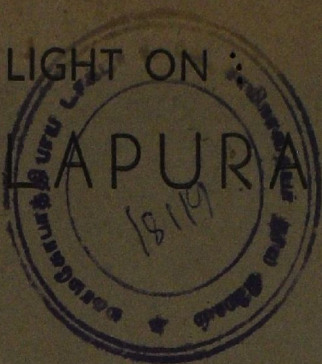


NEW LIGHT ON
MAMALLAPURAM



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“NEW LIGHT ON MAMALLAPURAM”

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R. NAGASWAMY

The stately monuments of Mamallapuram, standing almost on the sea-shore, have been the great source of inspiration and joy for travellers, both from India and abroad. With its unique monolithic temples called rathas, with the two little towers standing on the shore of the sea, set against the background of the vast ocean and the expansive open air sculptures of Arjuna's penance, Mamallapuram is indeed the greatest centre of attraction in India, for artists, philosophers, poets, scientists and others alike. And hence it is very often visited, studied and illustrated by scholars from all parts of the world. Yet these monuments posed certain problems as to why such elegant monuments were left unfinished. An attempt will be made in this article to solve one such problem, though this was never a problem for any. Yet it poses itself as a problem to me and I believe if this is solved others are likely to vanish. And that is whether the great Mamalla, the son and successor of the great Mahendra and who inflicted crushing defeats on the great Satyasraya Pulakesin II and who probably established this town as a seaport after his own title Mamalla, and sent a naval fleet to Ceylon to help his friend Munavarman, has anything to do with the monuments of Mamallapuram? My answer would be that he had little to do with the monuments. In saying so I am aware that I have to set myself against many problems and to a certain extent, severe criticism both from scholars and public and I am afraid that I have sufficient reasons to justify my statement.

Before proceeding further, it would be better if we could understand briefly the views held by scholars on the history of art and architecture of the Pallavas¹. Both European and

* Paper read before the Archaeological Society of South India on 6.2.1962.

1. Percy Brown, *Indian Architecture* (Buddhist and Hindu), 3rd ed. (Bombay, 1956). 2. O. C. Gangoly, J. Goswamy and N. Ramakrishna *The Art of the Pallavas* (Calcutta, 1957). 3. G. Jouveau-Dubreuil, *The Pallavas* (Madras, 1907). 4. G. Jouveau-Dubreuil,

Indian scholars, basing their conclusions on the Mandagapattu inscription of Vicitracitta² (Mahendra), decided that Mahendra introduced the rock cut technique to South India for the first time and that before him, all the temples were built of brick, mortar and other perishable materials. His caves were characterised by simplicity in plan and in the treatment of pillars which were square at the top and bottom and octagonal at the middle. His son Narasimha also known as Mamalla continued the rock cut caves and for the first time conceived the idea of cutting the huge boulders into monolithic temples, familiarly known as rathas. He also introduced the sedant lion at the base of the pillars and bulbous capitals with *palaka* at the top. Paramesvaravarman-I who succeeded Narasimha-I, continued the monoliths. He for the first time introduced the structural temples built of granite slabs and since he had to fight with the Chalukyan adversary, Vikramaditya-I, also known as Ranarasika, the work at the monoliths abruptly ended. Rajasimha who succeeded Paramesvara-I was a great builder of structural shrines as evidenced from the Kailāsanātha temple of Kanchi and the Sea-shore temple of Mamallapuram. Except the stray example of Saluvankuppam cave, excavated by Rajasimha, there are no other caves, which could be ascribed to him. Rajasimha for the first time introduced the rampant lions at the base of the pillars. After Rajasimha, the rock cut technique ceased and only structural temples predominated as evidenced by the Vaikuntaperumal temple of Kanchi, built by

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- Dravidian Architecture* (Madras, 1917). 5. G. Jouveau-Dubreuil, *Pallava Antiquities*, 2 vols. (Pondicherry, 1916 and 1918). 6. G. Jouveau-Dubreuil, *Archaeologie du sud de l'Inde* (Paris, 1924). 7. St Kramrisch, *The Hindu Temple*, 2 vols. (Calcutta, 1946). 8. H. Krishna Sastri, *The Statues of Pallava Kings and five Inscriptions in a rock temple at Mahabalipuram*, Mem. Arch. Surv. Ind., No. 26 (Calcutta, 1926). 9. A. H. Longhurst, *Pallava Architecture*, 3 pts., Mem. Arch. Surv. Ind., Nos. 17, 33 and 40 (Simla, 1924, Calcutta, 1928 and 1930). 10. C. Minakshi, *The Historical Sculptures of the Vaikunthaperumal Temple, Kanchi*. Mem. Arch. Surv. Ind., No. 63 (Delhi, 1941). 11. T. N. Ramachandran, 'The royal artist Mahendravarmā I', Jour. Oriental Research, Madras, VII (1933), pp. 219-46. 12. A. Rea, *Pallava Architecture* Arch. Surv. Ind., New Imperial Series, XXXIV (Madras, 1909). 13. H. Zimmer, *The Art of Indian Asia*, 2 vols. (New York 1955). 14. Fergusson *History of Indian and Eastern Architecture*. 15. Hultsch, *South Indian Inscription*. Vol. I. 16. K. R. Srinivasan, *Ancient India* No. 14. 17. C. Sivaramamurti, *Mahabalipuram*.

Nandivarman.** The above is the conclusion generally accepted by scholars now. The scholars also believed, that the rathas exhibit architectural details like the pavalions, etc. which were the copies of Buddhist Viharas³.

The conclusions mentioned above are far from satisfactory. Let us examine the Buddhist influence of architecture. Did the sculptors of Mamalla's reign copy the Buddhist structures already in existence in South India or did the inspiration come from Northern India? If it is from South, then is there any structure which could be cited as an example, which was the source of inspiration? If it is from North then which is the structural example for such an inspiration? Further why did not these rows of pavalions etc. found on the stories of rathas, and which are stated to have become reduced architectural motifs in the structural temples, like the shore temple, show the design of a Buddhist stupa which was much more prevalent in northern India and particularly so in the Krishna valley, from where the pallava art is said to have received its inspiration. So the theory that these pavalions etc. were after some Buddhist structures, is absolutely unsatisfactory.

And again when we examine the main point, namely Mamalla started cutting the monoliths and his grandson Paramesvara continued it for sometime and abruptly stopped it afterwards, we are unable to appreciate the abrupt end of the work.⁴

Since Paramesvara boasts⁵ himself of, as having invaded the very capital of Vikramaditya, he was certainly powerful enough in his own kingdom. It does not explain why he suddenly stopped the work.

There is no record from where we can gather that Paramesvara-I introduced structural temples of granite slabs. There is

** A. H. Longhurst in his *Pallava Architecture* divides the Mamallapuram monuments into four periods as (1) Mahendra style (610-640 A. D.), (2) Mamalla style (640-670 A.D.), (3) Rajasimha style (674-800 A. D.) and (4) Nandivarman style (800-900 A. D.) But Sri K. R. Srinivasan in his recent studies divides the periods into three as—(1) Mahendra style; (2) Mamalla style; and (3) Paramesvara-I's style.

3. Fergusson, *Op. cit.*

4. Dubreuil, *Pallava Antiquities*. Vol. I. Page. 76.

5. S. I. I. Vol. I. No. 24.

one copper plate grant from Kuram,⁶ issued by the same king Paramesvara, recording the gift of a land for erecting a temple, at the request of a chieftain called Vidyāvinīta Pallava. It was this chieftain who built the temple and named it after his own name and also after the name of his ruler as *Vidyāvinīta Pallava Paramesvaragrāham*. Further the inscription states a portion of land was meant for burning tiles, which are to be used in building the temple (தளி எடுப்பதற்கு ஒடு கடக்கொண்ட இடம்). The temple was perhaps built of brick and mortar and covered with tiled roof. There is nothing in the inscription to suggest that the temple was being constructed with granite slabs and was being first introduced into this part of the country.

All the lithic records and copper plate grants of the pallavas, referring to Rajasimha, fortunately we have a good number of them,—tell us that he was a great temple-builder and was a great devotee of Siva. It is substantiated by atleast three of his monumental structures, viz. the Kailāsanātha temple, the Sea-shore temple and the Panamalai temple, where he has shown his capacity to erect, equally great monuments like the monoliths. It is not clear why such a prolific temple builder like Rajasimha did not continue the monoliths and complete the same and why he should have favoured only the structural temples. Further we are sure that he was equally interested in excavating rocks and that rock cut technique continued during his reign, as proved by the Saluvankuppam caves which are his creations. The explanation is again far from satisfactory.

If it is suggested that Mamalla started and Paramesvara and Rajasimha both continued it and that after them it ceased, again the explanation falls short of reasons. We know that Narasimha-I ruled for about thirty years and Paramesvara-I twentyfive years. We also know that Rajasimha had comparatively a peaceful rule for a long period of about forty years. This will lead us to another problem, namely that since the beginning of the monoliths, the work continued on them for over hundred years and still the work could not be completed!

Thus we find ourselves in very unsteady grounds, in our conclusions regarding the authorship and date of these monuments. Hence I raised a new problem namely whether the name of the

town Mamallapuram gives us the only clue to identify the author of these monuments with Mamalla. The name of Mamalla and Mamallapuram are so intimately connected, that we hesitate to raise the question whether Mamalla was the author of these monuments. In my opinion all our problems lie in the mystic word *Mamalla*. There are certainly other clues which will help us in arriving at some solutions and hence before attempting to answer the connection between Mamalla and Mamallapuram we shall examine the other evidences which may be divided into (a) Literature; (b) Paleography; (c) Evolution of Architecture; and (d) Epigraphy.

No light is thrown on the subject by literature, for there are very few references to Mamallapuram. Referring to Toṇḍainān Iḷamtiraiyan, in *Perumbānārruppadai*⁷, Kaḍiyālūr Rudrankaṇṇanār gives a graphic description of a seaport of Toṇḍaināḍu which was mainly the land of the pallavas in later times. He also refers to a light house which helped as a beacon light for seamen. Late M. Raghava Iyengar in his book⁸ on *Ālvargal Kālavāralāru* (The Age of Alvars) identifies the town mentioned, with Mamallapuram and in doing so he points out that the intention of the poet was to indicate that Kanchi was very near to this town. From a reference to Lord Vishnu of the Seashore temple, in *Avantisundarikatha*⁹, by Dandin Late M. Raghava Iyengar concludes, that the Vishṇu image was under worship long before Rajasimha. The reference to *Kaḍalmallai* temples of Śiva and Vishṇu, by Tirumangai Alvar,¹⁰ is not much helpful for our present study, (he was later than Rajasimha,) since he does not refer to the building of the temples or other monuments. Thus literature does not help us.

Paleography has been a very useful source, in determining the age of inscriptions and monuments. We know that the scripts employed by the Cholas were different from those employed by the Pallavas and that the Vijayanagar kings employed altogether different scripts. Even amongst the same dynasty of rulers, like the Cholas, one could perceive some evolution in the scripts. But with reference to our study of the date of the

7. *Perumbānārruppadai*. line. 319.

8. Pandit Raghava Ayengar, *Ālvargal Kālavāralāru*.

9. *Avantisundarikatha*.

10. Tirumangai Alvar, *Divyaprabandham*. 1088-1107, 1195, 1551, 2050, 2060.

Mamallapuram monuments, paleography is absolutely of little value. We know that several different alphabets were employed in the Kailāsanātha inscriptions¹¹ of Kanchipuram which led scholars to think that these inscriptions belonged to successive rulers of Kanchi. The inscription found all around the basement of the main shrine, and which was written in archaic characters were believed to have been coeval with the temple. The rest of the inscription of the temple run round the inside of the enclosure, and contain an enumeration of several hundred *virudās* of Rajasimha. They are arranged in four tiers. The first tier is made of hard granite and preserves the inscription intact, while the other tiers are of sand stone and have suffered considerable weathering. It was also found that the inscriptions of the second and third tiers, were word for word identical with the first. In describing the date of the inscriptions, Hultsch remarked that "the third tier is written in the same archaic alphabet as the inscription round the Rajasimhesvara shrine and evidently belongs to the time of Rajasimha, the founder of the temple himself. The first and second tiers must be considered as later copies of the original inscription of the third tier and were executed by some descendents of Rajasimha. The inscriptions of the fourth tier is written in a peculiar ornamental alphabet, which is based on the alphabet of the same type, as that of the first tier. It follows that the engraver of the fourth tier copied from the third and not from the first tier, perhaps the first and fourth tiers were contemporaneous."¹²

The rock cut cave at Saluvankuppam, called *Atiraṇaṇḍa Pallavesvaragram*, was excavated by Rājasimha himself. It contains some sanskrit verses,¹³ inscribed on the northern and southern wall of the cave, extolling the greatness of Rajasimha. The script employed in the northern wall is different from the south and hence it was suggested that the inscription of the southern wall was a later transcript of the north and the author of the inscription of the southern wall was a successor of Rajasimha. It was only in later times that the suggestion of successive engravers was discarded and rightly noted, that since the inscriptions on the south and north wall are identical verses, they were written by the same king Rajasimha. In the same

11. S. I. I. Vol. I.

12. Ibid.

13. Ibid No. 21

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vein it was concluded that the inscriptions in four different alphabets, found at the Kailāsanātha temple, which were the repetitions of the same titles of the corresponding tiers, were all inscribed by Rajasimha himself to exhibit varieties. Thus, since Rajasimha himself has left five different varieties of scripts which include the scripts employed by early Pallava kings, the study of paleography certainly fails in determining the age of the monuments of Mamallapuram.

The scholars, being quite conscious of these defects, therefore turned their attention to the study of architecture, which, it was believed, shed welcome light on the subject. We all owe a great deal to Prof. Jouveau Dubreuil for his illuminating study of South Indian architecture.¹⁴ It was he, who first made a thorough survey of Pallava monuments and brought out his valuable literature on Pallava antiquities. The evolution of pillars as shown by Dubreuil was perhaps the best study from which we were able to arrive at some tangible conclusions. Thus according to Dubreuil, the Mandagapattu cave was the first to be excavated by Mahendra, judging from the inscription, which states that this cave was caused to be made for Brahma, Vishnu and Śiva, by *Vicitracitta* without the use of brick, mortar, wood and metal. Dubreuil suggested that the proud attainment of excavating rock, for the first time, made Mahendra to mention, that he caused it to be made without the use of brick etc. Further this suggests that all the monuments prior to Mahendra, were built of perishable materials like brick and owing to temperate climate nothing has survived. Further Dubreuil suggested that beginning from the Mandagapattu cave, the pillars of Mahendra, are plain; Narasimha I introduced the sedent lion and Rajasimha introduced the rampant lion motif. But I am afraid that Dubreuil made the fundamental mistake and scholars subsequent to him, followed suit without pausing to question the suggestion. In my opinion the evolution of architecture as suggested by Dubreuil is of little help for our study as we shall presently notice.

Before proceeding further let us pause to think on the first suggestion of Dubreuil on Mandagapattu inscription. I am sure that Dubreuil's suggestion, though very fascinating, is not satisfactory. Asoka Maurya started excavating caves for the *Ājīvaka* ascetics in about 3rd century B.C. as evidenced from

¹⁴ 14. Dubreuil. Op. cit.

