

and endowing the great institution, and in this his sister Kundavaī and other members of his family fully associated themselves. The endowments, together with the mention of even small weights and measures, the custom and method of receiving, maintaining and paying amounts or interest on amounts of donation for the regular conduct of special items of worship or for burning a lamp and similar details, give a vivid idea of the economic conditions of the time.

Fine arts were encouraged in the service of the temple: the sculptures, the paintings in the dark passages of the sanctum and even the inscriptions in elegant ChoĻa Grantha and Tamil letters give an idea of the great art that flourished under Rājarāja. Dance and music were greatly cultivated and were equally employed to serve the temple: every evening it was at once an entertainment and a ritual that the townsfolk, assembled in the *mandapa*, witnessed and enjoyed during the ceremony of the waving of lights and the chanting of the Veda and Devāram hymns. Cooks, gardeners, flower-gatherers, garland-makers, musicians, drummers, dancers, dance-masters, wood-carvers, sculptors, painters, choir-groups for singing hymns in Sanskrit and Tamil, accountants, watchmen and a host of other officials and servants of the temple—all are referred to in the inscriptions as having been endowed with adequate grants of land. Taking just a single fact, that Rājarāja constructed two long streets (*talichcheri*) for the accommodation of four hundred dancing women attached to the temple, we can well imagine the lavish scale on which he endowed the temple and its functions. The annual income from the lands set apart for the temple alone is estimated as one hundred and sixteen thousand *kalams* of paddy. The emperor's presentations in silver, gold and cash,