# International Symposium
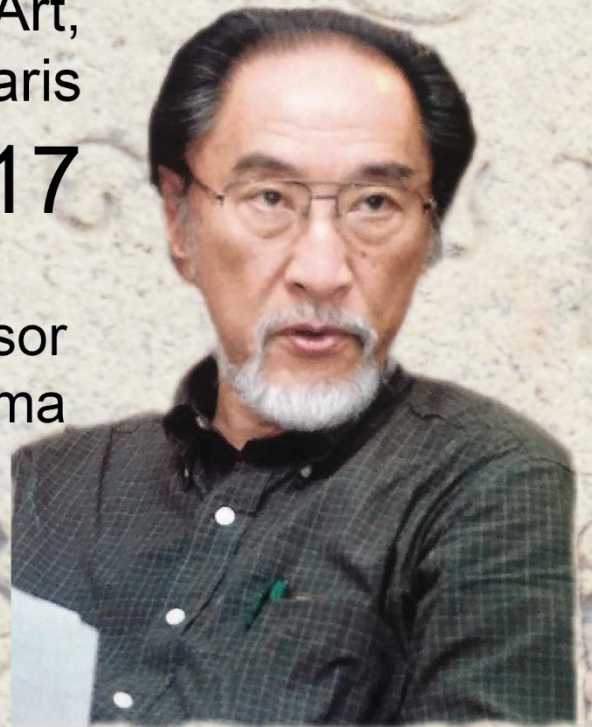
# South Indian Epigraphy and Art History

## *Epigraphie et Histoire de l'art de l'Inde Méridionale*

Institut National d'Histoire de l'Art,
2 Rue Vivienne, 75002 Paris

## 12-13 October 2017

In memory of Professor
Noboru Karashima

Organisateurs / Organisers
Appasamy Murugaiyan, EPHE-UMR 7528 Mondes iranien et indien
Edith Parlier-Renault, Université Paris 4- Sorbonne – CREOPS

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PARIS
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D'EXTRÊME-ORIENT

TAMIL VIRTUAL ACADEMY

## Thursday 12 October 2017

**09h15**   Registration

**09h45**   Inauguration

**10h00**   **Y. Subbarayalu** (Department of Indology, French Institute of Pondicherry)
Homage to Professor Noboru Karashima

**10h30**   **K. Rajan** (Department of History, University of Pondicherry)
Recent Archaeological Discoveries and their impacts on South Indian Archaeology

**11h00**   **Emmanuel Francis** (CEIAS – CNRS, Paris)
South-Indian Copper-plate Grants: Between Inscriptions and Documents

**11h30**   **Uthaya Veluppillai** (INALCO-UMR 7528 MII, Paris)
Reading the Periyapurāṇam, a Śaiva hagiography of the 12th century, as a Chola propaganda instrument (literature, inscriptions and temple art).

**12h00**   **Vasu Renganathan** (University of Pennsylvania, USA)
Exploring Intertextuality between Medieval Tamil Inscriptions and Bhakti literature

**12h30**   Lunch break

**14h00**    **Charlotte Schmid** (EFEO, Paris)
Royal Epigraphical Praises (Meykkīrtti) and Royal Foundations: the case of Gangaikondacholapuram

**14h30**   **Sylvain Brocquet** (Université Aix Marseille – UMR 7297)
Mahendravarman's Inscription in the So-called « Rock-Fort » of Tiruccirāppaḷḷi: The King in the temple

**15h00**   **Y. Subbarayalu** (Department of Indology, French Institute of Pondicherry)
A Prosopography of the Araiyans in Inscriptions

**15h30**    Coffee break

**16h00**   **Valérie Gillet,** (EFEO, Paris)
Structures of Power: the case of Kīḻaiyūr-Mēlappaḻuvūr in the 9th and 10th centuries
in the Tamil Country.

**16h30**   **Edith Parlier-Renault** (Université de Paris 4 Sorbonne)
Iconography and epigraphy: the Gaṅgādhara of Tirucirapalli

**17h00**   **Anne Davrinche** (Paris 3 Sorbonne Nouvelle - UMR 7528 MII)
Epigraphy to the rescue of History of art: The inscriptions of Senji (Gingee) Fort in Tamil Nadu as a case study

**17h30**   **Marion Le Sauce-Carnis,** (Université Paris 3 Sorbonne Nouvelle - UMR7528 MII)
Vijayanagara iconography: Preliminary survey of a few Viṣṇu temples in Rāyalaseema

## Friday 13 October 2017

**09h00  Virginie Olivier** (Université de Paris 4 Sorbonne)
The relationships between Brahmā and Śiva in the *Pallava* and *Cōḷa* iconography through a few examples

**09h30  Rachel Loizeau** (Université Paris 4 Sorbonne)
The dancing child and the charming thief: Kṛṣṇa's childhood in Vijayanagar temples from Karnataka and Andhra Pradesh

**10h00  Karine Ladrech** (Université de Paris 4 Sorbonne)
Jain images, Hindu images: borrowings and conversions in the sculpture of Tamil Nadu

**10h30  Perrine Estienne,** (Université Aix Marseille - UMR 7528 MII)
The eastern Cālukya: History and Mythology of a south Indian Dynasty

**11h00    Coffee break**

**11h30  N. Athiyaman** (Department of Maine Archaeology, Tamil University, Thanjavur)
Spatial organization of Brahmadeyas with special reference to irrigation system

**12h00  V. Selvakumar** (Department of Maine Archaeology, Tamil University, Thanjavur)
Units of measurements and their regional evolution

**12h30  Lunch break**

**14h00  Georges Divien**
Merchant-Cultivators of Narthamalai (11$^{Th}$- 13$^{th}$ CE): Social and economic development based on Tamil inscriptions

**14h30  Round Table:**
Digital Preservation of Inscriptions: Tamil-Grantha Encoding, Search Engine and data retrieval (Ongoing project with the Tamil Virtual Academy, Tamil Nadu, India)
Moderator:     **Appasamy Murugaiyan, (**EPHE-UMR 7528 MII, Paris)
Participants:   **Jan Kucera** (New Castle University)
                **Vasu Renganathan** (University of Pennsylvania)
                **K. Kalyanasundaram**, (Ecole Polytechnique fédérale, Lausanne)

**15h30  Coffee break**

**16h00  S. Rajavelu** (Department of Maine Archaeology, Tamil University, Thanjavur)
Stages in the development of Vattezuttu and Tamil Palaeography

**16h30  Appasamy Murugaiyan** (EPHE-UMR7528 MII, Paris)
Use of "pronominalised nouns" in Tamil inscriptions:  polyfunctionality and information structure

**17h00  Osmund Bopearachchi** (University of California Berkeley & CNRS, Paris)
Chola Coins: Possible cultural contacts between Sri Lanka and South India

