73: The two maidens on either side of her are figures of an unearthly charm and certainly.
Plate-74: The lion was an emblem on early Pallava copperplates; but even afterwards, when the Pallava emblem was the bull, the lion remained a favourite subject for the Pallava sculptor particularly in the Mamalla period.
Plate-75: A narrow circumambulatory passage leads around each storey or lata, here the second tala facing north.
Plate-76: The Dharmaraja Ratha seen from the north-east.
Plate-77: Siva as Vrsabhattika learning on Nandikesvara who is represented here as a boy.
Plate-78: Siva as Vrasabhantika leaning on Nandi in his bull form.
Plate-79: Siva as Guru embracing his beloved disciple Candesa.
Plate-80: Siva slaying the asura Andhaka.
Plate-81: Siva as Master of Dance, instructing the sage Tandu in the art of dancing.
Plate-82: A fine representation of a Pallava dvarapala leaning relaxed on his club.
Plate-83: Vishnu mounting his vehicle Garuda who is represented as a boy similar to Nandikesvara.
Plate-84: Devotee in the attitude of reverence and adoration.
Plate-85: Devotee holding a flower in his right hand.
Plate-86: The head priest with a long basket of offering flowers.
Plate-87: The bard or stavaka with his vina singing a devotional hymn.
Plate-88: A girl carrying a bowl with offerings on her shoulder.
Plate-89: Harihara, one of the groundfloor figures (north).
Plate-90: Ardhanarisvara, first tala or groundfloor, east.
Plate-91: King Narasimha Mahamalla, first tala south.
Plate-92: The Arjuna Ratha seen from the south-east.
Plate-93: A royal couple, perhaps King Paramesvara and his queen.
Plate-94: The Vrsabhattika motif, Siva leaning on his bull Nandi.
Plate-95: A rishi with his disciple.
Plate-96 : Vishnu Detail.
Plate-97: Draupadi Ratha: dvarapalika, detail.
Plate-98: The horned vyala at the bases of pillars and pilasters appears first in the time of Narasimha Mahamalla.
Plate-99: The Draupadi Ratha, seen from the south-west.
Plate-100: Arjuna Ratha, northern wall.
Plate-101: A cow licking her calf while being milked.
Plate-102: A group of mythological animals, looking dazzled into the storm outside.
Plate-103: Balarama who has laid his arm protectively around the shoulders of an elderly cowherd.
Plate-104 : Another open-air relief depicting the Krishna Govardhana theme.
Plate-105: Siva accompanied by his ganas grants the boon to catch the impetuous river goddess in the tresses of his hair.
Plate-106: A lion striding towards the cleft.
Plate-107 : A couple of deer.
Plate-108: Facade of the Varaha Mandapam cave temple, facing west.
Plate-109: A Pallava king with his two queens.
Plate-110: Ganesha Ratha, dvarapala, detail.
Plate-111: The Valayankuttai Ratha seen from the north.
Plate-112: The Valayankuttai Ratha picturesquely situated by the side of a small lake.
Plate-113 : A cat imitating Bhagiratha's tapasya.
Plate-114: Two brahmin boys are among the first to take their bath in the sacred waters.
Plate-115: A huge naga king and his queen ascending through the cleft, both with blissfully folded hands.
Plate-116: The second stage of Bhagiratha's tapasya.
Plate-117: A naga couple hurrying towards the cleft through which the sacred waters flow down.
Plate-118: A monkey watching the scene in dignified aloofness.
Plate-119 : Bhagiratha in meditation, detail.
Plate-120: Bhagiratha in meditation in front of a small Dravidian shrine (ekatala vimana).
Plate-121: Beings from all spheres hurry from both sides of the cleft to behold at miraculous descent of the heavenly river Ganga upon earth.
Plate-122: The Pidari Rathas.
Plate-123: The unfinished Pidari Rathas.
Plate-124: The open-air relief: The Descent of the Ganga.
Plate-125: Ganesha Ratha, dvarapala.
Plate-126 : Facade of the Ganesha Ratha facing west.
Plate-127: For the first time in Pallava architecture the apsidal form appears, borrowed from the model of a Buddhist chaitya hall.
Plate-128: A woodcut of the Sahadeva Ratha towards the end of the 19th century.
Plate-129: A panel carved from the backwall of the small shrine chamber of the Draupadi Ratha.
Plate-130: The panel representing the Varaha avatar theme.
Plate-131: Panel of Vishnu as Trivikrama, outpacing the universe with three steps.
Plate-132: The panel of Mahalaksmi and her maidens emerging from the milk ocean.
Plate-133: The facade of the Adi Varaha Mandapam cave temple is enclosed by modern structures.
Plate-134: The Gajalaksmi group in the Adi Varaha cave temple is almost the exact copy of the same theme in the Varaha Mandapam cave temple.
Plate-135: View from the Dharmaraja Ratha towards west.
Plate-136: Nandi east to the Draupadi Ratha.
Plate-137: The Bhima Ratha, seen from north-west.
Plate-138: Siva as Guru embracing his beloved disciple Candesara.
Plate-139: Arjuna Ratha, southern wall.
Plate-140: The Ganesha Ratha is most elegant of all rathas, the harmony of its forms being equalled alone by the majestic grandeur of the Dharmaraja Ratha.
Plate-141: Southern gable of the Bhima Ratha.
Plate-142: Four rathas seen from the north east: Dharmaraja Ratha, Bhima Ratha, Arjuna Ratha, Draupadi Ratha.
Plate-143 : A panel carved from the backwall of the small shrine chamber of the Draupadi Ratha.
Plate-144 : Section in perspective of the temple of Vaikunthak perumal.
Plate-145: South-west view of vaikuntha perumal temple
Plate-146: South-west view of kaikuntha perumal temple.
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Plate-158: Panels on the north side of the Garbhagriham, Kailasanadha Temple.
Plate-159: Panels on front of 2nd and 3rd cells from east end of large court.
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Plate-164: Panel of north side of shrine at north-west corner of Vimana.
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Plate-167: Panel of north side of vimana, 5th from north-west corner.
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Plate-169 : East Elevation of Mahendravarma Shrine.
Plate-170 : Panel in central shrine on West side of Vimana.
Plate-171 : 2nd Panel from south-west corner of Vimana, south side.
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Plate-173: Panel of back of shrine at south-west corner of Vimana.