Barabar hills. Asoka's cave beds were highly polished and carry inscriptions in Brahmi. All most at the same time, if not earlier, we have in south, the natural caverns converted into beds, with the polish similar to that of Asoka and with Brahmi inscriptions. These inscriptions are ascribed to the middle of third century, B.C., as almost contemporary with Asoka. Thus we find that the travel of idea or the technique, from north to south is almost spontaneous. The rock cut technique in northern India, assumed greater importance, especially in the west coast, through the centuries, till the beginning of the 7th A.D. There are remains of caves, which were excavated during the first and second centuries before Christ and also during the first, second, third, fourth and fifth centuries A.D. The technique of rock cutting became a highly developed art during this period. But in South India, the same art which travelled almost spontaneously during the Mauryan era, died out immediately and there was no rock cut caves! We wait patiently for almost about thousand long years from 250 B.C. to 600 A.D. for Mahendravikrama Pallava to introduce the rock cut technique! This almost coincides with the period in north, when the rock cut technique has almost died out to be revived by the Rashtrakutas for a short period. This is very strange, since the contact between the north and the south during the succeeding centuries of the Christian era was much more easier and greater than the preceding era. We certainly know that Buddhism and Jainism did travel to a great extent during this period. If that be the case why should we wait for Mahendra alone to take up this work?

Let us study the inscription itself. What does the inscription say? It says that this temple, dedicated to Brabma, Vishṇu and Śiva was caused to be made by *Vicitracitta*, without the use of brick, mortar, wood or metal. It does not mention that this was being excavated for the first time in South India. Nor in any of his subsequent inscriptions Mahendra assumed a tittle, commemorating this great achievement of his life. He was certainly fond of titles and could have assumed a title like "the first excavator of cave" *Ādyaguhāyatanakāri* or some such thing. We do not come across any such titles in his inscription.

None of the epigraphical records, both lithic and copper plates, which were issued after him, refer to Mahendra's achievement in excavating caves for the first time.

As I pointed out earlier, when the technique has reached a high perfection in the Andhra area and especially when Mahendra had great connections with that part of the country as evidenced from his titles, it is not convincing, when it is said that with Mahendra, only simpler forms of architecture are introduced like the pillars, which have plain cubical shape at the top and bottom with an octagonal fluting at the middle.

When we look at the Dvārapālakas¹⁵ carved on either side of the very Mandagapattu cave with an unsurpassing realism and elegance, and when we look at the Gangādhara panel¹⁶ at Trichirappalli cave of Mahendra, it is futile to suggest that the granite carvers were still primitive in their conception and technique.

In order to justify the Mahendra style theory, the Tirukkalukunram inscription¹⁷ of Vātāpikōṇḍa Narasimha pottarasari I, who confirmed a grant of Skandasishya, who caused the *mūlasthana* to be made, was explained in a very unsatisfactory manner. Tirukkalukunram inscription is certainly a pointer to the existence of either the cave or the other shrine, long before the time of Mahendra and that the theory none of them existed prior to him is absolutely untenable. After all a good number of prehistoric rock cut cave burials have come to light from Kerala and that the technique was already known to the south. I am therefore inclined to believe, that to arrive at a conclusion on the basis of the evolution of architecture, beginning with the plain pillars and sedent lion pillars and rampant lion pillars, does not contribute to the proper study of the age.

I shall now proceed to prove that the study of architecture, falls short of expectation in another direction. If it is proved that during the rule of one and the same king the architectural details exhibit great variety, then the evolutionary theory which is based on the conviction that with one king only one form of architecture prevailed and each king introduced a novel theme will certainly fall short of any satisfactory conclusion. One need not look anywhere for this. We may take the monumental structures of Rajasimha, who has left us more temples than any other monarch of South India. The Kailāsanātha temple of Kanchi-

15. Ibid. plate. XXVIII.

16. K. R. Srinivasan. Ancient India, No. 14. pl. XLIX.

17. Annual Report on Epigraphy. 65 of 1907 pt. II para 5.

puram, the Tālagirīśvara temple of Panamalai, the shore temple of Mamallapuram, and the Atiraṇaṇḍa temple of Saluvankuppam are undoubtedly the creations of Rajasimha, for he has virtually left his inscriptions there.

Let us study some of the features of the architecture of these temples. Saluvankuppam temple is a rock cave of rectangular plan, which is altogether different from the other three, which are structural examples. The ground plan of each of these temples is different from the other.

(a) The sea shore temple has two square *garbhagr̥ha* one big and one small placed one behind the other and interspersed with the rectangular shrine in between, which is a peculiar combination not noticed any where. It has a large open court in the front and a *balipīṭha*. The Kailāsanātha has a square *garbhagr̥ha* with a large open court in front, carrying a pillard *maṇḍapa*. The Panamalai temple has also a small square *garbhagr̥ha* but has no open court in the front.

(b) The shore temple has two outer walls running parallel to each other with an intervening space of about ten feet, which forms itself as a *prākāra*. The Kailāsanātha temple has no two outerwalls, but only one carrying number of small cells with elegant sculptures. There is no outer wall at Panamalai.

(c) There is a narrow *pradakṣiṇāpāda* around the main sanctum, in the Kailāsanātha temple in between the *garbhagr̥ha* wall and outer wall of the sanctorum which is a unique feature. At Panamalai there is no *pradakṣiṇāpāda*. At the sea shore temple the passage around the Śiva and Viṣṇu temple could be either described as a *pradakṣiṇāpāda* or as not.

(d) There are no side cells around the wall of the sanctum at the shore temple. At the Kailāsanātha temple there are seven cells placed at equal distance in all the quarters. There are only three small cells at the Panamalai temple.

(e) The outer walls of the sea shore temple are exquisitely carved, with sculptures. The outer walls of *garbhagr̥ha* at the Kailāsanātha temple are also carved. At the Panamalai temple, the outer walls are plain.

(f) At the Kailasanatha temple the inner walls of the side cells contain colossal sculptures of Śiva but does not contain *linga*

in the centre. At Panamalai the inner walls of the side cells are severely plain, and in the centre prismatic *lingas* are placed. In place of sculptures, Rajasimha covered the inner walls of the side cells with paintings of exquisite beauty, resembling exactly the sculptures of Kailāsanātha temple of Kanchi.

(g) The superstructure of the *Vimāna* of the shore temple is swift and sharp in its up-ward movement and is slender in appearance. The *Vimāna* of the Kailāsanātha temples is slow and steady in its upward move and is solid and majestic in appearance. The *Vimāna* of the Panamalai temple shows a peculiar combination with its sharply recessed corners, taken up to the *stūpi*. It blends in itself the horizontal and vertical lines of the structure and is stately in appearance.

(h) The outer walls of the Kailāsanātha exhibit rampant lions with riders at regular intervals. The Panamalai temple show only rampant lions. The sea shore temple show a series of Nāgarājas in *anjali* pose.

Thus these four temples exhibit bewildering variety in their architectural detail in almost all respects. Has Rajasimha not left his inscriptions in these temples, certainly these monuments would have been ascribed to various monarchs and would have been ascribed to various centuries. That it was the case we know with reference to the shore temple. Till the discovery of Rajasimha's inscription¹⁸ in the plinth of the *balipītha*, scholars were divided as to the author of the Sea shore temple.

I shall cite another important factor against the evolutionary theory. The rock cut cave of Saluvankuppam excavated by Rajasimha has very simple and plain pillars very much like the Mahendra's pillars. Therefore Saluvankuppam cave posed a great problem for scholars¹⁹ in placing it in the evolutionary cadre. It may be noted here that the inscription of Rajasimha is found outside the cave on the north and south wall. But let us take the case of Vayalur inscription²⁰ of the same king. The inscription is engraved on a pillar itself, which is plain and is in the so called Mahendra style. The huge *Nandi Maṇḍapa* in front of the Kailāsanātha temple of Kanchipuram has four pillars with sedent

18. A. R. E. 961 of 1913.

19. C. Sivaramamurti. Mahabalipuram.

20. Epigraphia Indica, Vol. XVIII—145.

lions at the base. The small cells running along the outer walls of the same temple, also have pillars with sedent lions at the base. According to the prevalent view this is a motif of Mamalla, but we know certainly that the Kailāsanātha temple is the magnificent creation of Rajasimha. The Konerimaṇḍapa at Mahabalipuram contains two rows of pillars. The outer row carries series of pillars with seated lions at the base and *bulbous* capital which may be termed as the Mamalla pillar. The inner row of pillars are slender and fluted without any motif at the base and is termed the Paramesvara pillar. It was therefore explained that the outer portion which was necessarily the first to be excavated was by Mamalla Narasimha - I, and the inner portion was excavated by Paramesvara. This explanation is quite convincing. But it fails with reference to the Ādivarāha cave where the outer pillars are plain, slender and fluted, while the inner row of pillars carry seated lion at the base and *bulbous* capital. The explanation will have to be reversed here and will totally fail since it will amount to saying that Narasimha - I succeeded his grandson Paramesvara. Thus the theory that with one king only form of architecture prevailed will not hold good. So also the theory that each king brought in a new innovation will fail. Thus it is quite evident, the evolution of architectural motif fails with reference to our present study.

Thus either literature or paleography or for that matter architecture help us in determining the age. We find ourselves in no better ground when we turn to the inscriptions. It may be mentioned that many kings are said to have assumed same names and titles and with Mamallapuram monuments, where we have only titles the difficulty is all the more greater.

When thus, all our tangible sources fail how are we to arrive at a conclusion? My answer will be that the clue to our problem lie in the very failure of all these sources. Paradoxical it may seem, when I say that all these evidences do not fail us when we reverse our process of enquiry by first taking inscriptions, applying it to architecture and applying both to paleography. We arrive at a solution which is quite convincing.

Let us take the inscriptions of Rajasimha about whom we are absolutely on safe grounds. Rajasimha was a great monarch, an ambitious king and was a prolific builder. In his celebrated

Kailāsanātha²¹ temple he has left us about three hundred titles, ever assumed by any monarch of India. His titles are very valuable in understanding his personality. Of his birth, Rajasimha says that "He took birth from Paramesvara, the destroyer of the city of Ranarasika just as Guha took birth from Paramesvara". He was proud of his race and of his noble birth and hence assumed such titles as पल्लवादित्यः, कुलतिलकः, कुलसिन्धुः, जातिगंभीरः, अद्भुतचरितः क्षत्रचूलामणिः. He was a prince of great beauty and elegance and was conscious of it when he assumed such titles as एकसुन्दरः, नयनमनोहरः, पर्जन्यरूपः, उदयचन्द्रः, विलासः, अभिरामः, चारुविलासः, ललितविलासः, सार्वभौमः etc. His great love for *Vaidika mārga*, viz. *śruti*, *smṛti* and *purāṇa* is reflected in his titles, as आगमप्रमाणः, आगमानुसारी, शास्त्रदृष्टिः, नयानुसारी, आचारपरः, तत्त्ववेदी etc. His devotion to Siva and Saivasiddhanta is unparalleled in the history of South India. All his inscriptions and the inscriptions of his successors, speak of him as a great *Siva-bhakta*. He was *Śivacūḍamani* and styled himself as ईश्वरभक्तः, देवदेवभक्तः, शङ्करभक्तः, ईशानशरणः, etc. We could only compare Raja Raja-I as an equal in his devotion to Siva and who rightly assumed the title of *Śivapadaśekhara*. Rajasimha himself had the title of *Rājarāja*. He was the very abode of धर्म. He was धर्मसेतुः, धर्मकवचः. He was afraid of only unrighteousness अधर्मभीरुः. He had unlimited desires अत्यन्तकामः and his ideals were lofty उन्नतेच्छः. His ideals were mostly fulfilled, इच्छापूर्ः, पूरितेच्छः, नृष्णापूर्ः etc. He had great love for all the fine arts, and was himself a great master of all arts, कलासमुद्रः, आतोद्यतुम्बुरः, वीणानारदः. In fact he was the very ocean of all fine arts कलासमुद्रः. Such a king was never moved to anger and once roused he was terrible तीव्रक्रोधः, अवन्ध्यक्रोधः; but his angers were always reasonable कारणक्रोधः. He was severe in inflicting punishments and upholding justice, उग्रदण्डः, चण्डदण्डः. He was a great statesman, and was the only Pallava monarch who could maintain friendly relations with his neighbours and give some peace to his subjects. दूरदर्शी, चारचक्षुः, अभयराशिः, चक्रवर्ति. He was not at the same time weak. He was a great warrior रणजयः, अपराजितः, अकुतोभयः, उग्रप्रतापः, अमितप्रभावः etc. He was very fond of his subjects रक्षामणिः, आश्रितवत्सलः. The very idea of poverty made him shiver, दरिद्रानुकम्पी, खिन्नानुकम्पी and hence poured forth gifts and presents दानवर्षः, अविस्तरदानः. In short he is a

true Hindu monarch, in whom we find all the qualities of warrior, statesman, poet and above all a lover of peace as described in our *nīṭisāstras*.

It is no wonder that such a great monarch has left us his temples as monumental structures, unsurpassed in their variety and beauty. The same King Atiraṇacaṇḍa has excavated the Saluvankuppam cave and left his inscriptions. The verses are fascinating poetry. But strange indeed, the same verses are found in Dharmarājamaṇḍapa, Rāmānujamaṇḍapa and Ganesa ratha ! Verse for verse, word for word and syllable for syllable they are identical and yet we have been looking elsewhere for the author.

Five verses found at Saluvankuppam, Ganesa Ratha and Dharmarāja maṇḍapa :—

अत्यन्तकामो नृपतिः निर्जितारातिमण्डलः ।
ख्यातो रणजयः शूरः तेनेदं वेश्मकारितम् ॥
भक्तिप्रहेन मनसा भवं भूषणलीलया ।
दोष्णा च यो भुवो भारं जीयात् स श्रीभरश्चिरम् ॥
श्रीमतोत्यन्तकामस्य द्विषद्दर्पापहारिणः ।
श्रीनिधेः कामरागस्य हराराधानसंगिनः ॥
अभिषेकजलापूर्णे चित्ररत्नाम्बुजाकरे ।
आस्ते विशाले सुमुखः शिरः सरसि शङ्करः ॥
तेनेदं कारितं शमोर्भवनं भूतये भुवः ।
कैलासमन्दिरनिभं भूमृतां मूर्द्ध्नि तिष्ठता ॥

ATYANTAKĀMA excavated Salavankuppam cave. The same ATYANTAKĀMA excavated Ganesa ratha, Rāmānuja maṇḍapa and Dharmarāja maṇḍapa. Yet we differentiate this ATYANTAKĀMA from the other.

The Dharmarājaratha, bears the name of *Atyantakāma Pallavesvara gr̥ham*. Of the thirty titles inscribed in Dharmarājaratha, over fifteen titles are found in Kanchi inscriptions of Rajasimha.



Maratha.

ailāṣṭhān

varman Pallavamalla.²⁰

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23. S. I. I. Vol. I. 21.

24. E. I. XVIII. 145.

25. S. I. I. Vol. XII. 27, A. R. E. No. 76 of 1909.

26. S. I. I. Vol. I.

Table showing the titles of Rajasimha appearing in all the monuments. Note the significant titles of Ranajayah, Atyantakama, and Sribhara.

1	2	3	4	5	6	7	8	9
VAYALUR	TIRUPPORUR	SALUVAN KUPPAM	SEA-SHORE	PANAMALAI	KANCHI	DHARMARAJA RATHA	GANESA RATHA	DHARMARAJA MANDAPA
Narasimha	...	...	Narendrasimha	...	Narasimha	Narasimha	...	...
Primegha	...	...	...	...	Primegha	Primegha	...	...
Srinidhi	...	Srinidhi	...	...	Srinidhi	Srinidhi	Srinidhi	Srinidhi
Ranajayah	...	Ranajayah	Ranajayah	Ranajayah	Ranajayah	Ranajayah	Ranajayah	Ranajayah
Atyantakama	Atyantakama	Atyantakama	Atyantakama	...	Atyantakama	Atyantakama	Atyantakama	Atyantakama
Mahamalla	...	...	...	...	Mahamalla	Mahamalla	...	...
...	Kamalalita	...	...	...	Kamalalita	Kamalalita	...	...
...	...	Sribhara	Sribhara	Sribhara	Sribhara	Sribhara	Sribhara	Sribhara
...	...	...	...	...	Niruttara	Niruttara	Niruttara	Niruttara

There is no evidence to show that Narasimha Varman I, the great Vatapi-hero started these unique monuments. Strangely enough we have only two inscriptions of him, one at Vatapi²⁷, the capital of Chalukyas, far away from his own capital. The other is at Tirukkalukunram.²⁸ In none of his inscriptions, he records his unique achievement in temple building. Nor does he mention his title as *Atyantakama*. The charters issued after him are equally silent on his unique achievement and his title.