**17h30  G. Vijayavenugopal** (EFEO, Pondicherry)
An interesting Medieval Chola inscription about a Saiva ascetic

**18h00** Discussion and Closing

**Thursday 12 October 2017**

## K. RAJAN (DEPARTMENT OF HISTORY, UNIVERSITY OF PONDICHERRY)
*Recent Archaeological Discoveries and their impacts on South Indian Archaeology*
The emergence of Early Historic in south India, a transition from Iron Age, is one of the important task that needs to be understood based on the recent evidences emerged in the field of archaeology, epigraphy, numismatics, literature and linguistic arena. Understanding the cultural transition from Iron Age to Early Historic in South India, particularly in the region south of Deccan comprising the present states of southern Karnataka, Kerala, Andhra Pradesh and Tamil Nadu, is one of the difficult tasks in the field of archaeology. The basic inputs received from the said primary sources provide certain amount of disparity both in terms of time and space. It is increasingly become a complex issue in drawing a chronological demarcation line between Iron Age and Early Historic. The beginning or end of Iron Age/Early Historic is generally determined by the presence of a specific cultural element namely iron in the case of Iron Age and Brahmi script in the case of Early Historic. Besides the literary sources, the epigraphical data play a decisive role in determining the beginning of Early Historic period in south India. The introduction of iron, the appearance of megalithic monuments and the availability of black-and-red ware generally are considered as the beginning of Iron Age. These cultural components have not come as a cultural package. The present evidence suggests that each cultural component has its own independent origin and emerged or evolved in south India in different times and synthesised as a homogenous cultural group in the course of time. In the same way, the introduction of graffiti and Brahmi within the existing cultural zone is seen as the cultural marker for the beginning of Early Historic. However, the occurrences of iron, black-and-red ware, megalithic monuments, graffiti and Brahmi script are not uniform throughout the south Indian cultural landscape so as to understand the beginning or termination of one of the cultural phases. For instance, the introduction of Tamil-Brahmi again posed an important question about the beginning of writing system in Tamil Nadu. The non-availability of absolute radiometric dates to identify the introduction of iron, black-red-ware and Brahmi script in south Indian cultural context further aggravated the problem and clinching evidences eluded the scholars for long. The recent radiometric dates obtained at Porunthal, Kodumanal, Kiladi, Theluganur and Mangadu help us to understand the chronological context of these three important cultural elements. The radiometric dates obtained from Theluganur and Mangadu for iron pushed the beginning of Iron Age to 15$^{th}$ century BCE. Likewise, the Porunthal and Kodumanal dates pushed the beginning of Early Historic to 6$^{th}$ century BCE. Let us examine some of the issues that held so far in Tamil Nadu.

## EMMANUEL FRANCIS (CEIAS – CNRS, PARIS)
*South-Indian Copper-plate Grants: Between Inscriptions and Documents*
Copper-plate grants, initially issued by ruling kings (from the 3$^{rd}$ century CE onwards) and, increasingly, as time passed, by private individuals, are very specific documents, as they are kept by the grant beneficiaries as title-deeds. They are usually treated as inscriptions, due to the hard material of their metal support. However if the main character of an inscription is its being publicly displayed, copper-plate grants are not inscriptions, as they were often found buried for safety purpose. My argument, based on South-Indian materials, will be that copper-plate grants are not inscriptions (i.e. publicly displayed writings on temple walls, steles, rocks, etc.) nor documents or archival records (i.e. private or state records on palm-leaf), but situate at the hinge between these two categories as revealed by their format, content and purpose.

Les chartes sur cuivre, émises à l'origine par les chancelleries royales (à partir du IIIᵉ siècle de notre ère) et, par la suite, aussi par des commanditaires privés, sont des documents particuliers car ils servaient de titres de propriété. Elles sont généralement considérées comme des inscriptions en raison de la durabilité de leur support en cuivre. Cependant, si la caractéristique première d'une inscription est d'être exposée en public, les chartes de cuivre échappent à cette catégorie. Beaucoup d'entre elles ont en effet été retrouvées enterrées, pour des raisons de sûreté. Mon argument, fondé sur l'étude de matériaux sud-indiens, sera que les chartes de cuivre ne sont ni des inscriptions (des écrits exposés en public sur les murs de temples, des stèles, des rochers, etc.) ni des archives (des documents privés ou d'état, écrits sur feuille de palme), mais se situent à la frontière entre ces deux catégories de documents, comme le révèlent leur format, leur contenu et leur fonction.

**UTHAYA VELUPPILLAI (INALCO-UMR 7528 MII, PARIS)**
*Reading the Periyapurāṇam, a Śaiva hagiography of the 12th century, as a Chola propaganda instrument (literature, inscriptions and temple art)*
The *Periyapurāṇam* is a śaiva hagiography of the 12th century praising the exemplary lives of 63 fervent devotees who are thought to have lived in the Tamil speaking regions in the first millennium. This text has been compiled as the 12th and last book of the Sacred Canon *Tirumuṟai* and still remains one of the most important and influential Tamil religious texts. Despite a large amount of publications on this "Inépuisable *Periya Purāṇam*" only a few have dealt with its political context. My lecture will seek to explore not only the political dimensions contained in this *purāṇam* but also the material representations of this text in the Cōḻa ideological discourse of the 12th century.

Le *Periyapurāṇam* est une hagiographie shivaïte datant du 12e siècle et célébrant la conduite exemplaire de soixante-trois dévots qui auraient vécu au premier millénaire. Ce texte, constituant le douzième et dernier livre du Canon Sacré *Tirumuṟai*, demeure encore aujourd'hui un des plus importants et influents textes religieux tamouls. Malgré de nombreuses études sur cet "Inépuisable *Periya Purāṇam*" seules quelques-unes abordent son contexte politique. Il s'agira, dans cette communication, de présenter non seulement les dimensions politiques contenues dans ce *purāṇam*, mais aussi les représentations matérielles de ce texte dans le discours idéologique cōḻa du 12e siècle.

**VASU RENGANATHAN (UNIVERSITY OF PENNSYLVANIA, USA)**
*Exploring Intertextuality between Medieval Tamil Inscriptions and Bhakti Literature*
The chanting of Śaiva Tirumuṟai hymns in temples as part of rituals is attested to in many inscriptions from the Pallava period onwards, confirming that a dialogue between the two contesting methods of religious practice had occurred historically (Cf. tiruppatiyam pāṭuvōṟkum naṭṭuvaṟkum nel … celuttuka … itu panmāecuvar rekṣai! 'Offerings in the form of paddy be made to the chanters of Tiruppatiyam hymns and to their accomplices… this is the wish of Panmaīcuvar' - SII.5, No. 241-20). Although this tradition was in place from the composition of the Śaiva hymns by the 63 Nāyanmārs until recent times, references in inscriptions to the establishment of permanent grants by both the Pallava and the Cōḻā kings indicate that the Tamils' method of ritualisation with a community of hymnists involved the use of Tamil texts as well as poet saints' expression of their devotion to God. An inscription made on behalf of Raja Rajendra Cōḻā, for instance, records the king's order to assign a daily allowance of paddy to each of 48 persons (*piṭārarkaḷ*) involved in reciting the *Tiruppadiyam*

(*Śaiva hymns of the 63 Nāyanmārs*) in the Śiva temple of Thanjavur, along with the two persons providing a drum accompaniment.

> *...rājarāja tēvarkku yāṇṭu irupattoṉpatāvatu varai uṭaiyār rājarājīsvarasrī uṭaiyārkkut tiruppatiyam viṇṇappañceyya uṭaiyār rārājatēvar kuṭutta piṭārarkaḷ nāṟpatteṇmarum ivarkaḷilē nilaiyāy uṭukkai vācippāṉ oruvaṉum ivarkaḷilē koṭṭimattaḷam vācippāṉ oruvaṉum āka aimpatiṉmarukkuppērāl nicatam nellu mukkuṟuṇi...* (SII.2 No. 65).
>
> King Rajaraja Devar's order in his 29th regnal year is hereby to perform the *Tiruppatiyam* to Rajarajiisvarasri Udaiyar. All of the 48 men [*piṭārarkaḷ*] who perform the *Tiruppatiyam*, as well as the one who plays the hand drum and the one who plays the stick drum, totalling 50 people, must be offered three quarters of the paddy.

Despite the fact that the performance of *Tiruppatiyam viṇṇappañceytal*, 'chanting of the hymns', by a group of people called *piṭārarkaḷ* may not have occurred as a main event of the temple worship and could have happened only as a supplementary event to the principal form of ritual mainly carried out in Sanskrit, it would be noteworthy to explore how the evidences as one can find from inscriptions can substantiate the historical circumstances underlying the dialogues between the two contending ritual traditions. Special emphasis to the perpetuation of the Tamil tradition by the king can be found from the subsequent lines in this inscription which record the donor's command that this custom be perpetuated down the generations, with donations issued to all who engaged in the process; in the case of a lack of hymnists, according to the inscription, the heir of the tradition should be forced (*āḷiṭṭut Tiruppatiyam viṇṇappañceyvittu*) to continue. If the lineage were to end, it would be the utmost responsibility of those who managed (*niyāyattāre*) the ritual process to find an appropriate hymnist (*yogyarāyiruppār*) to maintain the tradition and dispense the donations accordingly. There are also many inscriptions with Tamil poems 'pūmalart tiruvum poruceya maṭantaiyun tāmaraik kuvimulai ceyappuyat tiruppa vētanāvil ... 'with adoring sacred flowers, the young girls with flotus breasts surrounded by the sound of the Vēdās …' (SII. 5, No. 446) carved along with other casual texts, clearly indicating the intertextual practice that existed between literary and casual in inscriptions. Thus, the main goal of this paper is to explore how the intertextual references, as one can find in medieval Tamil inscriptions, endorse the bhakti literature of both Śaiva and Vaiṣṇavā sects to be the essential part of the Tamils' religious life in parallel to their Sanskrit counterpart.

CHARLOTTE SCHMID (EFEO, PARIS)
*Royal Epigraphical Praises (Meykkīrtti) and Royal Foundations: the case of Gangaikondacholapuram*

Both the temple of Gangaikondacholapuram and the *meykkīrtti* (Tamil royal epigraphical praises) of Rājendra I are inspired by the architectural, iconographic and epigraphic achievements of Rājarāja I. In the Tamil country, the royal epigraphical eulogy not only in Tamil but also in Sanskrit underwent a remarkable development during the reign of Rājendra I. It is all the more surprising that no royal eulogy has been engraved on the royal foundation of this king, the temple of Gangaikondacholapuram. But this major monument located in the Tamil country some sixty miles northwest of Tanjore represents an enigma in several respects. If it is on the choice of a site that appears to us today very isolated that it has often been questioned, it is through the enigmatic character of its epigraphy that we will approach this royal foundation. When Rājendra I established his capital in Gangaikondacholapuram, the tradition of the *meykkīrtti* was well established by his predecessor and father, Rājarāja I, whose royal foundation of Tanjore, the temple of Bṛhadeśvara, is engraved with many copies of the *meykkīrtti*. It is also found that the *meykkīrtti* of Rājendra I itself is so commonly engraved on the local foundations of the Tamil country that it may be the most common epigraphic text

encountered in this area. Yet the royal foundation of Rājendra I contains no trace of any *meykkīrtti* of this king.

In this lecture we will expose the elements touching this epigraphic conundrum and propose to solve it by putting back the temple and its epigraphy in the larger ensembles that are the epigraphy of South India, in Sanskrit and in Tamil.

Le temple de Gangaikondacholapuram et la *meykkīrtti* (éloge royal épigraphique en tamoul) de Rājendra I sont inspirés par les réalisations architecturales, iconographiques et épigraphiques de Rājarāja I. Le monument majeur situé dans le pays tamoul, à une dizaine de kilomètres au nord-ouest de Tanjore, qu'est le temple de Gangaikondacholapuram représente une énigme à plusieurs égards. Si c'est sur le choix d'un site qui nous apparaît aujourd'hui très isolé qu'on s'est souvent interrogé, c'est au caractère énigmatique de son épigraphie que nous nous attacherons. Lorsque Rājendra I établit sa capitale à Gangaikondacholapuram, la tradition de la *meykkīrtti* a été bien établie par son prédécesseur et père, Rājarāja I. Le temple royal de Tanjore, le Bṛhadeśvara, porte plusieurs exemplaires de la *meykkīrtti* de ce roi qui en est le fondateur. D'autre part, l'éloge épigraphique royal non seulement en tamoul mais aussi en sanskrit a connu un développement remarquable sous le règne de Rājendra I ; la *meykkīrtti* de Rājendra I est si souvent gravée sur les fondations locales du pays tamoul qu'il pourrait s'agir du texte épigraphique le plus commun qu'on y rencontre. Pourtant, la fondation royale de Rājendra I ne porte aucune trace de quelque *meykkīrtti* de ce roi.

Dans cette communication, nous exposerons les éléments qui touchent à cette énigme épigraphique et proposerons de la résoudre en replaçant le temple et son épigraphie dans les grands ensembles que sont l'épigraphie en Inde du Sud, en sanskrit et en tamoul, et les temples royaux.

**SYLVAIN BROCQUET (UNIVERSITE AIX MARSEILLE - UMR 7297)**
*Mahendravarman's Inscription in the So-called « Rock-Fort » of Tiruccirāppaḷḷi: The King in the temple*
This contribution will deal with the well-known inscription (or, according to Hultzsch and some others, the two inscriptions) engraved on both sides of the Gaṅgādhara relief in the hill temple of Tirucirāppaḷḷi. For more than a century, scholars have been reading, interpreting and translating this puzzling epigraph and no attempt will be done here to provide a fully new understanding of it. Only one point will be focused on: the meaning of the last stanza of its first part, which may be analysed as containing a double-entendre (*śleṣa*), based on one single *śliṣṭa* word. Such an interpretation gives rise to the view that one of the main functions of the whole inscription consists in making the king himself present in the temple, as a physical entity. That hypothesis might apply not only to this particular text, but to all Pallava's dedicatory epigraphs and, most probably, to dedicatory epigraphs throughout India.