Let us study the Kuram plates²⁹ of Paramesvara I, who was Rajasimha's father. From line 19 to line 39, where he gives his own attainment, there is no mention of the title *Atyantakama*. Nor is there any mention of his attainment at these unique monuments or for that matter temple building. He only boasts of his victory over Vikramaditya-I, his Chalukyan adversary. Let us study all the copper plates issued after him. Velurpalayam,³⁰ Kasakudi,³¹ and Udayendiram,³² speak of him as a vanquisher of Vikramaditya and nothing else. His title as *Atyantakama* is not mentioned in any.

We know from the inscriptions of Narasimhavarman I, that the greatest event in his life was the victory over Pulakesi and the conquest of Vatapi and Ceylon. It is recorded in all the Pallava charters issued after him also. But this event is not mentioned in any of the Mamallapuram inscriptions, which unmistakably suggest, that Narasimha did not have anything to do with the monuments of Mamallapuram.

त[हु]दय धरणिधरसोमादित्यस्याविनतमुखः(ः)नृपतिमूर्द्धि चूलामणेः प्रत्यर्थि-
राजगजयूथसिंहस्य नरसिंहवर्मणः स्वयमिव भगवतः नृपतिरूपावतीर्णस्य नरसिंहस्य
मुहुरवजितचोलकेरलकलभ्रपाण्ड्यस्य सहस्रबाहोरिव समरशतनिर्विष्टसहस्रबाहु-
कर्मणः परियलमणिमङ्गलशूरमारप्रभृतिरणविदत्तपुलकेशिष्टष्टलिखित विजयाक्षरस्य
कलशयोनेरिव विमथितवातापेः

—Kuram grant - S. I. I, vol.-I, p. 148.

27. Indian Antiquary. Vol. IX. P. 100.

28. E. I. Vol. III. Pp. 277-80.

29. S. I. I. Vol. I. No. 151.

30. S. I. I. Vol. II. No. 98.

31. Ibid. No. 73.

32. Ibid. No. 74.

लङ्काजयाधरितरामपराक्रमश्रीरुद्रतशत्रुकुलसंक्षयधूमकेतुः ।

वातापिनिर्जयविलम्बित कुम्भजन्मा वीरस्ततोऽजनि जयि नरसिंहवर्मा ॥

—Kasakkudi - S. I. I, p. 349.

तस्मात् अगस्त्य इव विमथितवातापिः

परियलमणिमंगलशूरमारप्रभृतिषु जेता

बहुशः वल्लभराजस्य नरसिंहवर्मा ॥

—Udayendiram plates - S. I. I, p. 366.

तदान्मजात् आविरभूत् महेन्द्रादुपेन्द्रकीर्तिः नरसिंहवर्मा

वातापिमध्ये विजितारिवर्गः स्थितं जयस्तम्बमलम्बयत् यः

—Velurpalayam plates - S. I. I, p. 508.

नरसिंहवर्मा

—Vayalur inscription - E. I. XVIII, p. 150.

We also know from the Kuram grant of Paramesvara I and the inscriptions issued after him, that the greatest event in the life of Paramesvara I, was the Victory over Vikramaditya I, also known as Ranarasika, his Chalukyan enemy. This important event is also not noticed in Mamallapuram, though a major portion of these monuments are ascribed to him. The Dharmarājaratha which is said to have been continued by him does not even bear his name Paramesvara-I. It is thus evident that Paramesvara also had little to do with the monuments of Mamallapuram.

परमेश्वर इव सर्वाधिकदर्शनः परमेश्वरवर्मा भरत इव सर्वदमनः सगर इव कृतासमञ्जसत्यागः कर्ण इव पुष्कलाङ्गो यः प्रियकाव्यो ययातिरिव अनुपनतानां राजा यस्य आज्ञा भवति सर्वदा पीला सैव सुहृदाम्प्रयच्छति मुखशोभा कर्णपूरतया चतुरः कलाविलासे नियतं यश्चान्त(कः)भवत्यनङ्गस्य मुक्तागुणस्तु हृदये.....

[आयोधनशिरसि विक्रमादित्यं कर्पटमात्रपरिच्छदं एकाकीपलायितमकृतः ।]

—Kuram plate - S. I. I. vol. I, 148.

इच्छाधेय सकलावनिपाललोकः

पश्चाद्भूव परमेश्वरपोतवर्मा ।

भूतिपरां वहति भूतपतिः खट्वाङ्गकेतुः

अचलस्थितिरुद्धतो यः ॥

—Kasakkudi - S. I. I—II, 349

ततः पेरुवल्लनल्लूर्युद्धे विजितः वल्लभबलः परमेश्वरवर्मा

—Udayendiram - S. I. I—II, 366.

ततः परमतद्वंसी बभूव परमेश्वरः । चालुक्यक्षितिभृत्सौन्यध्वान्तध्वंस-
दिवाकरः—

—Velurpalayam - S. I. I—II, 508.

तेषां वंशे प्रसूतात् रणरसिकपुरोन्मद्धनात् अग्रदण्डात्

—Kailasanātha - S. I. I—I.

लोकादित्यात् प्रसूतः रणरसिकचमूपङ्कशोषितापात्

—Panamalai.

It is quite clear, that the title of *Atyantakāma* is not noticed either for Narasimha-I, or Paramesvara-I, in all the known inscriptions. Nor is there any mention of this unique achievement of temple building, by either of them. Further the significant events in both their life, (the defeat of their Chalukyan rivals) which are mentioned in all the inscriptions, are not at all noticed in any of the Mamallapuram inscriptions. It is therefore quite clear that neither of them had anything to do with Mamallapuram monumets.

On the contrary, Rajasimha calls himself *ATYANTAKĀMA* in all his inscription. All the charters issued after him speak of him as a great temple builder. He did nothing but building temples and donating money.

देवब्राह्मण सात्कृतात्मविभवः यः क्षत्रचूलमणिः

चातुर्वैद्यमवीविशत् स्ववशगां भूदेवताभक्तिः ।

संप्राप्तो नरसिंहतां स्ववपुषा नाम्ना च दिग्यापिना

जात-श्रीपरमेश्वरस्य सकलस्यङ्गावतारस्ततः ॥

—Kasakkudi - S. I. I—II, 349.

तस्मात् परममाहेश्वरः परमब्रह्मण्यः नरसिंहवर्मा

—Udayendiram - S. I. I—II, 366.

तत्पुत्रसूनुः नरसिंहवर्मा पुनर्व्यधात्योघटिकां द्विजानां ।

शिलामयं वेश्म शाशाङ्कमौलेः कैलासकल्पञ्च महेन्द्रकल्पः ॥

—Velurpalayam - S. I. I—II, 508.

Let us fancy for a moment as Rajasimha standing on the sea shore of Mamallapuram. He looks at the vast ocean in front of him. He whispers, that he also is a ocean. Ocean of art and literature. *Kalāsamudrah*. Wave after wave bring him new ideas, desires and fancies. He styles himself as *Atyantakāma*, a king of unlimited fancies. He turns and transforms these lofty ideals, into tangible and visual forms by way of art and architecture. He styles himself *Ichhapūrah*, one whose desires are fulfilled. He is ever active *Nityōtsaha*, *Utsahanitya*; stands before the boulder; each idea transforms itself. One is a three storied square Dharmarājaraṭha. The other becomes a rectangular Bhimaratha. The third becomes two storied Arjunaratha. The fourth becomes a hut shaped Draupadiratha; the fifth a horse-shoe Sahadevaratha. A lion, a bull, an elephant. Wherever he turns he conceives new forms and transforms them. Power and force exhibit themselves in Mahishamardani panel. Absolute peace and compusure, transform themselves into Vishṇu as *Anantasāyīn*. A huge vertical slab of 90', with a fissure in the centre, transforms itself as an open air sculpture of unsurpassing beauty and variety. The elephants, the monkeys, the lion, the cat all are his fancies. A whole boulder is transformed into the heads of yalis and a cave cut into it becomes the tiger cave. He erects a temple on the sea shore, another in the plains of Kanchi and yet another on the top of a hill at Panamalai. He leaves painting at one place—Panamalai, and sculptures at another place Kanchi. He leaves a complete list of geneology at one place-Vāyalur; gives titles at Kanchi and leaves poetry at Mamallapuram. He shows variety in scripts. He introduces prismatic linga; compares himself with Subrahmanya the son of Lord Paramesvara. It is a *Kumāra-sambhava*. This becomes the Somaskanda motif at the back wall of the sanctum. What has he not fancied, what has he not thought of? He is indeed a great ATYANTAKĀMA and no one else.

Now the story is complete. Rajasimha, the greatest lover of art on earth dies; his son Paramesvara-II comes to the throne. Immediately he has to fight and his rule was short. Nandivarman, it is stated usurps the throne of Kanchi. He himself is driven out of Kanchi by Vikramaditya-II and runs for his life. Vikramaditya inspects the Kailāsanātha temple of Kanchipuram. He is wonder-stuck with the beauty of the temple and loftiness of the king.

He pays tribute to Rajasimha by himself donating gifts to the temple, without destroying it. Catches hold of the great artists, like Sarvasiddhi ācārya³³ and removes them to his capital and there at Pattadakkal comes up a temple on the same model of Kailāsanātha temple. Nandivarman struggles throughout his life for the power. Thus with the patronage gone, with the best of artists gone, Mamallapuram stands as it is never to be completed.

A study of the Mamallapuram monuments will reveal that the author, whosoever he may be, had great imagination and, delighted in getting monuments carved, according to his desire. The five rathas which are most fascinating, exhibit variety. Every ratha is different from the other and each sculpture (namely an elephant, a lion and a bull) is equally different from the other. All scholars, writing on the rathas have stated that it was the desire of the king to show five different varieties of structures, that were in vogue at the period. The other monoliths namely Ganesa ratha, Valayankuttai ratha and Pidari ratha are also different from each other. The same may be said of the caves of Mamallapuram. Each cave is different from the other in plan, as could be noticed from the Trimūrti cave, the Mahishamardani cave, the Varāha cave, the Rāmānujamaṇḍapa, the Dharmarāja maṇḍapa, and the Pancapāṇḍavamāṇḍapa, to mention only the well known ones. The open air sculptures which are again the unique contributions of Mamallapuram exhibit variety. There are two Arjuna's penance carved, each being different from the other. By the side is Krishna as Govardhanadhāri. The monkey group is yet another interesting creation and also the elephant-peacock monkey group near the Trimūrti cave. A little to the North of the Sea-shore temple is a Durga cave, which has a colossal Mahisha carved on the northern side. In the south of the Shore temple, are again free monolithic sculptures, which are but small replicas of the Tiger cave of Saluvankuppam. The seated lion, with a little Durga cut inside its stomach, within the outer walls of the shore temple, is again another interesting specimen. The cave with a series of *Yalis*, familiarly known as the Tiger cave at Saluvankuppam, is a unique monument of grandeur. Apart from these, there are also the rock cut tanks like Gopi's churn.

33. F. H. Gravely and T. N. Ramachandran. *The three main styles of Indian temple Architecture*. Page. 18—19.

Underlying all these monuments, of rock cut caves, monoliths, open air sculptures and miscellaneous cuttings, one could clearly perceive that there was a great desire on the author, to be possessed of unlimited imaginations and to translate them into the living rocks. Each rock presenting a novel idea or theme got itself transformed, in the hands of the king. In fact, what we have at Mamallapuram is only a fraction of the king's fancies for many of his desires, as could be noticed from attempts to cut every rock, never attained even the state of outlines. This urge to express multitudinous forms, is the underlying current of Mamallapuram monuments. This aspect of variety in the expression of art, in all the rocks and at the same place, gives Mamallapuram a unique place, unparalleled by any in the world. It will not be an exaggeration, when it is said that Mamallapuram will ever be supreme in the art history of the world. As I have proved earlier this king who was the author of these monuments and who very appropriately assumed the title of ATYANTAKĀMA, a king of unlimited fancies, is none other than RAJASIMHA, the celebrated builder of the Kailāsanātha temple of Kanchipuram, and the Sea shore temple of Mamallapuram.

There is a general agreement that the Saluvankuppam cave was undoubtedly the creation of Rajasimha. It is also accepted that the inscriptions at Saluvankuppam are that of Rajasimha, who also bore the title of Atyantakāma, Ranajaya etc. I have stated earlier, that five verses found at, Saluvankuppam are found verbatim at the Ganesaratha and the Dharmarāja maṇḍapa of Mamallapuram. But the same verses which are ascribed to Rajasimha at Saluvankuppam are ascribed to Paramesvara-I at Mamallapuram without much justification. After all not only the verses are repeated verbatim, but also the titles of the king are repeated. Prof. Joveau Dubreuil contends, that the verses at the Dharmarājamaṇḍapa, and the Ganesaratha refer to a king called Paramesvara.

It is therefore necessary to consider the inscriptions of the Ganesaratha and the Dharmarāja maṇḍapa in some detail. The first three verses are imprecatory verses, referring to Siva. The general tenor of these verses is to state the great qualities of Lord, as having apparent contradiction, by a clever use of *Sabdāṅkara*. Thus *Amāya—Chitramāya*; *Agunā—Gūṇabhājana*; *Aniśa—Paramesvara*—(One without a Lord—The Lord of all the

universe.) In the second verse, there are two words *Anāsa* and *Paramesvara*, which are enunciated as the essential natures of Siva. The primary connotation of the word, *Paramesvara*, is to refer to lord Siva. It does not refer to a king called *Paramesvara* as hitherto contended. In a subsequent verse, the name of the king is specifically mentioned as *King Atyantakāma*.

अत्यन्तकामो नृपतिः निजिताराति मण्डलः ।

ख्यातो रणजयः शूरः तेनेदं वेश्मकारितम् ॥

“The *king Atyantakāma*, who has conquered all his foes and also known as *Ranajaya*, has caused this temple to be made.” It is significant to mention that *Rajasimha* in his *Kailāsanātha* inscription of *Kanchi* states that he was *Atyantakāma*, the son of *Agradanḍa*.

तेषां वंशे प्रसृतात् रणरसिकपुरोन्मदेनादग्रदण्डात् ।

सुब्रह्मण्यः कुमारो गुह इव परमादीश्वरादात्तजन्मा ॥

शक्तिः क्षुन्नारिवर्गः विदितबहुनयः शैवसिद्धान्तमार्गे ।

श्रीमानत्यन्तकामः क्षतसकलमलः धूर्धरः पल्लवानाम् ॥

His title as *Rajasimha* appears only at a subsequent verse. In the same way, *Rajasimha* delights in calling himself as king *Atyantakāma*, in all his inscriptions.