**Y. SUBBARAYALU (FRENCH INSTITUTE OF PONDICHERRY)**
*A Prosopography of the Araiyans in Inscriptions*
The social and political developments in south India may be understood to a considerable extent by studying the names of persons using the title *araiyaṉ* and its variants (*araiyar, araichar, arasar, arasu*). The title is to be traced from the term *raña*, the Prakrit form of the Sanskrit *rājā*. This term, found increasingly in Tamil and other south Indian inscriptions from the sixth century onwards, is used mostly among the lineage or tribal chiefs who are found in several localities even after the emergence of the Pallava and other monarchical states.

There is found a general pattern in the titles and attributes of the chiefs, somewhat different from those of the contemporary kings. The title *araichan* is post-fixed to the lineage names like in Vāṇakō-*araichar*. There are three related titles: (1) *muttu-rāju/muttu-araichar/muttu-arasar*, (2) *ati-araichar* (*adhi-rāja*) or *pēr-arachar* (rarely *mahārāja*), (3) *duga-rāja (*variant of *yuva-rājā)* or *iḻa-araichar*. *Muttu-araichar* means the senior or elder chief and *iḻa-araichar* means the junior or younger chief. In the beginning these two titles might have been used respectively to differentiate the distinguished members of the senior and junior lines. From the eighth century and after all these titles lose their tribal connotation and become titles of general ranking among the ruling elite.

The era of big states began in South India from the ninth century. This is a period of remarkable changes in society and economy. With the expansion of the big kingdoms, the tribal groups that were in the fringes of the plains society were drawn into the latter through one channel or other, particularly by recruitment to the military. A distinct ruling class was brought forth by the exigencies of complex administration. All these factors led to increased stratified relations in the society, as may be understood from an analysis of the names of persons figuring in inscriptions in various capacities. It is found that the higher the status of a person the longer becomes his name. One or two components or segments of such names appear to be titles indicating possession of land or those relating to official or other privileged status. There are some titles which relate to the particular person's profession or community/caste affiliation.

Titles ending in *'araiyan'* are found in large number in Tamil inscriptions from the seventh century onwards. Including all the combined forms, the *araiyan* titles are found among about fourteen per cent of the total names known from inscriptions. Actually the proportion is not constant over time and it differs also from area to area. In between 600 and 900 CE, the proportion of *araiyan* names to the total recorded population is about 9 per cent and it gradually increases over the next three centuries and shows a much larger increase in the thirteenth century. They may be classified from the contexts of their usage as official and non-official titles. The metamorphosis of the *araiyan* officials (sometimes called as *rāja-kulavar,* 'those of the royal families') into locality chiefs, little kings so to say, over a period of three centuries is an interesting development in the Chola period society. This change has to be attributed to the socio-economic changes that had been going on from early eleventh century.


**VALÉRIE GILLET, (EFEO, PARIS)**
*Structures of Power: the case of Kīḻaiyūr-Mēlappaḻuvūr in the 9th and 10th centuries in the Tamil Country*
In the 9th and 10th centuries, Ciṟuppaḻuvūr (today Kiḻappaḻuvūr or Kilaiyūr) and Perumpaḻuvūr (today Melappaḻuvūr) were two quarters of a small principality called Paḻuvūr, ruled by the Paḻuvēṭṭaraiyars, underlords of the Cōḻa kings. Four temples dedicated to Śiva sprung up in this small territory during this period, each of them relating in distinct ways to the various bodies exercising different levels of authority over this area. If the "twin temples", made of two shrines built next to each other symbolizing the king and the queen, appear to be closely associated with the dynasty of the Paḻuvēṭṭaraiyars, the other temples on the site reflect the impact of local elites and their relation to a higher power. In this paper, I will present the four temples of this locality, along with their iconographical and epigraphical programmes. I will then attempt to establish the sequences of their construction or re-construction, the actors involved, and try to determine the significance of their position in relation to local powers.
Keywords: temples, iconography, epigraphy, Tamil country, minor dynasties, local powers

*Structures de Pouvoirs: le cas de Kiḻaiyūr-Melappaḻuvūr aux IXe et Xe siècles en pays Tamoul*

Aux IXe et Xe siècles, Ciṟuppaḻuvūr (aujourd'hui Kiḻappaḻuvūr ou Kilaiyūr) et Perumpaḻuvūr (aujourd'hui Melappaḻuvūr) étaient deux quartiers d'une petite principauté appelée Paḻuvūr, que gouvernaient les Paḻuvēṭṭaraiyar, vassaux de la dynastie des Cōḻa. Quatre temples dédiés à Śiva ont été érigés sur ce petit territoire pendant ces deux siècles, chacun d'entre eux étant relié par des voies diverses aux différents corps qui pratiquent l'autorité dans cette micro-région. Si les "temples jumeaux", composés de deux sanctuaires l'un à côté de l'autre qui symbolisent le roi et la reine, sont étroitement liés à la dynastie mineure des Paḻuvēṭṭaraiyar, les autres temples sur ce site reflètent également l'organisation de l'autorité locale sur ce territoire et contribuent à sa mise en place. Je présenterai, dans cette communication, les quatre temples de cette principauté, ainsi que leurs programmes iconographique et épigraphique. Je tenterai ensuite d'établir les diverses séquences de construction ou de re-construction de ces temples, ainsi que les acteurs, et de déterminer la signification possible de la localisation de ces monuments en rapports avec les différents pouvoirs exercés dans la localité.

Mots-clés : temples, iconographie, épigraphie, pays tamoul, dynasties mineures, pouvoirs locaux

**EDITH PARLIER-RENAULT (UNIVERSITE DE PARIS 4 - SORBONNE)**
*Iconography and epigraphy: the Gaṅgādhara of Tirucirapalli*

The Gaṅgādharamūrti of Tirucirapalli is the first large Hindu cave-sculpture in Southern India. The image and the inscription in kāvya style engraved in the same monument set a pattern for a dialogue between visual arts and poetry that enlightens us on the many implicit meanings that iconographical choices and variations may assume, on the way iconographical language operates, and builds its allegories. Just as the *praśasti* of the different dynasties of India used to borrow from each other certain expressions and metaphors, the sculptured images they chose for their monuments echo one another. The presentation will focus on this parallel process, starting from the inscription and the image of Tirucirapalli, and will try to highlight and analyse their connection to Gupta, Kalacuri or Cālukya examples.

*Iconographie et épigraphie: à propos du Gaṅgādhara de Tirucirapalli.*

Le Gaṅgādhara de Tirucirapalli est la première grande sculpture rupestre mythologique en Inde du Sud. Accompagnée d'une inscription en style *kāvya* qui la commente, elle propose le modèle d'un dialogue entre sculpture et poésie, qui resta malheureusement sans postérité, puisqu'on ne connaît pas d'autres exemples comparables. Ce dialogue n'en est pas moins instructif et nous éclaire sur les significations implicites que recouvrent les variantes d'une forme iconographique. Il nous renseigne aussi sur les processus à l'œuvre dans le langage iconographique, et la manière dont se construisent les allégories. De même que les *praśasti* des différentes dynasties indiennes s'empruntent mutuellement leurs expressions et leurs métaphores, les images choisies pour orner les temples construits sous leur règne se font respectivement écho. La communication analysera ce processus parallèle, en partant de l'image et de l'inscription de Tirucirapalli, qui seront mises en rapport avec des exemples Gupta, Kalacuri ou Cālukya.

**ANNE DAVRINCHE (PARIS 3 SORBONNE NOUVELLE - UMR 7528 MII)**
*Epigraphy to the rescue of History of art: The inscriptions of Senji (Gingee) Fort in Tamil Nadu as a case study*

In the North of Tamil Nadu stands the fortress of Senji (Villupuram district), essentially known for its impressive military architecture and its romantic ruins.

Expanded during the 15th-17th centuries under the reign of the Nayaka, the history of the dynastic capital of Tondaimandalam remains mostly obscure and shows a critical lack of sources, both archaeological and textual. Hence, the analysis of the epigraphy of the site proves to be essential; however, the inscriptions of Senji are in fact raising more questions than solving issues, especially regarding the religious monuments and places of worship. Very little in number, often incomplete of illegible, their interpretation has consequences on temples dating and the appreciation of the patrons' ambition.

The objective of this work is to examine here the difficult use of epigraphy as a method of relative dating, and the historic value that can be attributed to the elements – the inscriptions and the decorative design – found on the surface of the religious buildings through the special case of the religious landscape of Senji.

La forteresse de Senji, située au nord du Tamil Nadu (district de Villupuram) est essentiellement connue pour son impressionnant système défensif et ses ruines romantiques.

L'histoire de cette capitale dynastique du Tondaimandalam, qui s'est développée en grande partie entre le XVe et le XVIIe siècle sous les Nāyaka, reste souvent obscure et souffre d'un cruel manque de sources, à la fois archéologiques et textuelles. L'analyse de l'épigraphie s'avère donc indispensable, cependant, les inscriptions de Senji soulèvent plus de questions qu'elles n'en résolvent, en particulier concernant les édifices religieux et les lieux de culte. Leur faible nombre, leur état lacunaire et leur difficulté d'interprétation ont des conséquences importantes sur la datation des temples et la compréhension des intentions des commanditaires. On se propose donc d'examiner ici la délicate utilisation de l'épigraphie comme moyen de datation et la valeur historique qui est accordée aux éléments – épigraphiques ou ornementaux – présents sur un édifice sacré, à travers le cas particulier du paysage religieux de Senji.

**MARION LE SAUCE-CARNIS, (UNIVERSITE PARIS 3 SORBONNE NOUVELLE – UMR7528 MII)**
*Vijayanagara iconography: Preliminary survey of a few Viṣṇu temples in Rāyalaseema*
This paper constitutes a preliminary study for a project dealing with the iconography and history of a selection of Vijayanagara temples in Rāyalaseema. Having studied depictions of Rāma in Vijayanagara temples during my PhD, I would now like to extend my methodology to the entire iconography of these temples. This will lead to a better understanding of the religious and architectural history of the region, which has not been deeply examined until now. My presentation will introduce some interesting recurring iconographic themes encountered in these temples. I will first give an account of several reliefs depicting the *Rāmāyaṇa* to show my methodology, and then I will look at other reliefs: some representing Kṛṣṇa, others showing other *avatāra*s and still others depicting *vyūha*s. Doing so will give the audience an idea of the iconographic richness of the monuments and questions about them that could arise.

*L'iconographie de Vijayanagar : enquête préliminaire sur une sélection de temples de Viṣṇu au Rāyalaseema*
Cette communication présente une étude préliminaire à un projet portant sur l'iconographie et l'histoire des temples de Vijayanagar au Rāyalaseema. Après avoir examiné les représentations de Rāma dans l'empire de Vijayanagar dans notre thèse, nous souhaitons maintenant étendre notre méthodologie à la totalité de l'iconographie de ces temples. Cela conduira à une meilleure compréhension de l'histoire religieuse et architecturale de la région, aspects qui n'ont pas encore été étudiés en détails. Notre présentation se penchera sur quelques thèmes iconographiques récurrents rencontrés dans ces temples. Après avoir envisagé certains reliefs du *Rāmāyaṇa* pour présenter la méthodologie utilisée, nous nous arrêterons sur les thèmes liés

à Kṛṣṇa, puis sur les autres *avatāra* et, pour finir, sur les *vyūha*. Nous donnerons ainsi un aperçu de la richesse iconographique de ces monuments et des questions qui se font jour à ce sujet.

**Friday 13 October 2017**

VIRGINIE OLIVIER (UNIVERSITE DE PARIS 4 SORBONNE)
*The relationships between Brahmā and Śiva in the Pallava and Cōḷa iconography through a few examples*
The privileged location granted to Brahmā on several Śiva temples of the end of the Pallava period, then of the Coḷa period (he appears on the north façade of the sanctum, making a counterpart to Śiva) finds its premises in the complex relationship of complementarity and rivalry that he establishes with Śiva since the first developments of the royal *Pallava* ideology and more specifically as it is staged in the iconography of the Kailāsanātha temple at Kāñcipuram : the multiple interactions between the two divinities are notably structured around the ambiguous confrontation of orthodox Brahmanism with a knew expression of *śaiva* knowledge on the one hand, and, on the other, around the figure of the king, which Śiva can represent, and of the Brahmin, the *purohita*, embodied by Brahmā. This particular alliance seems to reach a kind of culmination with the appearance, towards the end of the 9th century, of a series of Śiva images, exceptional by their scarcity and their execution, and of which iconography, ostensibly inspired by that of Brahmā, raises many questions.