However the imprecatory verse in the *Ganesaratha*, also seem to imply a reference to the king. Thus the first verse which reads as

सम्भवस्थितिसंहारकारणं वीतकारणः ।

भूयात् अत्यन्तकामाय जगतां काममर्दनः ॥

means - “May the destroyer of life, who is the cause of creation, sustenance and destruction, (but is himself) without cause fulfill the boundless desires of men.” Here the word *Atyantakāma* is primarily employed to denote boundless desires, but also implies a reference to the King *Atyantakāma* (whose prosperity Siva may fulfil). It is in the same context the word *Paramesvara* in the second verse must be taken to refer to Siva primarily. It also implies a reference to a title of the King as *Paramesvara*. The title *Paramesvara* was borne by *Rajasimha* also is seen from his

Kanchi inscription as ĪLĀ PARAMESVARA. In Rangapataka inscription he is referred to as PARAMESVARA

भर्तुः पुरोन्मथनदृष्टधनुर्बलस्य शैलाधिराजतनयेव वृषध्वजस्य ॥

यः कालकाल इति विश्रुत पुण्यकीर्तिः कान्ता नितान्तदयिता परमेश्वरस्य ॥

That the Rangapataka inscription is the one of Rājasimha, is beyond doubt and the title PARAMESVARA is also noticed there. Thus the secondary reference to the title of Paramesvara in the second verse of the Ganesaratha and the Dharmarāja maṇḍapa is only a reference to Rājasimha. I have already stated that five verses found here are identical with the inscriptions of Rājasimha at Saluvankuppam. Further out of the nine verses inscribed at the Ganesaratha and the Dharmarājamāṇḍapa, the word Atyantakāma is repeated three times. The inscription specifically mentions that the temple was caused to be made by the king ATYANTAKĀMA. I have proved that the title Atyantakāma is the exclusive title of Rājasimha. It is therefore evident that the monolith called Ganesaratha and the Dharmarāja maṇḍapa are the creations of Rājasimha.

The last verse noticed at the Ganesaratha and the Dharmarājamāṇḍapa

धित्तेषां धित्तेषां पुनरपि धिक् धिक् धिगस्तु धित्तेषां ।

येषां न वसति हृदये कुपथगतिविमोक्षको रुद्रः ॥

is found repeated at the Rāmānuja maṇḍapa and the Ādivarāha cave. The alphabet employed is also the same as that of the other monuments. It is also accepted by all, that the author of the Rāmānuja maṇḍapa and the Ādivarāha cave, is the same who created the Ganesaratha and the Dharmarāja maṇḍapa. It follows that the Rāmānuja maṇḍapa and the Ādivarāha cave are also Rājasimha's creations.

As we now turn to the consideration of the authorship of the group of five monoliths, familiarly known as Pancapāṇḍavaratha (The Dharmarāja ratha, the Bhima ratha, the Arjuna ratha, the Draupadi ratha and the Sahadeva ratha) the answer is all the more clear. Of the five monoliths, only one, namely the Dharmarājaratha bears inscription. But it is accepted that the author of all these five monoliths, is the same king who evidently wanted to show five different kinds of architecture, that were prevalent at the time. It is also held that they were started by

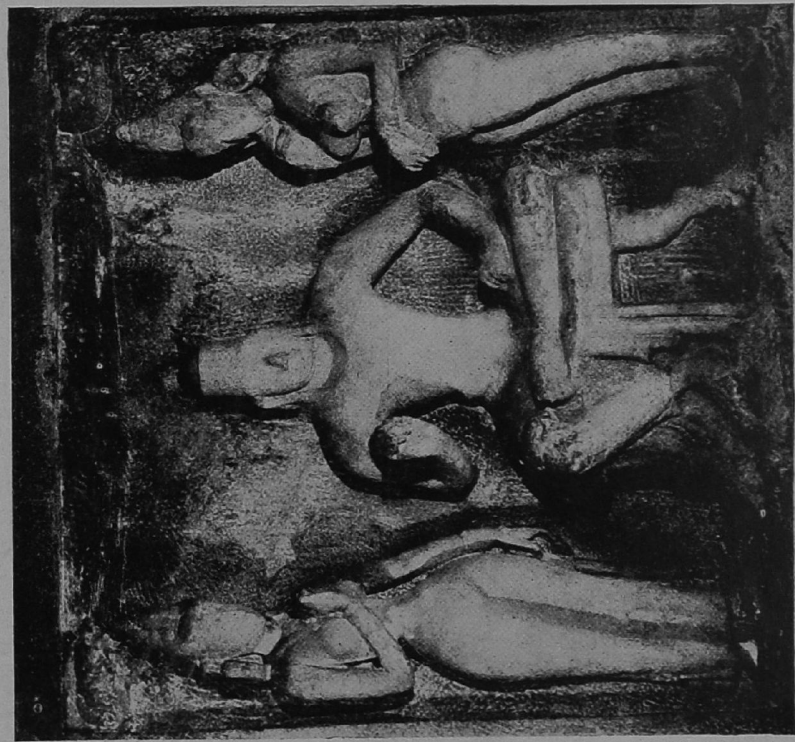


Fig. 1. Simhavishnu with consorts.

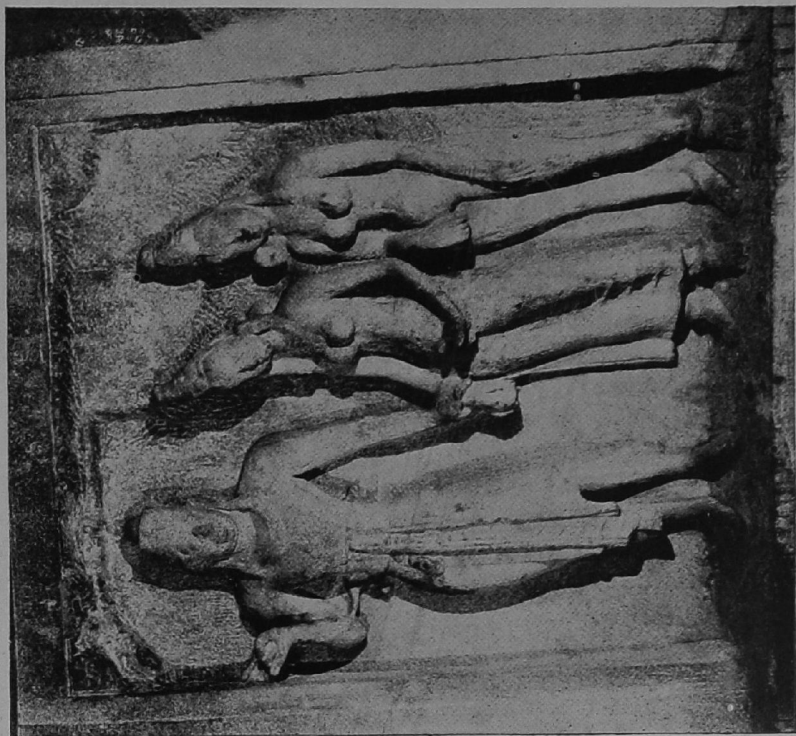


Fig. 2. Mahendra with consorts.

Fig. 4. Mahishamardani cave.

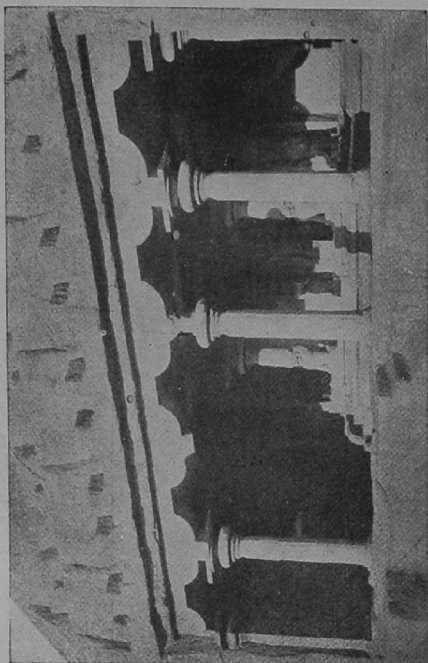


Fig. 6. Varaha cave.

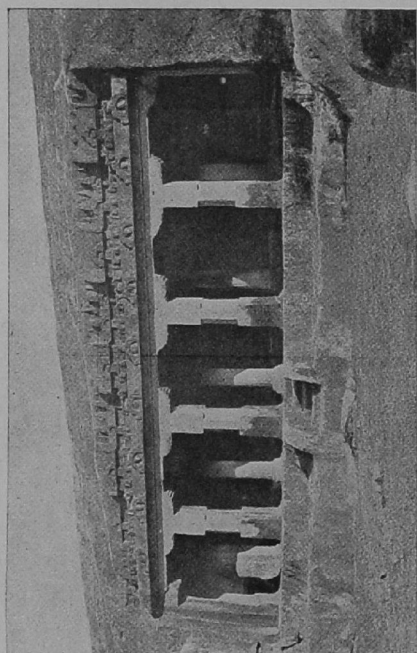
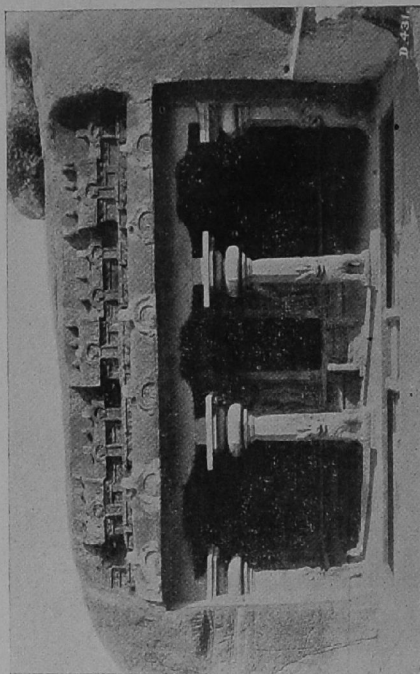


Fig. 3. Kotikalmandapa.

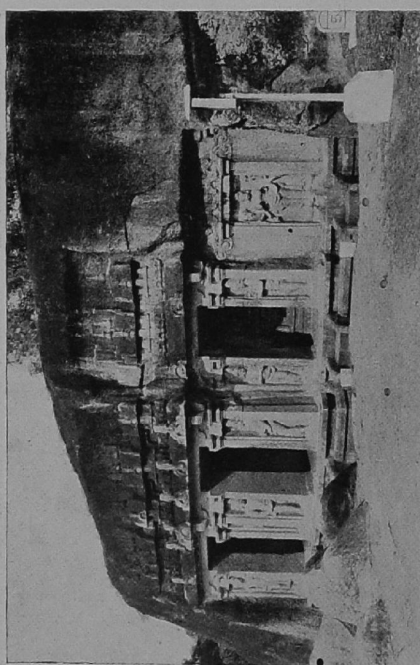


Fig. 5. Trimurti cave.

Fig. 8. Dharmarājamaṇḍapa.

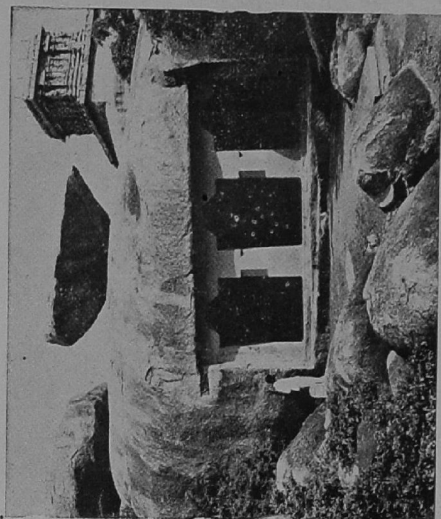


Fig. 10. Yali cave, South of Shore Temple.



Fig. 7. Atirapacāṇḍa cave.

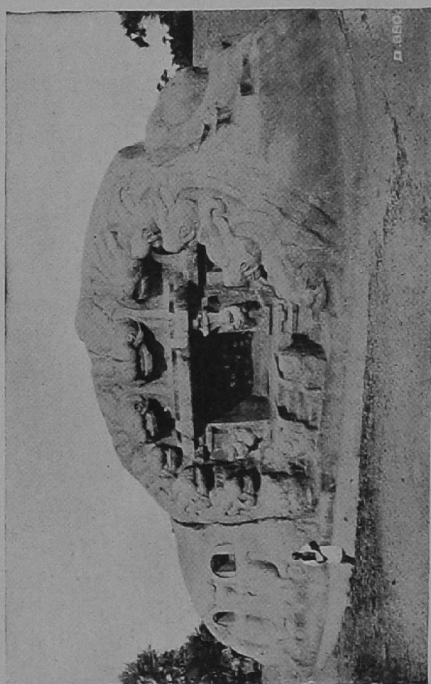


Fig. 9. Tiger cave.

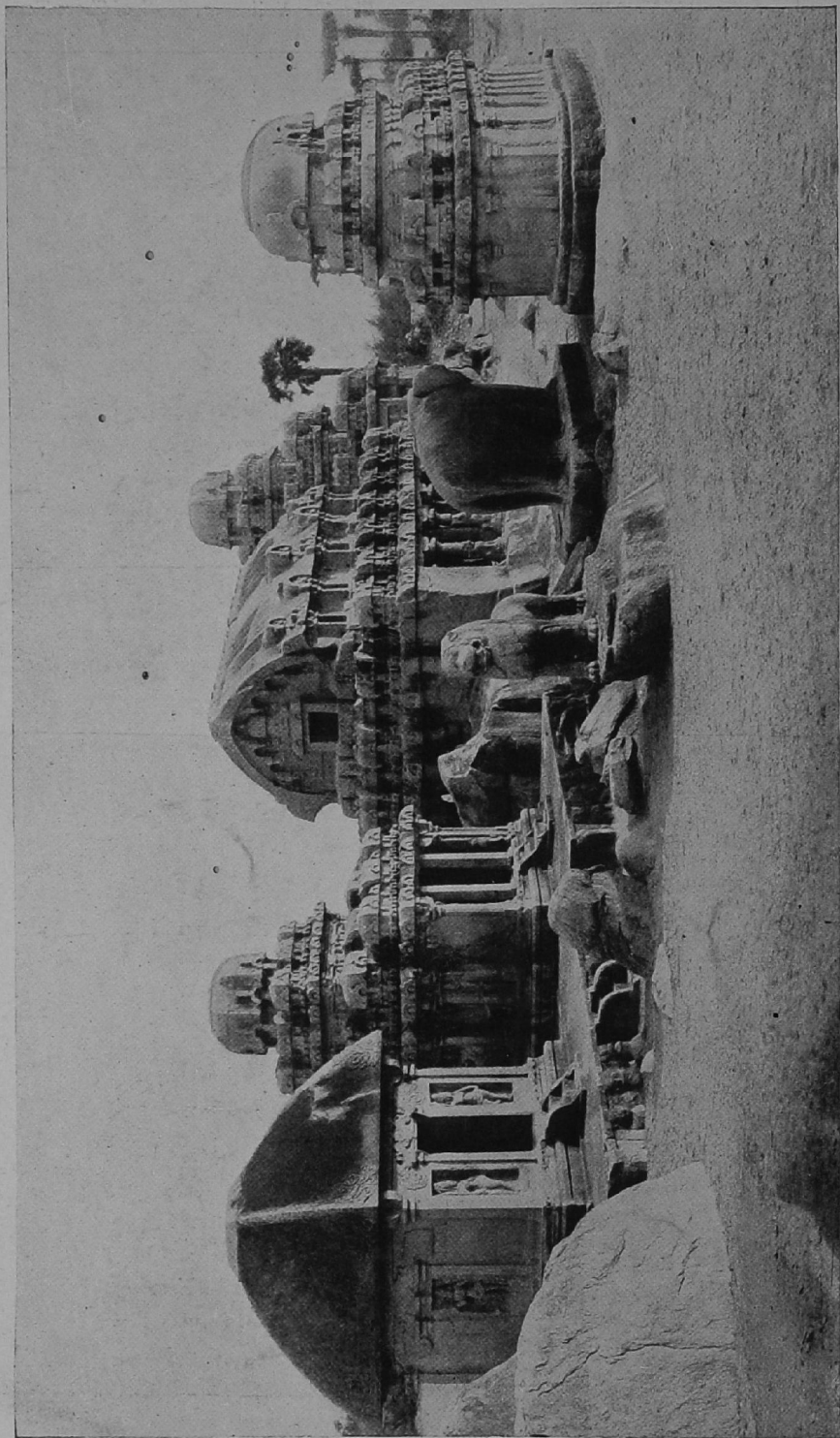


Fig. 11. The Five rathas, Mamallapuram.