*Les relations entre Brahmā et Śiva dans l'iconographie pallava et coḷa à travers quelques exemples.*
L'emplacement privilégié que se voit accorder Brahmā sur plusieurs temples shivaïtes de la fin de la période Pallava puis de la période Coḷa (il apparait en pendant de Śiva sur la façade nord de la cella) trouve ses prémisses dans la relation complexe de complémentarité et de rivalité qu'il noue avec Śiva dès les premiers développements de l'idéologie royale *pallava*, et plus particulièrement telle qu'elle est mise en scène dans l'iconographie du Kailāsanātha de Kāñcipuram : les interactions multiples entre les deux divinités s'articulent notamment autour de la confrontation ambiguë du brahmanisme orthodoxe avec une nouvelle expression du savoir *śaiva* d'une part, et, d'autre part, autour de la figure du roi, que peut représenter Śiva, et du brahmane, du *purohita*, incarné par Brahmā. Cette alliance particulière semble rencontrer une forme d'aboutissement avec l'apparition, vers la fin du 9ème d'une série d'images de Śiva, exceptionnelles par leur rareté et leur facture, et dont l'iconographie, s'inspirant ostensiblement de celle de Brahmā, suscite bien des questions.

RACHEL LOIZEAU (UNIVERSITE PARIS 4 SORBONNE)
*The dancing child and the charming thief: Bālakṛṣṇa in Vijayanagar temples from Karnataka and Andhra Pradesh*
From the 8th to the 12th century AC in South Indian sculpture the figure of Bālakṛṣṇa was mostly depicted as an infant standing either on tiptoe or on a mortar as he is stealing butter. From the 12th century onwards a crawling toddler tied to a mortar, sometimes oversized, was frequently represented in the hoysaḷa narrative sequences of Kṛṣṇa's childhood. The image of the god child got a prominent place during Vijayanagar period in some present-day Karnataka and Andhra Pradesh temples. There are many images of Kṛṣṇa as a baby sculpted on the exterior walls and pillars of the temples in Hampi monuments and in few monuments in Anantapur district where we also find two unique extensive narratives of Kṛṣṇa story. Kṛṣṇa as a baby is seen in many representations and several narrative contexts. He is seen stealing, crawling and starts even dancing. This paper aims to look at the evolution of this god child from the 12th to the 16th century. Two main images were first favored in Vijayanagar period, both related to the

strong taste of Kṛṣṇa for butter but gradually the figure of the baby god was used in some unusual episodes such as Kāliya and even more surprisingly in the *vastraharaṇa* where an erotic dimension prevails. Moreover the popularity of the crawling Bālakṛṣṇa seems to have combined different narrative contexts.

### *L'enfant qui danse et le voleur charmeur : Bālakṛṣṇa dans les temples de la période vijayanagar au Karnataka et en Andhra Pradesh*

Dans la sculpture indienne du sud, du VIIIème au XIIème siècle, Bālakṛṣṇa apparaît essentiellement sous les traits d'un petit garçon debout sur la pointe des pieds ou sur un mortier en train de voler du beurre. À partir du XIIème siècle un bambin attaché à un mortier en train de ramper, parfois de taille surdimensionnée, est fréquemment figuré dans les séquences narratives hoysaḷa consacrées à l'enfance de Kṛṣṇa. L'image de l'enfant-dieu occupe ensuite une place majeure durant la période de Vijayanagar dans certains temples des états actuels du Karnataka et de l'Andhra Pradesh. Il existe de nombreuses images de Kṛṣṇa sous les traits d'un bébé sculptées sur les murs extérieurs et les piliers des temples d'Hampi ainsi que dans quelques monuments du district d'Anantapur où l'on compte notamment deux séries de bas-reliefs exceptionnelles mettant en scène l'enfance de Kṛṣṇa. Bālakṛṣṇa est représenté à plusieurs reprises et dans différents contextes narratifs. On le voit voler, ramper et même danser. Cet article vise à examiner l'évolution de ce dieu enfant entre le XIIème et le XVIème siècle. Deux images semblent avoir été privilégiées pendant la période de Vijayanagar, toutes deux liées au goût particulièrement prononcé de Kṛṣṇa pour le beurre avant que la figure du dieu enfant ne soit utilisée dans le cadre de certains épisodes plus inhabituels tels que la soumission de Kāliya ou, plus surprenant encore, dans le contexte du vol des vêtements (*vastraharaṇa*) où une dimension érotique prévaut. De plus, la figure du bébé à quatre pattes semble avoir combiné différents contextes narratifs.

### KARINE LADRECH (UNIVERSITE DE PARIS 4 SORBONNE)

### *Jain images, Hindu images: borrowings and conversions in the sculpture of Tamil Nadu*

Though the Jain presence in Tamil Nadu is very ancient, dating back approximately to the second century BCE, Jain iconography took off later, in the 8th and 9th centuries, when carved representation of Jinas and minor deities such as *yakṣas* and *yakṣīs* increased drastically. This development of religious imagery continued until these days. Some of the minor figures of the Jain pantheon have borrowed from Hindu deities. We will examine the cases of two guardian gods, Bhairava-Kṣetrapāla and Brahmadeva. We will also consider conversions of Jain images and shrines to Hindu's.

### *Images jaïnes, images hindoues : emprunts et conversions dans la sculpture du Tamil Nadu*

Malgré une présence très ancienne du jaïnisme au Tamil Nadu (attestée dès les environs du deuxième siècle avant notre ère), c'est à partir des huitième et neuvième siècles que l'iconographie jaïne prit véritablement son essor, avec la multiplication des représentations des Jina et des divinités mineures telles que les *yakṣa* et *yakṣī*. Ce développement s'est poursuivi jusqu'à nos jours. Certaines de ces figures mineures du panthéon jaïn ont emprunté, dans une plus ou moins large mesure, à des divinités hindoues. Nous présenterons le cas de deux dieux gardiens, Bhairava-Kṣetrapāla et Brahmadeva. Nous nous intéresserons également aux cas d'appropriations hindoues d'images et de sanctuaires jaïns.

**PERRINE ESTIENNE, (UNIVERSITE AIX MARSEILLE –UMR 7528 MII)**
*The eastern Cālukya: History and Mythology of a south Indian Dynasty*
This presentation will focus on the characteristics of the epigraphic texts belonging to the corpus of the eastern Cālukya. It will first analyse the historical data provided by the inscriptions on the dynasty of eastern Cālukya, together with the technical information on the agents and the types of donations. The textual and literary specifications of these inscriptions are also analysed in a second time. It will highlight the epigraphs'poetical qualities and the link they have with the *kāvya*. Finally, it will show that the use of poetical processes in these texts is part of the legitimization of the king through the praise made to him.
**Key words**: epigraphy, eastern Cālukya, Sanskrit, kāvya, kingdom, panegyric
*"Les Câlukya orientaux : histoire et mythologie d'une dynastie de l'Inde du Sud"*
Notre exposé consiste en une présentation des caractéristiques des textes épigraphiques extraits du corpus des Cālukya de Vengi. Il présente, en premier lieu, les données historiques livrées par les inscriptions sur la dynastie des Calukya Orientaux ainsi que les informations techniques sur les agents et les types des donations. Les caractéristiques textuelles et littéraires de ces inscriptions sont analysées ensuite. Notre recherche met en relief les qualités poétiques des épigraphes et le lien entre celles-ci et le kāvya. Enfin, ce travail démontre que l'usage de procédés poétiques dans ces textes participe, à travers l'éloge du roi, à la légitimation de ce dernier.
**Mots clés** : épigraphie, Cālukya Orientaux, sanskrit, kāvya, royauté, panégyrique

**N. ATHIYAMAN (DEPARTMENT OF MAINE ARCHAEOLOGY, TAMIL UNIVERSITY, THANJAVUR)**
*Spatial organization of Brahmadeyas with special reference to irrigation system*
In Tamil Nadu, Brahmadeya settlements proper started from about the sixth century CE, even though grants to individual brahmanas are referred to from the early Pallava Period (about the fourth century CE) itself. These settlements were made in two ways: 1) by converting some existing (non-brahmana) settlements into brahmadeyas; 2) by creating new settlements by reclaiming forest and uninhabited land for cultivation with new irrigation facilities. In either case, it seems that the irrigation system of these brahmadeyas was well designed to form a grid pattern to supply water to the lands. This could be understood from the descriptions of the fields and canals in the inscriptions. It is interesting to note that the boundaries of the land donated were marked in cardinal directions by some irrigation channels denoted by the terms *vaykkal, kannaru* and *vati*. The *vaykkal* and *kannaru* are generally found to flow perpendicular to *vati*, creating a sort of grid pattern. This grid pattern was necessary and useful to allot equal shares of land to each of the brahmana settlers. Analysis of the irrigation system as gleaned from medieval inscriptions will throw light on the spatial organization of the brahmadeya settlements over the period. In this paper an attempt is made by a sample survey through collating all the inscriptional data in the Kaveri delta relating to three specific areas, namely Papanasam, Nannilam and Puducherry. Inscriptions of these regions are found in the publications of the State Department of Archaeology and the French Institute of Pondicherry. All those inscriptions containing data on irrigation systems are thoroughly scrutinized. The spatial dynamics of brahmana settlements are analysed, and a proposition is made that wherever an organized grid pattern of irrigation system is found, that settlement was newly created.

**V. SELVAKUMAR (DEPARTMENT OF MAINE ARCHAEOLOGY, TAMIL UNIVERSITY, THANJAVUR)**

*Weight and Volume Measures in the Chola period*

Measurement formed an important component of medieval administration in South India. Measurement of land areas was possible with the use of a kind of a yard stick, namely, *danda* or *kols*, for which the dimensions were marked at many sites and temples. Weight and volume measures were used for various economic activities. They were essential for taxation and various economic transactions including sale and purchase. The weight and volume measures had several names and they are often mentioned in the inscriptions. The weight measures such as *kunrimani*, *mancadi* and *kazhanju* were used for accurately measuring gold and metal. The jewellery donated to the Rajarajeswaram temple at Thanjavur is extensively documented in the inscriptions. Similarly the volume measures are also discussed in detail in the Chola inscriptions. Various units such as *azhakku*, *uzhakku*, *marakkal* and *kalam* were used for measuring grains.

The seeds of *kunrimani* (*Abrus precatorius*), and *mancadi* (*Adenanthera pavonina*) were collected from the contemporary trees and their weights were calculated to understand the possible weight of the measures mentioned in the inscriptions. The volume measures available in the contemporary villages were compared with the old measure called Chembiyanmadevi Marakkal which was preserved in the village of Chembiyanmadevi. This paper presents an analysis of the weight and volume measures found in the inscriptions of the Cholas.


**GEORGES DIVIEN**

*Merchant-Cultivators of Narthamalai (11<sup>Th</sup> – 13<sup>th</sup> CE): Social and economic study based on Tamil inscriptions*

Under the Cholas, the *nagaram* (mercantile village) ensured the marking of agricultural surpluses. Among them, Narthamalai is of exceptional interest for its many inscriptions related to the members of the mercantile village over a long period. The majority of these inscriptions are about the attribution of tenures by the *nagaram* to merchants without counterpart. However, when it was about a donation for a divinity (*devadanam*), the tenant had to supply the intended products for offerings. Tenures were used to remunerate works of building or drumming in temples. They could also be bought or sold. The setting in tenure and cultivation of all the available lands of the *nagaram* and the importance of the irrigation network fed by numerous ponds and canals were significant from a productivist orientation aiming at supplying the rice market with local production. The Narttamalai merchants-cultivators could thus increase their profits by marketing at the same time both their own production and the not consumed surplus purchased from other villages.


*Les marchands-cultivateurs de Narttamalai aux X<sup>e</sup>-XIII<sup>e</sup> siècles : étude socio-économique à partir de textes épigraphiques tamouls*

Sous les Cholas, les *nagaram* (village de marchands) ont assuré la commercialisation des surplus agricoles. Celle de Narttamalai présente l'intérêt exceptionnel par ses nombreuses inscriptions de marchands couvrant une longue période. La plupart concernaient l'attribution par le *nagaram* de tenures à des marchands, sans aucune contrepartie. Cependant, lorsqu'il s'agissait d'une donation au bénéfice d'une divinité (*devadanam*), le tenancier devait fournir les produits destinés à ses offrandes. Les tenures servaient aussi à rémunérer un travail, de construction ou de tambourinage dans les temples. Elles pouvaient faire l'objet d'achats ou de ventes. La mise en tenure et en culture de toutes les terres disponibles du nagaram et l'importance du réseau d'irrigation alimenté par de nombreux étangs et canaux étaient significatives d'une orientation productiviste visant à approvisionner le marché du riz avec une

production locale. Les marchands-cultivateurs de Narttamalai pouvaient ainsi accroître leurs gains en commercialisant à la fois leur propre production et les surplus non consommés achetés dans d'autres villages.

JAN KUČERA (NEWCASTLE UNIVERSITY), K. KALYANASUNDARAM, (ECOLE POLYTECHNIQUE FÉDÉRALE, LAUSANNE), APPASAMY MURUGAIYAN, (EPHE-UMR 7528 MII, PARIS), VASU RENGANATHAN (UNIVERSITY OF PENNSYLVANIA)
*Round Table: Digital Preservation of Inscriptions: Tamil-Grantha Encoding, Search Engine and data retrieval (Ongoing project with the Tamil Virtual Academy, Tamil Nadu, India)*
The participants in the round-table will discuss about the construction of Tamil epigraphy database, digital encoding, lexical and grammatical analysis and search engine. Some of the models developed will be presented for discussion.