Fig. 12. Dharmarajaratha.



Fig. 13. Arjunaratha.



Fig. 14. Ganesaratha.



Fig. 15. Pidariratha

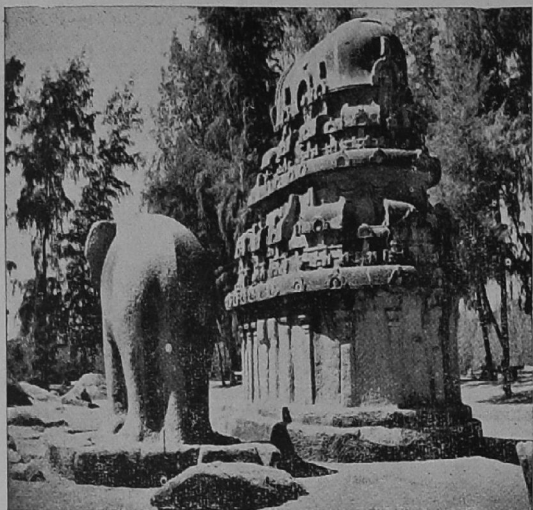


Fig. 16. Sahadevaratha.



Fig. 17. Draupatiratha.



Fig. 18 Valayankuttairathas..

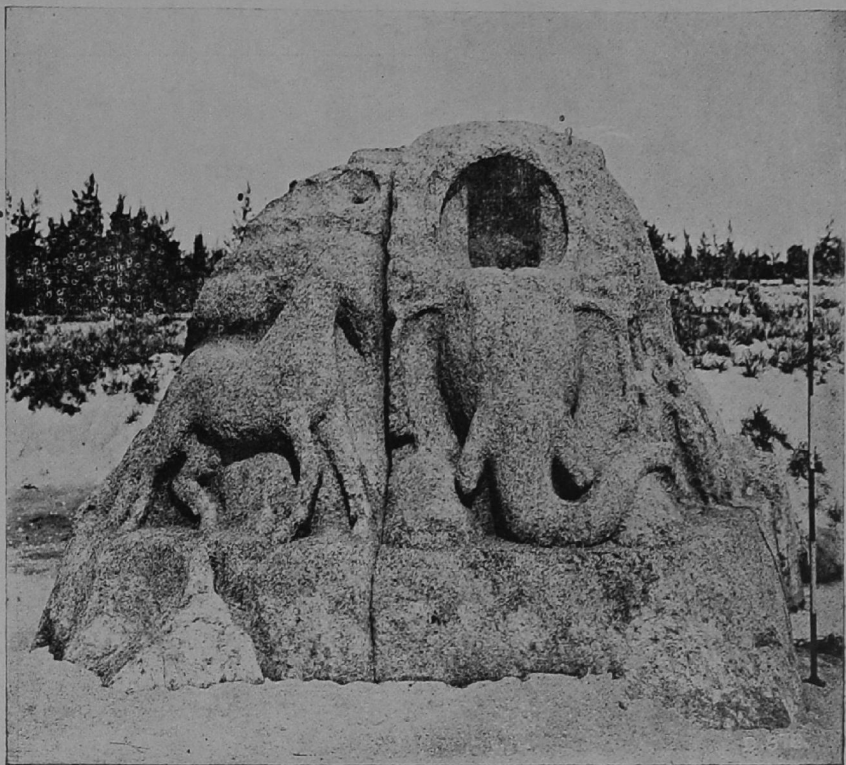


Fig. 19. Horse and Elephant, South of Shore Temple.



Fig. 20. Mahisha and cave—North of Shore Temple.



Fig. 21. Lions seated and couchant, south of Shore Temple.

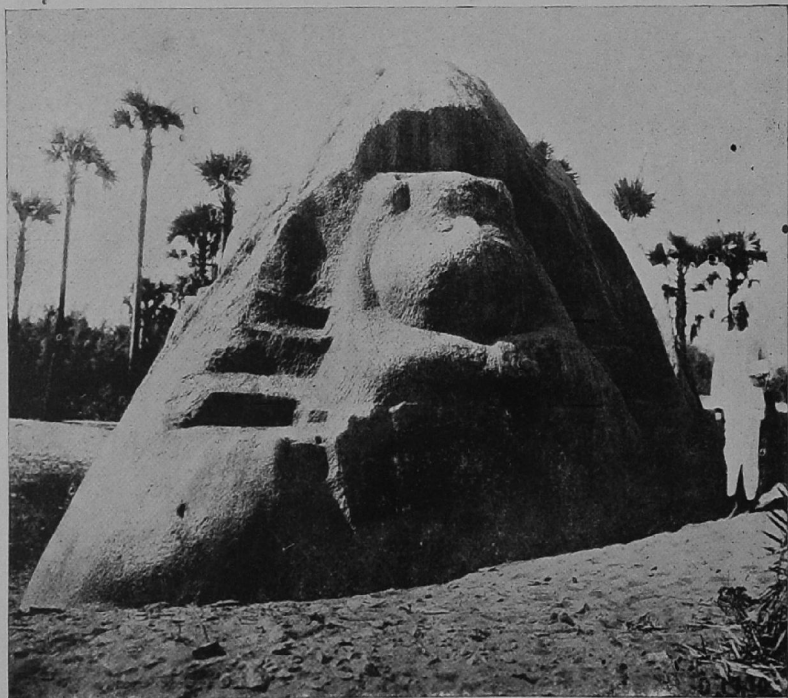


Fig. 22. Tiger cave side view, Saluvankuppam.



Fig. 23. Mahishasuramardini.



Fig. 24. Anantasayi.

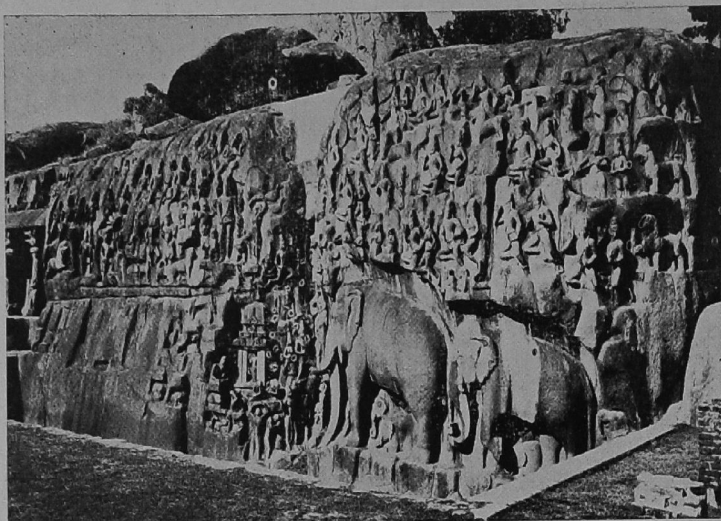


Fig. 25. Arjuna's Penance.



Fig. 26. Elephant calves—Arjunaratha.

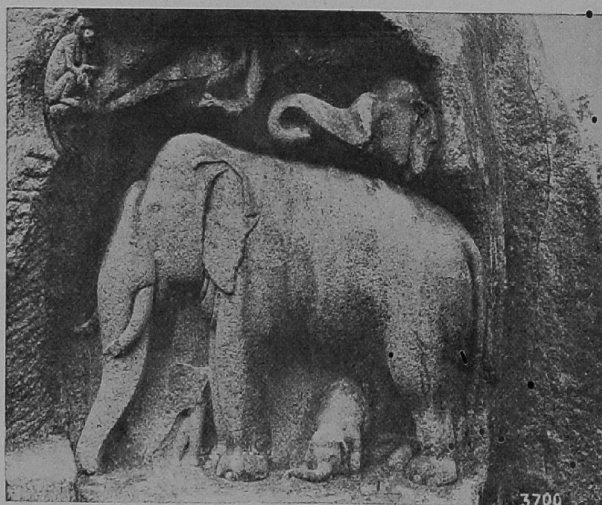


Fig. 27.
Elephant—Peacock group.

Fig. 28. Trivikrama,



Fig. 29. Cow Herd.



Fig. 30. Lion Bed.



Fig. 31. Siva, Dharmarajathala.

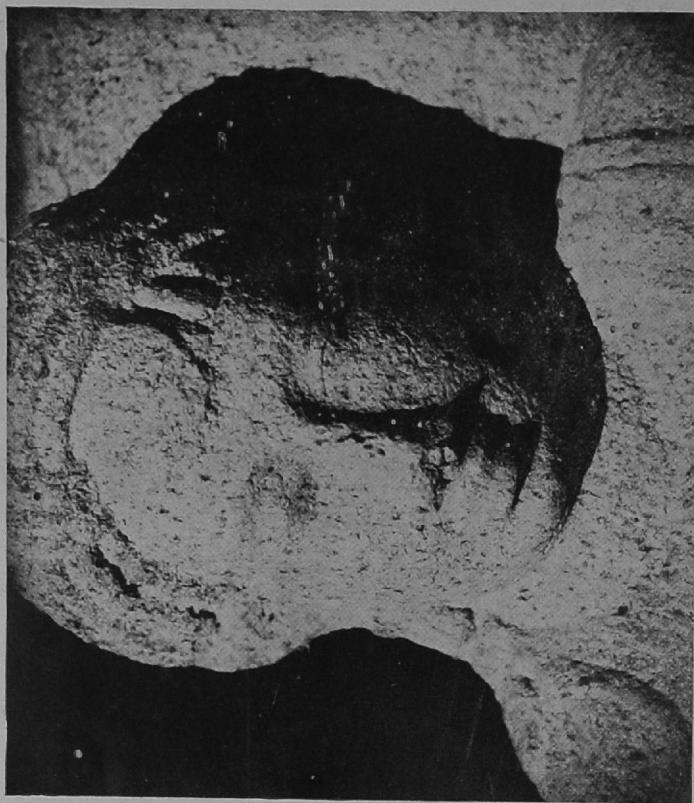


Fig. 32. Siva, Dharmarajathala.

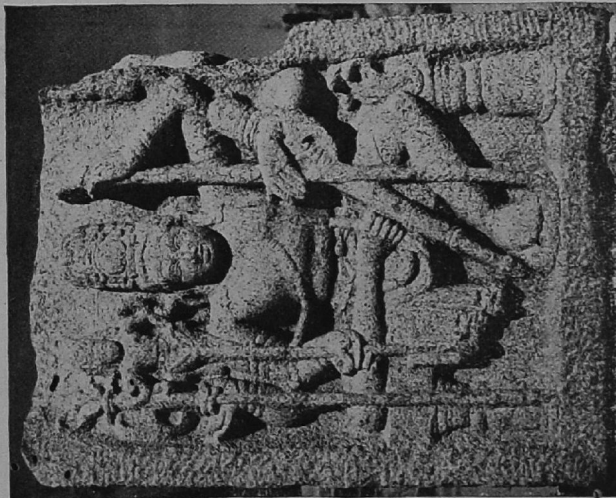


Fig. 33. Pasupati—Sea shore temple.



Fig. 34. Devi—Kailasanatha temple, Kanchi.



Fig. 35. A panel from Arjunaratha.

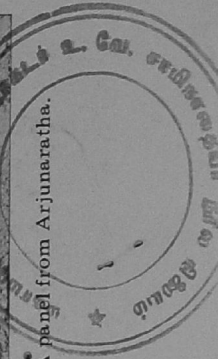




Fig. 36. Fresco of Bhavani, Panamalai.

Māmālla Narasimha-I and continued by Paramesvara-I. Regarding the authorship Prof. Dubreuil states "we shall therefore conclude by saying that the tenor of the inscriptions, the form of letters and the style of the sculptures are fully in accord to show that the caves and rathas of Mahābalipuram were cut in the rock, during the reign of Narasimha-I and that they were finished and consecrated during the reign of Paramesvara I." The view that the monuments were consecrated by Paramesvara-I is untenable since most of the monuments at Mamallapuram are unfinished and were never consecrated.

We shall examine the inscription of the Dharmarājaratha in detail. There are no verses but only titles of a King, inscribed in this ratha. But there are two label inscriptions which give the name of the Dharmarājaratha as ATYANTAKĀMAPALLAVESVARA GRHAM. Both the labels are in the third story, one on the eastern side and the other on the western side. Basing the conclusion on the inscription of the Ganesaratha, it was hitherto considered that Paramesvara-I is identical with Atyantakāma and that the Dharmarājaratha was consecrated by him. There are titles which mention Narasimha. It was therefore contended that Mamalla Narasimha-I started these monoliths and that Paramesvara-I, continued and consecrated them. But the name Narasimha occurs twice in the Dharmarāja-ratha, once at the first story and secondly at the second story. Since the mode of cutting a monolith is from the top, the third story will be the first to be excavated and the work continued downwards to the second story and the first story will be the last to be excavated. Thus when the title Narasimha is found in the second and bottom story it is evident that Narasimha has carved the monolith to the present stage. Under the circumstances it will be difficult to state the contribution of Paramesvara-I, to this monument and it may be mentioned that the Dharmarājaratha is still unfinished. It may also be mentioned that the name Paramesvara never occurs on the Dharmarājaratha. It must therefore be stated that Paramesvara's contribution was nothing and that he caused only the name *Atyantakāma Pallavesara grham* engraved. This explanation is not satisfactory.

But as I have stated earlier, the title *Atyantakāma* is the exclusive title of Rajasimha and the name of the temple as *Atyantakāma Pallavesvara Grham* is after the well known title

of Rajasimha. This is fully supported by other inscriptions as well. It is well known that Rajasimha is also known as Narasimha-II. In fact Narasimha seems to be the surname of Rajasimha, as gleaned from the copper plate charters issued after him. Hence the name NARASIMHA appearing twice at the Dharmarājaratha is in fact the name of Rajasimha. (c) There are altogether thirty two titles mentioned in the Dharmarājaratha of which sixteen of them are noticed in the Kailāsanātha inscription of Rajasimha, which can not be taken as a mere coincidence (refer page 15). Of them, some are very significant titles mentioned by Rajasimha in all his inscriptions (Ranajayah, Sribhara, etc.) (d) There is a title, recently discovered by Sri K. R. Srinivasan, in the eastern face of the third story, on the parapet wall of the steps which reads as MAHĀMALLA. This title was held by Narasimha-I as seen from his Vatapi inscription. However the same title was assumed by Rajasimha also, as noticed in his Kailāsanātha inscription. That this seems to have been a very significant title of Rajasimha is known from the Vāyalur inscription, where he specifically states that he was well known to his subjects as MAHĀMALLA.

शंभोः पादारविन्दद्वयपरिचरणे नित्यमत्यन्तकामः

श्रीमेघो विप्रसत्याकरविभवकरो व्योमरलौघचन्द्रः ।

‘राज्यान्तरावगाहो विदित महामल्लशब्दः प्रजानाम्

रक्षादीक्षाधिकारं वहतु रणजयः श्रीनिधिः द्वीपलक्षम् ॥

Thus it is evident that the Dharmarājaratha is the creation of Rajasimha; so also the other monoliths. It is also evident that Rajasimha is the author of the whole group of five rathas. It is also generally accepted that all the monuments, the Arjuna's penance, the Govardhanadhāri the Ādivarāha cave, the Mahishamardani cave, the Varāha cave, the Trimūrti cave etc. were the creations of the same king, who created the five rathas.

From the epigraphical records, and the Mahāvamsa, it is learned, that Narasimha-I, invaded Ceylon, twice during his victorious reign and his second assault was successful and that he established his friend Mānavarman on the throne. Therefore it is possible that he established the present Mamallapuram as a seaport, from where he sent naval fleets and the village was renamed Mamallapuram after his title.

It is also possible that the present Mamallapuram was already a seaport of the Tondainādu before Narasimha-I. This is likely, since we have reference to a seaport of Tondainādu in Sangam literature which certainly ante-dates Narasimha-I. But because of the constant presense of Rajasimha at this village, commanding and supervising his creations, the village received the name MAMALLAPURAM, after the well known title of Rajasimha. The word MAMALLA appear as a title of Narasimha I, only once, in a fragmentary record at Vātāpi. But it appears as a title of Rajasimha thrice and that Rajasimha specifically mentions that he was well known to his subjects as MAHĀMALLA. Be that as it may, the mere name, Mamallapuram can not be taken as a conclusive evidence, to ascribe the monuments to Narasimha-I.

As I have stated earlier from the well known monuments and inscriptions of Rajasimha, we understand, that he is a king who is fond of variety and new innovations. Thus he has shown five different alphabets at the Kailāsanātha temple itself. He has shown novel ideas at every monument. The monuments at Kanchi, Seashore, Panamalai, Tiger cave and Saluvankuppam, well prove that there is great variety in his architecture. The inscriptions at Vayalur, Tirupporur, Kanchi, Seashore, Saluvankuppam etc. give new form of expression at every place, which is different from the other. At Tirupporur Rajasimha gives his titles. At Vāyalur he gives a list of geneology of the Pallavas, which is a unique record in the history of India and which proves beyond doubts, the historic leanings of Rajasimha. At Seashore he exhorts all kings to obey him. At Panamalai, he speaks of the *Asvamedha* sacrifices performed by his ancestors. At Saluvankuppam he speaks of his Prowess as *Atirajācanda* and his attainment in music. At Kailāsanātha, he gives his great parentage and speaks of his magnificent creation. At Ganesaratha he gives his Vedantic leaning. In all these monuments he shows his devotion to Siva. He gives new names to his monuments. Thus Kailāsanātha temple is known as *Rajasimha Pallavesvaragrham*. Of the two towers of the seashore temple one is called *Kshatriyasimha Pallavesvaragrham* and the other is called *Rajasimha Pallavesvaragrham*. The third is called Talasayana Perumal temple. The Saluvankuppam bears the title of *Atirajācanda Pallavesvaragrham*. Thus every aspect, the palaeography the architecture, and the inscription point to the fact that these

monuments could be ascribed to only one king and that is ATYANTAKĀMA RAJASIMHA and no one else.

This also explains why these monuments were left unfinished. If it is stated that Narasimha-I started and Paramesvara-I continued and consecrated, it does not explain why all these monuments are left unfinished. The question also arises, why Rajasimha who had a long and peaceful life and who was a lover of art, did not complete the magnificent creation of his ancestors? But when it is taken that Rajasimha is the author of them it is evident that due to the set back in the regular line of the Pallavas after him and since Kanchi was captured thrice by Chalukya Vikramaditya-II and since the best of the artists were transported to Pattadakal to erect the Virūpāksha temple, the work at Mamallapuram ended abruptly.

It is accepted by common consent that all the other monuments are the creations of the same king, who created the monoliths. **THUS IT IS PROVED BEYOND ALL REASONABLE DOUBTS THAT MAMALLAPURAM MONUMENTS ARE THE CREATIONS OF KING ATYANTAKĀMA RAJASIMHA.** It is also wrong to suggest that Rajasimha misappropriated the monuments of his ancestors and caused his titles to be inscribed. A study of his character will prove the calumny of the suggestion. Further there is no evidence to show that these were started by other kings.

Yet there is one more point which needs clarification. The Ādivarāha cave at Mamallapuram, bears the title of *Paramesvara Mahāvarāha Viṣṇuḥ* according to a Chola inscription. This cave is therefore ascribed to Paramesvaravarman-I. It contains with other sculptures two portraits of kings, one standing and the other seated with label inscriptions. The label on the top of the seated king with his consort, mentions *Simhavishṇu-potradhirājar* and the one over the standing king mentions *Mahendra Potradhirājar*. Since all these monuments are ascribed to Narasimhavarman-I, earlier scholars identified the standing king with Mahendrarvarman-I, the father of Narasimha-I. Since Narasimha-I, also had the title of Narasimhavishṇu in his Vatapi inscription, the seated figure was identified with Narasimha-I. But it is almost impossible to believe that the great Pallavas could depict the father standing and the son seated, which is against tradition

and culture. Therefore some scholars identified the seated Simhavishnu with that of Simhavishnu, the father of Mahendra and the celebrated founder of the Pallava dynasty at Kanchi. But from the inscription we learn that the cave was named *Paramesvara Mahavaraha Vishnugrha*. On this basis some scholars ascribe the excavation of the cave to Paramesvaravarmān-I and identify the portraits as that of Narasimha-I and his son Mahendra-II. Since Mahendra-II was the father of Paramesvara-I this explanation was logical. But according to the present study, a better explanation becomes possible. One of the favourite verse of Rajasimha found at Ganesa ratha, Dharmarāja maṇḍapa and Rāmānuja maṇḍapa, is also found here inscribed in which he exhorts the praise of Siva. Though Rajasimha was a great Sivabhakta, he was no bigot of Vishnu as is proved by the Varāha cave, the Maṇishamardani cave, the Govardhanadhāri sculpture and the shore temple. In Reyuru Copper plate grant of the same king, we find that Rajasimha calls himself *Paramamahesvara*, *Paramabrahmaṇya*, and *Paramabhāgavata*. Since one of his inscription mentioned above is repeated here also, the Ādivarāha cave must also be ascribed to him. The very fact that the praise of Siva is inscribed in the Vishnu cave clearly indicates, that it was excavated by Rajasimha. Therefore the seated Simhavishnu is none other than Rajasimha himself. His title as Narasimhavishnu is well known in the Rangapataka inscription.

देवे जगद्वलयरक्षणबद्धदीक्षे

निर्भिन्नशत्रुहृदये नरसिंहविष्णौ ।

बालभ्यमूर्जितमवाप्य विराजते या

निर्जित्य गर्वमिव पुष्करदेवतायाः ॥

The other standing figure is therefore the portrait of Mahendravarman-III, the son of Rajasimha. It is well known that Rajasimha had a son Mahendra who erected the *Mahendravarmesvaragrham* at Kanchi at the entrance of the Kailāsanātha temple. Judging from the inscription engraved in *Mahendravarmesvaragrha* it is understood that Rajasimha was still ruling when the temple was erected. The plan, the entrance and the rows of small shrines in line with the entrance suggest, Mahendra's shrine was an integral part of the master plan of the Kailāsanātha temple of Rajasimha. It is therefore evident that Rajasimha

associated his son Mahendra in his temple building activity. The portrait of the seated king at the back of the Mahendra's shrine has been identified as Mahendra III the builder of the temple. But a careful study of the inscription will reveal that Rajasimha gives his own attainment and simply mentions Mahendra as his son and that the temple was erected by Mahendra. It is therefore certain that the portrait at the back wall, is that of Rajasimha, shown as facing his favourite diety *Rajasimhesvara*.

Therefore the standing portrait at Ādivarāha cave is Mahendra III, the son of Rajasimha. As I have pointed out earlier Rajasimha himself had the title of Paramesvara and hence there is no difficulty with reference to the name of the temple as *Paramesvara Mahāvarāha Viṣṇugṛha*.

On the basis of the above conclusion and on the basis of a re-examination of the historic inscription of Vaikunthaperumal temple of Kanchi, which seems to be a doubtful one, I am inclined to believe that even the Vaikuntaperumal temple was the creation of Rajasimha. Rajasimha has built a shore temple for Anantasāyi and also Varāha, and Ādivarāha caves, dedicating to Vishnu. This ambitious king would have naturally thought of a Vishnu temple in his own capital Kanchi, on the lines of KAILĀSANĀTHA temple and such a shrine could naturally be only VAIKUNṬHANĀTHA and that we have in Kanchipuram.

CONCLUSIONS

1. That structural temples of stone existed prior to Mahendra in Tamilnad.
2. Though rock cut cave was known to the Tamils, Mahendra had a great fancy for it and was responsible for popularising it.
3. Mamallapuram was probably established as a seaport by Narasimhavarman-I, but the monuments did not come into existence during his reign.
4. The monuments of Mamallapuram were the creations of Rajasimha a king of unlimited fancies.
5. The view that these monuments were started by Narasimha-I and were continued by Mahendra-II and by Paramesvara-I when the work stopped because of the emphasis on structural temple, is therefore untenable.

- (a) The greatest event in the life of ~~Narasimha-I~~ is the conquest of Vatapi which is not mentioned in any of the Mamallapuram inscriptions.
- (b) The greatest event in the life of ~~Paramesvara-I~~ is the conquest of Ranarasika Vikramaditya which is also not mentioned in any of the Mamallapuram monuments.
- (c) The inscriptions found at Ganesaratha, Ramanuja Mandapa and Dharmarāja mandapa are in fact repetitions of Rajasimha's inscriptions of Saluvankuppam.
- (d) Therefore there is no inscription of either Narasimha-varman - I or Mahendra - II or Paramesvara - I at Mamallapuram.

6. • The title Atyantakāma appearing on many of the monuments of Mamallapuram is the exclusive title of Rajasimha as is proved from his other inscriptions.

7. Out of 32 titles inscribed at Dharmarāja ratha, 16 of them are repetitions of Rajasimha's titles found at Kanchipuram.

8. A study of Rajasimha's character proves that he was a peace loving king and lover of Art and literature. He was a king of unlimited imagination. That is perhaps the reason why a number of monuments carved here, do not correspond to any Agamic descriptions.

9. That Rajasimha was a lover of great variety is proved from his

- (a) Employment of five varieties of scripts,
- (b) Varieties of inscriptions;
- (c) Varieties of Architecture; and
- (d) Varieties of sculptures.

10. While all the other kings were torn between wars, Rajasimha alone was free from war and had a peaceful reign.

11. Soon after him the Pallava rule received a set back and Nandivarman is said to have usurped the throne. Nandi was also driven out of Kanchi by Vikramaditya-II. Vikramaditya probably removed the best artists to Pattadakal for building the Virūpāksha temple. After the death of Paramesvara II, the Pallava Kingdom, witnessed general confusion and war, through out the reign of

Nandivarman. This explains why most of the monuments were left unfinished.

12. The Ādivarāha cave was also excavated by Rajasimha and that the portraits there are of Rajasimha and his son Mahendra-III ;

13. Vaikunthaperumal temple of Kanchi was also probably built by Rajasimha, since the inscription in the temple is a doubtful one.

APPENDIX I.

The title of *Atyantakama* being found in monuments that are definitely attributed to Rajasimha by all scholars.

- | | | |
|-------------------------|---|----------------|
| 1. Kailāsanātha temple. | — | Kanchi. |
| 2. Sea shore temple. | — | Mamallapuram. |
| 3. Atiraṇacaṇḍa cave. | — | Saluvankuppam. |
| 4. Pillar inscription. | — | Vayalur. |
| 5. Pillar inscription. | — | Tirupporur. |

For others.

Nil—

Vatapi and Tirukkalukunram inscriptions which are the only inscriptions of Mamalla Narasimha-I, do not mention this title of him.

Kuṇam plate of Paramesvara-I does not mention this title of the king.

There is no record by which this title of *Atyantakama* could be attributed to either Narasimha-I or Paramesvara-I.

APPENDIX 2.

EXPRESSION OF VARIETY BY RAJASIMHA

- | | | |
|--------------------------|---|-----------------------------------|
| 1. Variety in script | — | 5 varieties at Kanchi and |
| | — | 2 varieties at Saluvankuppam |
| 2. Variety in structures | — | Saluvankuppam caves. |
| | | Sea shore temple. |
| | | Kailāsanātha temple in the plain. |
| | | Panamallai temple in the hills. |
| | | Mukundanayanar temple |

3. Variety in inscription — Vayalur, Kanchi, Panamalai,
Tirupporur, and Mamalla-
puram.

Compare varieties at Mamallapuram.

- (a) Rōck cut caves.
- (b) Monoliths.
- (c) Open air sculptures.
- (d) Structural temples.
- (e) Misc. cuttings.

APPENDIX 3.

SOME SIGNIFICANT TITLES OF RAJASIMHA

Compare with this his title *Atyantakāma*

Mahāmalla	Tāvrakopa
Apratimalla	Avandhyakopa
Amitramalla	Kāraṇakopa.
Satrumalla	—
—	Abhirāma
Mattapramatta	Madanābhirāma
Mattavikāra	Sangrāmarāma
—	Unnatarāma
Udayabhāskara	—
Udayachandra	Narasimha
Udayavasanta	Rājasimha
—	Kshatrasimha
Uditaprabhāva	Purushasimha
Uditakirti	Narendrasimha
Uditodita	—
—	Tīṣṇāpūraṇah
Dharmavijayī	Āsāpūra
Dharmanitya	Ichhāpūrah
Dharmasetu	—
Dharmakavacah	Guṇālaya
Adharmabhiru.	Guṇavinīta
—	Guṇonnata.
Kalavikrama	—
Kālavasana.	

APPENDIX 4.

MONUMENTS OF MAMALLA PURAM

Each is different from the other.

(Compare with his titles. *Atyantakāma*, *Anekopāyah* and *Upāyanipūṇah*)

A. CAVES

1. Ādivarāha.
2. Varāha.
3. Trimūrti.
4. Rāmānuja maṇḍapa.
5. Dharmarāja maṇḍapa.
6. Kotikal maṇḍapa.
7. Paṇca Pāṇḍava maṇḍapa.
8. Atiraṇacaṇḍa cave.
9. Yāliheaded cave. (Tiger cave)
10. Mahishamardani cave.
11. Mahisha cave at the shore.

C. OPEN AIR SCULPTURES

1. Arjuna's penence.
2. Arjuna's penance—a second version.
3. Govardhanadhāri.
4. Elephant-peacock-monkey group.
5. Lion bed.
6. Lion with Durgā
7. Horse etc. on the shore.

B. MONOLITHS

1. Dharmarājāratha.
2. Bhīmaratha.
3. Arjunaratha.
4. Draupadiratha.
5. Saḥadevaratha.
6. Ganesaratha.
7. Valayankuttairatha.
8. Pidāriratha.

D. STRUCTURAL TEMPLES

1. Kailāsanātha.
2. Sea shore temple.
3. Panamalai temple.
4. Mukundanayanar.
5. Light house temple.
6. Airavatesvara.
7. Vaikuṇṭha Perumal.

From the foregoing conclusions, it is evident that *Atyantakāma* Rājasimha, the author of all the Mamallapuram monuments and inscriptions, is the noblest king that the Tamil country has ever produced. He is indeed one of the greatest sons of Mother India, who delighted in art, music, literature, valour and above all in peace and prosperity of his people. Rājasimha's attainment in the field of art is unparalleled in the history of India. It is indeed a pity that this noble Hindu monarch, has not been given an honoured place in the history of India. Let us do him justice by giving him, an exalted place in the history of the nation.*

* The above forms part of a monograph on this greatest Pallava prince, to be published shortly by the author.

[The important inscriptions of Rajasimha, together with the translations are given below for a comparative study]

Inscription round the outside of the
Shrine of Rājasimheśvara, Kanchipuram.