S. RAJAVELU (DEPARTMENT OF MAINE ARCHAEOLOGY, TAMIL UNIVERSITY, THANJAVUR)
*Stages in the development of Vaṭṭeḻuttu and Tamil Palaeography*
During the last two decades, several new inscriptions of early centuries of Common Era have been discovered in the Tamil Country. All these help us to understand the gradual development of the major scripts of Tamil Nadu. It is generally accepted that the Vaṭṭeḻuttu and Tamil scripts evolved from the Tamil-Brahmi script and that they attained their distinct forms around the 6th century C.E. to suit the Tamil Language. The pioneering research on South Indian Paleography was made by A.C. Burnell followed by T.A. Gopinatha Rao, T.N .Subramanian and C. Sivaramamurthi. In 1990 R.Govindaraj reviewed the palaeographical evolution in the light of new discoveries and brought out a good monograph on the first stage of development of Palaeography of Tamil and Vaṭṭeḻuttu with elaborate charts for each and every letter. Some other attempts have also been made by scholars like Iravatham Mahadevan, Raghava Varier, Natana Kasinathan and Rajagopal to study the palaeographical features of Vaṭṭeḻuttu and Tamil scripts.
Subsequently several new inscriptions, particularly from the sixth to the eighth centuries, have come up to fill up the gaps in the palaeographical charts of both the scripts and to understand the origin and development of these scripts with more clarity. In this paper a fresh attempt is made to trace the Palaeographical stages of the Vaṭṭeḻuttu and Tamil scripts in the light of all the recent discoveries and the past studies.

APPASAMY MURUGAIYAN (EPHE-UMR7528 MII, PARIS)
*Use of "pronominalised nouns" in Tamil inscriptions: Polyfunctionalty and information structure*
*kuṟippu viṉai* in Tamil traditional grammar and in later western and/or modern grammars is known under a number of exclusive terms such as "*pronominalised noun*, *participial noun*, *appellative verb*, *conjugated noun*, *personal noun, tenseless predicate"* and so on. From a historical perspective, this particular form is very significant in the sense that it exhibits a turning point in the way how the Tamil language is developed in the modern period. This *pronominalised noun* (PNN) is formed by affixing the Person Number and Gender (PNG) marker to any stem (STEM + PNG). These PNN forms in 1st, 2nd and 3rd persons are attested in many Classical Tamil verses with distinctive grammatical functions as argument or predicate. Whereas, in Modern Tamil the PNN forms as occurred in 1st and 2nd person nouns have almost fallen into disuse and only those in 3rd person are in use. However, these forms tend to be

generalised and have lost their person distinction. On the contrary, in inscriptional Tamil the PNN seem to be frequently used. A detailed analysis of the data from the inscriptional Tamil reveals not only that PNN are used in wider grammatical contexts and preserve their polyfunctionality, they also found to exhibit a unique feature where the proper nouns are pronominalised. Based on this preliminary survey we will show that 1) pronominalisation of proper nouns is a grammatical device proper to the inscriptional Tamil, 2) the different grammatical functions of the PNN are in close correlation with the information structure (information packing) and 3) the study of the inscriptional Tamil would help to understand the typological change from Classical Tamil to Contemporary Tamil.

### Emploi des 'noms pronominalisés' dans les inscriptions tamoules: Polyfonctionnalité et structure informative

*Kurippu viṉai,* dans la tradition grammaticale tamoule, est connu chez les grammairiens modernes tant occidentaux qu'indiens sous différents termes tels que « *pronominalised noun*, *participial noun*, *appellative verb*, *conjugated noun*, *personal noun, tenseless predicate* » etc. Les noms pronominalisés (PNN), témoins d'un changement typologique important, sont très significatifs du point de vue de l'évolution historique du tamoul et des langues dravidiennes. Le nom pronominalisé se forme en ajoutant l'indice personnel à un lexème de base (LEX+IP). Ces noms pronominalisés en 1ère, 2ème et 3ème personnes sont attestés dans les textes tamouls classiques et dans des fonctions différentes soit comme argument soit comme prédicat. Mais, en tamoul contemporain, les noms pronominalisés à la 1ère et à la 2ème personne sont tombés en désuétude et seuls ceux à la 3ème personne sont employés. Cette forme à la 3ème personne s'est généralisée et a perdu sa distinction en personne. En revanche, ces noms pronominalisés sont très fréquemment employés dans les inscriptions tamoules. Une étude détaillée de ces formes montrent qu'ils sont employés dans des contextes grammaticaux très variés et préservent leur polyfonctionalité et, de plus, les noms propres sont pronominalisés, ce qui constitue en soi un trait spécifique et n'est attesté que dans les textes épigraphiques. Dans cette présentation nous montrerons que 1) la pronominalisation des noms propres est une stratégie grammaticale exclusive au tamoul épigraphique, 2) les différentes fonctions (la polyfonctionalité) des noms pronominalisés sont en corrélation avec la structure informationnelle des textes épigraphiques et 3) l'étude de la langue des textes épigraphiques tamouls serait d'une grande importance pour mieux comprendre le changement typologique du tamoul ancien au tamoul moderne.

### G. Vijayavenugopal (EFEO, Pondicherry)
### An interesting Medieval Chola inscription about a Saiva ascetic

There are several studies about the Saiva Mutts and their activities in Tamil Nadu. Some are interested in tracing their origin. Some explain their distribution. Some speak about the personnel in the Mutt and their activities. However an interesting inscription of Medieval Chola period , which missed the attention of the scholars who studied about Mutts in Tamil Nadu, narrates how an ascetic of a Saiva Mutt helped the King in driving away the enemies by simply performing *japa*,*homa* and *archana* for which he was rewarded by a donation of a village completely tax free. This paper also tries to trace out the nature of development of Saiva Mutts in Tamil Nadu and their relationship with the temple and the kings with the help of some new inscriptions noticed by the present writer in Piranmalai and Thirunallar in Tamil Nadu.

Description
Ce colloque s'articulera autour d'une approche pluridisciplinaire et s'adressera aux chercheurs spécialisés dans différents domaines, tels que l'histoire, l'archéologie, l'épigraphie, l'histoire de l'art, l'anthropologie sociale, la linguistique, la littérature et l'histoire des religions. Il permettra de mettre à jour les sources épigraphiques, archéologiques et iconographiques sur l'Inde méridionale, de faire une synthèse critique sur les découvertes récentes et d'apporter de nouveaux éclairages.

Un intérêt particulier sera aussi porté à l'utilisation des outils électroniques tant pour la préservation numérique des sources épigraphiques, archéologiques et iconographiques que pour leur diffusion. Des spécialistes seront invités à présenter la construction et l'utilisation de bases de données, ainsi que celles de moteurs de recherche appropriés.

Rationale
The symposium will focus on a multidisciplinary approach and addresses scholars interested in the South Indian archaeology, epigraphy, history, history of art, linguistics, literature, history of religions, sociology, social anthropology etc. Participants will lay emphasis on the impact of the new data on different fields of historical studies on both South India and South Asia. The major aim of this symposium is to bring in all the new discoveries and to update the epigraphical, iconographic and archaeological resource materials available for the historical studies.

Part of the symposium will be devoted to questions related to digital preservation and dissemination of epigraphical, iconographic and archaeological resources. Researchers will be invited to talk about the construction and use of database and search engine.