TEXT

.... त्वञ्जटाभि-

र्त्रीलत्वं कण्ठघाम्ना फणमणिकिरणैः शोणिमानन्दधाना [१]

निर्य्यान्ती स्थाणुरत्नत्रिभुवनसरसीपूरणी वः पुनीता-

न्नानावर्णावर्णावर्णास्समसकलहरिन्मण्ड [॥ १]

...., [स] तदनु मुनिरसावङ्गिरास्तन्मनोज-

स्तत्सनुशक्रमन्त्री गुरुरमृतभुजान्तस्य शंयुस्तनूजः [१]

तस्मादुग्रप्रभावान्त्रिभुवनमहितालब्धजन्मा मुनीन्द्रः

स श्रीमान्पलवानां कुलनिधिरभवद्यो भरद्वाजनामा ॥ [२]

तस्माद्रोणस्स रामाद्गुरुरतिमहितः पाण्डवानां कुरूणा-

मश्वत्थामा ततोभूत्पृथुरवनिभृतं स्थैर्य्यमानापहारी [१]

तत्सूनुः पलवाख्यः सकलवसुमतीभोगिनां पार्थिवानां

शराणामादिभूतो मनुरिव जयिनामन्ववायस्य कर्ता ॥ [३]

नृह्यप्यानामुदीर्णाप्रबलकलिमदध्वंसिनां सत्यवाचां

गम्भीराणान्निवर्गस्थितिचतुरधियां वृद्धसेवापराणां [१]

कामाद्यन्तश्चरारिप्रसभविजयिनां हेतिविद्यावर[१]णा-

न्धीराणामूर्जितानान्नयविनयवताम्पलवानान्तृपाणाम् ॥ [४]

तेषां वंशे प्रसूताद्रणरसिकपुरोन्मर्द्दनादग्रदण्डात्

सुब्रह्मण्यः कुमारो गुह इव परमादीश्वरादात्तजन्मा [१]

शक्ति(ः)क्षुण्णारिवर्गो विदितबहुनयश्शैवसिद्धान्तमार्गे

श्रीमान्त्यन्तकामः[] क्षतसकलमलो धूर्द्धरः पलवानाम् [५]

कलाचतुरधौषितां रहसि रञ्जने मन्मथस्त्रयीपथनिषे

[विणां स] ततपालने वात्सवः [१]

मुनिद्विजसुरद्विषां हृदयदारणे माधवः स च द्रविण-

संपदा सुजनतोषणे वित्तदः ॥ [६]

दुष्यन्तप्रमुखैः श्रुताम्बरगता वाणी शरीरं विना

क्षमानार्थैः सुरदृश्वभिर्यदि कृते कण्वादिभिः स्वीकृतैः [१]

तन्नाश्वर्यमिदं पुनः कलियुगे दूरीभवत्सद्गुणे

सोश्रोषीदिति तां गिरम्महदहो विस्मापनं श्रीभरः ॥ [७]

येनेमे नयविक्रमात्तकमलासंपत्तिदर्पोद्धता

भ्रूभंगक्षणमात्रधूतधिषणा नम्रीकृता[ः] पार्थिवा [१]

जातोसौ पुरुषोत्तमो रणजयस्त्रातुल्लनान्मज्जतः

पापाब्धेः कलिकालभीममकरप्रस्तान्स जीयाच्चिरम् ॥ [८]

नयोजितपराक्रमाज्जितमनेन सर्व्वजगन्तृपेण हतकण्ठकं-

प्रणतराजकं भुञ्जता [१]

पशः सदृशमान्स्मनो भवनमेतदुत्थापितं हरस्य हरहासरूप-

मतिमानमत्यलुप्तम् ॥ [९]

श्रीराजसिंहपल्लवेश्वरे नागेन्द्रभोगभीमभूषणः [१]

देवासुरेन्द्रवृन्दवन्दित स्थाने स्थितोस्तु शङ्करश्चिरम् ॥ [१०]

अस्मिन्नुत्तुत्तशत्रुद्विरदधनघटाराजसिंहेन रा [ज्ञा]

राज्ञामा [ज्ञावि]धे[यी] कृतसकलदिशा निर्मिते धर्मिभाजा [१]

शैले कैलासलीलामपहरति गृहे राजसिंहेश्वराख्यां

विभ्रत्यभ्रंलिहाग्रे विरचयतु सदा सन्निधानं वृषाङ्कः ॥ [११]

राजसिंहो रणजय[ः] श्रीभरश्चित्रकार्मुकः [१]

एकवीरश्चिरं पातु [शि]वचूडामणिर्महीम् ॥ [१२]

TRANSLATION

(Verse 1) *Māy* (*Gangā*) purify you!—She who springs from the jewel (on, the head) of *Sthānu* (*Śiva*), appearing... black by the splendour of (his) neck and red by the rays of the gems on the hoods (of his snakes), who fills the lake of the three worlds.

2.After him (there was) that sage *Āṅgiras*, who was born from his (viz, Brahman's) mind. His son was (*Brihaspati*) the Minister of *Śakra* (*Indra*) and preceptor of the gods. His son was *Śamyu*. From him, who possessed terrible power and was honoured in three worlds, there took birth that illustrious chief of sages, *Bharadvāja* by name, who became the source of the race of the *Pallavas*.

3. From this lovely one came *Droṇa*, the highly honoured preceptor of the *Pāṇḍavas* (and) *Kurus*; from him the great. *Aśvatthāman*, who deprived princes of their constancy and pride. Just as the first-born *Manu*, his son, *Pallava* by name, became the founder of a race of brave and victorious kings, who enjoyed the whole earth :—

4. Of the *Pallava* princes, who were pious, who destroyed the excessively great pride of the *Kali* (age), who spoke the truth, who were profound, whose minds knew how to practise the *trivarga*, who assiduously honoured the aged, who forcibly subdued last and the other internal foes, who excelled in the knowledge of weapons, who were firm, mighty and endowed with polity and modesty.

5. Just as *Guha* (also called *Subrahmaṇya* or *Kumāra*) took birth from the supreme lord (*Śiva*), the destroyer of the warlike (demon) *Pura*, thus from the supreme lord *Ugradanda*, who was born in the race of these (viz. the *Pallavas*), the destroyer of the city of *Raṇarasika*, there took birth a very pious prince (*subrahmaṇyaḥ kumārah*), the illustrious *ATYANTAKĀMA* the chief of the *Pallavas*, who crushed the multitude of his foes by his power (or spear), whose great statesmanship was well-known and who got rid of all impurity (by walking) on the path of the *Śaiva* doctrine.

6. Like *Manmatha* (*Kāma*) he charmed refined women in secret, like *Vāsava* (*Indra*), he constantly protected those, who

frequented the path of three vedas; like Mādhava (Vishnu), he tore the hearts of the enemies of sages twice-born and gods; and like Vittada (Kuvera) he gratified good people with abundant wealth.

7. If in the Kṛita (age) kings like Dushyanṭa, who saw the gods and were engaged by (saints) like Kaṇva would hear a heavenly voice without body, that is not a matter of wonder; but ah! this is extremely astonishing, that ŚRĪBHARA has heard that voice in the Kali age, from which good qualities keep aloof.

8. May RANAJAYA be victorious for a long time, who humbled those princes, who were puffed with the pride of abundant prosperity, which they had acquired by polity and prowess, depriving them of their intelligence in the mere space of knitting his brows, and who like Purushottama (Vishnu), was born to rescue from the ocean of sin the sinking people, who were swallowed by the horrid monster (called) the Kali age.

9. While this prince enjoyed the whole world, which he had conquered by valour combined with polity, and in which he had killed rebels and humbled kings, he erected this extensive and wonderful house of Hara (Śiva) which resembles his fame and the laughter of Hara.

10. May Śaṁkara (Śiva) whose temple ornaments are the coils of the king of the serpents, and who is praised by hosts of the kings of gods and of demons, reside for a long time in this temple (called) the holy Rājasimha-Pallavésvara!

11. May the bull-marked (Śiva) always lend his presence to this temple of stone, called Rājasimhesvara, which touches the cloud with its top, which robs Kailāsa of its beauty, and which was built by that pious king of kings who made all quarters obedient to his orders and (who proved) a royal lion (RĀJA-SIMHA) to the dense troops of the elephants of his daring foes!

12. May Rājasimha, the conqueror in battle (Ranajaya), the bearer of prosperity (Śrībhara), the wonderful archer (Chitrakārmuka) the unrivalled hero (Ekavira), who has Śiva, for his crest-jewel (Śivacūḍāmaṇi), for a long time protect the earth!

Inscription round the outside of the
Shrine of Mahendravarmaśvara,

TEXT

[श्री]भार[द्वाजगोत्र]क्षिति [ध]रशिख[र].....
[प्रादुर्भू]तो महेन्द्रः प्रतिनृपतिगजत्रासिवीर्योर्जिताद्यः [१]
एतत्तेनोपकण्ठे विहितमनुपमं राजसिंहेश्वरस्य
प्रीत्या नित्यम् [हे]न्द्रे[श्वरम]धिवसतु स्थाणुरीशस्सुरा[द्यः ॥ १ ॥]
लोकादित्यात्पसूतो रणरसिकचमूपङ्कशोषिप्रतापा
द्यन्देवोराजसिंहस्तनयमलम् [त श्रीमहेन्द्रामिघ]ानम् [१]
तेन श्रीराजसिंहेश्वरगृहविहिते श्रीमहेन्द्रेश्वरेस्मि
न्नावासेकृत्तिवासाः सह गुहपरिषन्मण्डलैः सन्निधत्ताम् ॥ [२]
यं राजा राजसिंहस्तनयमजनयन्मेदिनीवीरसिंहो
वृत्तैरंहोनिवृत्तैः कृतयुगमपरन्निर्मिमाणो महेन्द्रम् [१]
तेनेदं राजसिंहेश्वरनिकटसमुत्थापितं सप्रसादो
नित्यावासम्महेन्द्रेश्वरगृहमुमया सार्द्धमीशो विधत्ताम् ॥ [३]
करोतु कालान्तकरः पुरान्तको महेश्वरस्सर्वसुरासुराश्रयः [१]
पदं सदा [॥ ४]
महेन्द्रवर्मेश्वरगृहम् ॥

TRANSLATION

(Verse 1) May the motionless, the lord, the first of gods for ever joyfully dwell in this matchless (temple of) Mahendrāsvara which was constructed near (the temple of) Rājasimheśvara by Mahendra, who sprang...(from) the chief of the princes of the holy Bhārdvāja-gotra, from that ŪRJITA, whose bravery frightened the elephants of rival kings !

2. May the skin-robed together with the troops of his attendants, the Guhas, be present at this dwelling, (called) the holy Mahendresvara, which was constructed (near) the temple of holy Rājasimheśvara by the illustrious Mahendra, the son of king Rajasimha, who sprang from that Lokāditya (i.e., the sun of the world) whose valour dried up the army of Ranarasika, just as the heat of the sun does the mud !

3. May Īśa together with Uma graciously take for his permanent dwelling this temple of Mahendrośvara, which was erected near Rājasimheśvara by Mahendra, the son of king Rājasimha, the lion among the heroes of the earth, who produced another Kṛitā age by his sinless conduct !

4. May Maheśvara, the refuge of all gods and demons, who puts an end to time and has made an end of (the demon) Pura, always (take up) his residence...

The temple of Mahendravarmaśvara.

No. 28

Inscription on the Front Wall of the first niche to the right of front Entrance of the Shrine of Mahendravarmaśvara.

TEXT

श्रीनित्यविनीतेश्वरगृहम् ॥

TRANSLATION

The temple of the holy. Nityavinitesvara.

Inscription in the third niche to the right of Front Entrance of the Shrine of Mahendravarmaśvara.

(Inscription of Rangapatāka)

TEXT

1. Front ; first line

नमश्शिवाय [॥]

भर्तुः पुरोन्मथनदृष्टधनुर्बलस्य शैलाधिराजतनयेववृषध्वजस्य [१]

या कालकाल इति विश्रुतपुण्यकीर्तिः कान्ता नितान्तदयिता

परमेश्वरस्य ॥ [२]

2. Back.

देवे जगद्रलयरक्षणबद्धदीक्षे निर्भिन्नशत्रुहृदये नरसिंहविष्णौ [१]

बालभ्यमूर्जितमवाप्य विराजते या निर्जित्य गर्वमिव

पुष्करदेवतायाः ॥ [२]

3. Front, second line.

निर्मापितमिदन्धाम तथा चन्द्र [शिखा]मणेः [१]

पता[कयेव] नारीणां रम्यं रंगपताकया ॥ [३]

TRANSLATION

Adoration to Śiva !

(Verse 1) She, who was the dearly beloved mistress of her husband, PARAMESVARA who was famed by the name of Kālākāla, whose sign was the bull, and the strength of whose bow had become manifest at the destruction of cities, just as the daughter of the king of mountains (Parvati) is the dearly beloved mistress of her husband, the supreme lord (Śiva), whose sign is the bull, and the strength of whose bow has become manifest at the destruction of (the demon) Pura ;—

2. She, who is resplendent, as she has attained the mighty position of favourite with king Narasimhavishṇu, who has split the hearts of his foes, and who has devoted himself to the protection of the circle of the world, and as thus she seems to have subdued the pride of Pushkaradevatā (*i.e.*, Lakshmi, *the wife of the God Narasimha Vishṇu*) :—

3. That Rangapatākā, who was as it were, the banner (*patāka*) of women, caused to be built this lovely dwelling of (Śiva), whose crest-jewel is the moon.

Inscription in the Fifth Niche to the right of Front Entrance of the Shrine of Mahendravarmaśvara

TEXT

1. Front

श्री [॥]

आकारसुन्दरविलासवतीसहस्रसर्गप्रबन्धचिर [संस्कृतकौशलस्य [१]

लावण्यमार्दवविलासमृजासमग्रा निर्माणसिद्धिरिव या प्रथमस्य धातुः ॥ [१]

2. Back.

अक्लिष्टमाधुर्यविलोभनीयां विभूषितां विभ्रमहावभावैः [१]

आकर्षविद्यामिव लो [॥ २]

TRANSLATION

Prosperity !

(Verse 1) She, who, full of loveliness, softness, grace and cleanliness, seemed to be the master-piece of the first creator,

whose skill had attained perfection at last, after he had created thousands of good-looking women :—

2. She who was charming through genuine sweetness, who was adorned with grace, coquetry and feeling, who, like the art of attraction.....

Inscription in a cave-temple at Panamalai.

- [1] राजसिंहो रणजयः
 [2] श्रीभरश्चित्रकामुकः [1] ए-
 [3] कवीरश्चिरम्पातु शि-
 [4] वचूडामणिर्महीम् [॥]

PANAMALAI

.... नोदपादि प्रथितभुजबलः द्रोणिवंशः पुरारेः ॥

अश्वत्थाम्नोथ तस्मान्निचित गुरुतपो निर्मलादाविरासीत्
 आम्नायादङ्गविद्याविसर इव महीवल्लभः पल्लवाख्यः ।

यस्मादेषः पथिविहितपदात्पावने माननीयः

मन्दाकिन्या प्रवाहः शाशिन इव महानन्वयः पल्लवानाम् ॥

सम्राजामश्वमेधावभृथविरजसां भूभुजां पल्लवानां

अस्पृष्टापल्लवानां विमलतरभरद्वाजवंशोद्भवानाम् ।

केतोरक्षीणबाहुद्रविण हृतमहीचक्रविख्यात कीर्तिः

यो देवादेकमलात् गुह इव परमादीश्वरात् आत्तजन्मा ॥

.... भुजद्रविणावभासी

सत्त्वोर्जितः समरदृष्टमहाप्रभावः ।

यो राजसिंह इति विश्रुतपुण्यकीर्तिः

उद्धृतशत्रुनृपकुञ्जर राजसिंहः ॥

हर्ताद्विषद्वर्ग समुच्छ्रयाणां कर्ता च कल्याणपरंपराणां ।

चित्ते सदा संभृत भक्तिपूते धत्ते पदं यस्य मृगांगमौलिः ॥

संरूढाभ्नाय

..... मयानेकशाखासमग्रः (श्री)
 -ते फलकुसुमवृता कान्तिमालम्बमानः ।
 सद्वृत्ताम्भोनिषैकैर्द्रुम इव सततन्तस्य
 छाया समुद्राम जयति कलियुगग्रीष्मतप्तेऽपि धर्मः ॥

SEA SHORE TEMPLE

श्रीः अप्रतिममवनिभूषणमकलंकन्धरनिचन्द्रमवनीन्द्राः ।
 अरिमर्दनमतुलबलं कुलतिलकं ये नमन्ति ते । रहितो बहुनय-
 अत्यन्तकाममपराजितमेकराजं चन्द्रार्धशिखामणिमद्भुतं यम् ।
 चण्डाशनिं क्षितिभृताम्महतामसह्यं सम्प्राप्य काममिव नन्दति जीवलोकः ॥
 श्रीराजसिंहो रणजयः श्रीभरश्चित्र कार्मुकः
 एकवीरश्चिरं पातु शिवचूडामणिर्महीम् ॥
 श्रीकार्मुकः कालकालः काला
 अभिरामो विजयते रणभीमः गुणालयः [॥]
 श्रीवल्लभमतिमानं रणवीरं कुल [१]
 ऊर्जितमुन्नतरामम्प्रणमत युद्धार्जुनं [॥]
 यमर्थं दृष्टो शततणम् म म त्रनयनभक्त
 नरेन्द्रसिंहन्नमन्ति नृपाः

E. I. XIX. 105.

VAYALUR

श्रीपल्लवान्वयकुलाचलराजसिंहः यः क्षत्रसिंह इति विश्रुतपुण्यकीर्तिः ।
 जीयात् महेश्वरशिखामणिदीप्तमौलिः युद्धार्जुनो स खलु लोक नरेन्द्रसिंहः ॥
 शम्भोः पादारविन्दद्वयपरिचरणे नित्यमत्यन्तकामः
 श्रीमेघो विप्रसस्याकरविभवकरो व्योमरत्नौघचन्द्रः ।
 राज्यान्तारावगाहो विदितमहामल्लशब्दः प्रजानाम्
 रक्षादीक्षाधिकारं वहतु रणजयः श्रीनिधिः द्वीपलक्षम् ॥

E. I. XVIII.

Inscription on the Southern Wall of the
Atiraṇacandeśvara Temple, Saluvankuppam

TEXT

- [1] श्रीमतोत्यन्तकामस्य द्विषद्
[2] र्पापहारिणः [1] श्रीनिधेः काम-
[3] रागस्य हराराधनसंगिन ॥ [१]
[4] अभिषेकजलापूर्णे चित्ररत्नाम्बुजाकरे [1]
[5] आस्ते विशाले सुमुखः शिरस्सरसि शंकरः ॥ [२]
[6] तेनेदं कारितं शम्भोर्भवनं भूतये भुवः [1] कै-
[7] लासमन्दरनिभं भूभृतां मूर्ध्नि तिष्ठता ॥ [३] भक्तिप्रह्वे-
[8] ण मनसा भवं भूषणलीलया [1] दोषणा च यो भुवन्धत्ते
[9] जीयात्स श्रीभरश्चिरम् ॥ [४] अतिरणचण्डः पतिरवनिभु-
[10] जामतिरणचण्डेश्वरमिदमकरोत् [1] इह गिरितन-
[11] यागुहगणसहितो नियतकृततरतिर्भवतु पशुप-
[12] तिः ॥ [५] गुर्वीमीशानभक्तिं श्रियमतिशयिनीं दुर्वहं-
भारमुर्व्या
[13] निस्सामान्यश्च दानं सममति[र]णचण्डाख्यया यो [विभर्ति] ।
[14] स्थाने निर्मापितेस्मिन्विदि[तरण]जयख्यातिना तेन[भ]र्ता भूताना-
[15] मष्टमूर्त्तिश्चिरमतिरणचण्डेश्वरे यातु निष्ठाम् [॥ ६] अं [नुम्र]°
शील [: ॥]
[16] यदि न विधाता भरतो यदि न हरिर्नारदो न वा स्कन्दः [1]
बोद्धुं क इव
[17] समर्थस्संगीतं कालकालस्य ॥ [७] ओं ॥ समरधनञ्जयः
संग्रामधीरः ॥ ओं ॥

TRANSLATION

(Verses 1 and 2) Just as in a large lake filled with water which is fit for bathing, and covered with various lotus flowers, handsome Śaṃkara (Śiva) abides on the large head-sprinkled with the water of coronation and covered with bright jewels—of the

illustrious Atyantakāma, who deprives his enemies of their pride, who is a receptacle of wealth, who possesses the charm of Cupid and who assiduously worships Hara (Śiva).

3. For the welfare of the earth, he who stands at the head of the lords of the earth, caused to be made this house of Śambhu (Śiva), which resembles Kailāsa and Mandara

4. May Śribhara be victorious for a long time, who ~~beams~~ Bhava (Śiva) in his mind which is filled with devotion, and bears the earth on his arm like a coquettish embellishment !

5. Atiraṇacaṇḍa, the lord of the rulers of the earth, made this (temple called) Atiraṇacaṇḍeśvara. May Pasupati (Śiva), attended by the mountain-daughter (Parvati) and troop of Guhas, always take delight (in residing) here !

6. May the eight-formed lord of beings (Śiva) for a long time take up his abode in this temple called Atiraṇacaṇḍeśvara which was caused to be built by him, who together with the name of Atiraṇacaṇḍa bears deep devotion to Īsāna (Śiva), abundant prosperity, the heavy burden of the earth and unequalled liberality, and who is famed by the name of Raṇajaya !

Anuḡrāsila (the gentle-minded)

7. Who will be able to understand the music of Kālakāla, if it were not Vidhātri (Brahman) Bharata, Hari, Nārada or Skānda ?

Samaradhanamjaya (the conqueror of wealth in battle)
Samḡrāmadhira (the firm in war.)

Inscription on the Northern Wall of the
Atiraṇacaṇḍeśvara Temple, Saluvankuppam.

[1] श्रीमत्तोत्यन्तकामस्य

[2] द्विषद्दर्पापहारिणः [1] श्रीनि-

[3] धेः कामरागस्य हराराधनसंगि-

[4] नः [१] अभिषेकजलापूर्णे चित्ररत्नां-

[5] बुजाकरे [1] आस्ते विशाले सुमुखः शिरस्सर-

[6] सि शंकरः ॥ [२] तेनेदं कारितं शम्भोर्भव-

- [7]. 'नं भूतये भुवः [1] कैलासमन्दरनिभं भूमृतां
 [8] 'मूर्ध्नि तिष्ठता ॥ [३] भक्ति प्रहेण मनसा भवं भूषण
 [9] लीलया [1] दोष्णा च यो भुवन्धत्ते जीयात्सश्रीभरश्चि-
 [10] रम् ॥ [४] अतिरणचण्डः पतिरवनिभुजामतिर-
 [11] णचण्डेश्वरमिदमकरोत् [1] इह गिरितनयागु-
 [12] हगणसहितो नियतकृतरतिर्भवतु पशुपतिः ॥ [५]
 [13] गुर्वीमीशानभक्ति श्रियमतिशयिनीं दुर्व्वहं भारमुर्व्व्यानिस्सा
 [14] मान्यञ्च दानं सममतिरणचण्डा[ख्य]या यो [वि]भर्त्ति [1] स्थाने
 [15] निर्भापितेस्मिन्विदितरणजय [ख्यातिना] तेन भर्त्ता भूतांना-
 [16] मष्टमूर्त्तिश्चिरम[तिरणचण्डे]श्वरे यातु निष्ठाम् ॥ [६] ॥

—स्वस्ति ॥

Inscription at the Dharmarāja Maṇḍapa, Mamallapuram.

- [1] सम्भवस्थितिसंहारकारणं वीतकारणः [1] भूयादत्यन्तकामाय
जगतां
 [2] काममर्दनः ॥ [१] अमायश्चित्रमायोसावगुणो गुणाभाजनः [1]
स्वस्थो
 [3] निरुत्तरो जीयादनीशः परमेश्वरः ॥ [२] यस्याङ्गुष्ठभराक्रान्तः
कैलासस्सद-
 [4] शाननः [1] पातालमगमन्मूर्द्धन्ना श्रीनिधिस्तम्भिभर्त्यजम् ॥ [३]
भक्तिप्रहेण मनसा भवं भू-
 [5] षणलीलया [1] दोष्णा च यो भुवो भारं जीयात्सश्रीभर-
श्चिरम् ॥ [४] अत्यन्त-
 [6] कामो नृपतिर्निर्जितारातिमण्डलः [1] ख्यातो रणजयः शम्भोस्ते-
नेदं वेदम्
 [7] कारितम् [५] ज्ञः स्थाणुर्निष्कलः सोमः पावकात्मा वियद्वपुः
[1] भीमः शिवो विजय-

- [8] तां शङ्करः कामसूदनः ॥ [६] राजराजो न विरसश्चक्रभृज
जनार्दनः [1] तारकाधिपतिः स्वस्थो
- [9] जयतात्तुणाङ्कुरः ॥ [७] श्रीमतोत्यन्तकामस्य द्विषद्वर्षापहारिणः
[1] श्रीनिधेः का-
- [10] मरागस्य हराराधनसङ्गिनः ॥ [८] अभिषेकजलापूर्णे चित्र-
रत्नाम्बुजाकरे [1] आ
- [11] स्ते विशाले समुख शिरस्मरसि शङ्करः ॥ [९] तेनेदं कारि-
तन्तुङ्गन्धूर्जटेर्मन्दिर-
- [12] गृह [1] प्रजानामिष्टसिद्धयर्थं शाङ्करीं भूतिमिच्छता ॥ [१०]
ओं ॥ अत्यन्तकामपल्लवेश्वरगृहम् ॥
- [13] धिक्तेषान्धिक्तेषाम्पुनरपि धिग्धिग्धिगस्तु धिक्तेषाम् [1] येषान्न
वसति
- [14] हृदये कुपथगतिविमोक्षो रुद्रः ॥ [११]

TRANSLATION

(Verse 1) May (Śiva) the destroyer of Love, who is the cause of production, existence and destruction (but is himself) without cause, fulfil the boundless desires of men !

2. May he (Śiva) be victorious, who is without illusion and possessed of manifold illusion, who is without qualities and endowed with qualities, who is existing by himself and is without superior, who is without lord and the highest lord !

3. Śrinidhi bears on his head the unborn (Śiva), by the weight of whose great toe Kailāsa together with the ten faced (Rāvana) sank down into Pātāla.

4. May Śribhara be victorious for a long time, who bears Bhava (Śiva) in his mind which is filled with devotion, and bears the earth on his arm like a coquettish embellishment !

5. King Atyantakāma, who has subdued the territories of his foes, is famed (by the name of) Raṇajaya :—he caused to be made this house of Śambhu (Śiva)

6. May he be victorious, who is both sentient and motionless (Sthānu), who is both undivided and the moon, who is both fire and air, who is both terrible (Bhima) and kind (Śiva), who is both the cause of prosperity (Śamkara) and the destroyer of Love!

7. May Taruṇānkura be victorious, who is a king of kings, but is not ugly (like Kuvera) who is an emperor, but does not distress people (while Vishnu as both Chakrabhṛt and Janārdana) who is the lord of protectors, but healthy (while the moon is the lord of stars, but is subject to eclipses)!

(8 and 9) Just as in a large lake filled with water which is fit for bathing, and covered with various lotus-flowers, handsome Śamkara (Siva) abides on the large head sprinkled with the water of coronation and covered with bright jewels—of the illustrious Atyanatakāma who deprives his enemies of their pride, who is a receptacle of wealth, who possesses the charm of Cupid, and who assiduously worships Hara (Śiva.)

10. He, desiring to attain the glory of Śamkara (Śiva), caused to be made this lofty dwelling of Dhūrjati (Śiva) in order to procure the fulfilment of their desires to his subjects.

11. Six times cursed be those, in whose hearts does not dwell Rudra (Śiva), the deliverer from the walking on the evil path! The temple of Atyantakāma Pallaveśvara.

Inscription of the Ganeśa Temple, Mamallapuram.

TEXT

1. सम्भवस्थितिसंहारकारणं वीतकारणः ।
भूयादत्यन्तकामाय जगतां काममर्हन् ॥ १ ॥
2. आमायश्चित्रमायोसावगुणो गुणभाजनः ।
स्वस्थो निरुत्तरो जीयादनीशः परमेश्वरः ॥ २ ॥
3. यस्याङ्गुष्ठभराक्रान्तः कैलासः सदशाननः ।
पातालमगमन्मूर्द्धन्ना श्रीनिबिस्तम्बिभर्त्यजम् ॥ ३ ॥
4. भक्तिप्रहेण मनसा भवम्भूषणलीलया ।
दोष्णा च यो भुवो भारङ्गीयात्स श्रीभरश्चिरम् ॥ ४ ॥

5. अत्यन्तकामो नृपतिर्निर्जितारातिमण्डलः ।
ख्यातो रणजयः शम्भोस्तेनेदं वेश्म कारितम् ॥ ५ ॥
6. शः स्थाणुर्निष्कलः सोमः पावकात्मा वियद्वपुः ।
भीमः शिवो विजयतां शङ्करः कामसूदनः ॥ ६ ॥
7. राजराजो न विरसश्चक्रभृन्न जनार्दनः ।
तारकाधिपतिः स्वस्थो जयतात्तरुणाङ्कुरः ॥ ७ ॥
8. श्रीमतोत्यन्तकामस्य द्विषद्दर्पापहारिणः ।
श्रीनिधेः कामरागस्य हराराधनसङ्गिनः ॥ ८ ॥
9. अभिषेकजलापूर्णे चित्ररत्नाम्बुजाकरे ।
आस्ते विशाले सुमुखः शिरस्सरसि शङ्करः ॥ ९ ॥
10. तेनेदङ्कारितन्तुङ्गन्धूर्जटेर्मन्दिरगृहम् ।
प्रजानामिष्टसिद्धयर्थं शाङ्करीम्भूतिमिच्छता ॥ १० ॥
11. धिक्तेषान्विक्तेषाम्पुनरपि धिग्धिग्धिगस्तु धिक्तेषाम् ।
येषान्न वसति हृदये कुपथगतिविमो—
12. क्षको रुद्रः ॥ [११] अत्यन्तकामपल्लवेश्वरगृह[म्] ॥

Fragment of an inscription at the
Rāmānuja Mandapa, Mamallapuram.

- [1] धिक्तेषां धिक्तेषां पुनरपि धिग्धिग्धिगस्तु धिक्ते-
- [2] षां [1] येषान्न वसति हृदये कुपथगति-
- [3] विमोक्षको रुद्रः ॥

Inscription at the Ādivarāha cave
at Mamallapuram.

धित्तेषां धित्तेषां पुनरपि धिग्धिग्धिगस्तु धित्तेवाम् ।
येषां न वसति हृदये कुपथगति विमोक्षको रुद्रः ॥

Inscription on two pillars in the
Maṇḍapa in the Kandaswami temple
Tirupporur, Chingleput District.

First Pillar.	Second Pillar
1. कामललितः	9. पृथ्वीसारः
2. कुलतिलकः	10. समरधनञ्जयः
3. गुणविनीतः	11. अत्यन्तकामः
4. धरणि तिलकः	12. अभयंकरः
5. ज्ञानसागरः	13. अवनिदिवाकरः
6. त्रिभुवनदीपः	14. अतिरणचण्डः
7. अविरतदानः	15. अवारितवीर्यः
8. ईशानशरणः	16. अरि करिकेसरी



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