

THE AKKACĀLAIP - PERUMPALLI AT NĀKAPATTINAM

An Inscription on a Bronze Buddha Image in the
collection of Art belonging to the family of
John Rockefeller III

The Cūlāmaṇivarma Vihāram at Nākapattinam was established on the initiative of the Kings of Srī Vijaya. The work of construction which commenced in the reign of the Cōla King Rājarāja I (985 - 1016) was completed in the reign of his son and successor Rājendra I (1012 - 1044). This institution was also known as Rājarājaperumpalli. It was endowed with lands by Rājarāja and the charter recording the land-grant was issued by Rājendra. The establishment of the Rājendra Cōla-perumpalli in the subsequent period represented a decisive stage in the further development of the monastic complex at Nākapattinam. The two institutions are referred to in the copper plate charter issued by Kulottunga I (1070 - 1122). Some aspects of the history of the monastic complex at Nākapattinam have been discussed elsewhere, on the basis of the information recorded in the Cōla copper-plate inscriptions found at the Leyden Museum.¹

2. A large number of Buddha images in bronze have been unearthed at the site of the monastic complex, especially during the years 1856, 1926 and 1934.² These bronzes, some of which contain inscribed labels on their pedestals, are of considerable significance on account of their quality as works of art and as sources of historical information. A bronze Buddha from Nākapattinam is one of the priceless antiquities in the collection of Asian art belonging to Mr. and Mrs. John D. Rockefeller III. When this collection was exhibited at the Idemitsu Museum of Arts in Tokyo in October 1992, Professor Noburu Karashima of the University of Tokyo and his associates recognized Tamil letters on the pedestal of the Buddha image from Nākapattinam. Several photographs of the inscription were taken by them.

1. S. Pathmanathan, "The Cūlāmaṇivarma Vikāram of Nākapattinam" (included in a volume which is to be published by the University of Uppsala).

2. T.N. Ramachandran, "The Nagapattinam and other Buddhist Bronzes in the Madras Museum," *Bulletin of the Madras Government Museum*, New Series, General Section, Vol. VII, No. 1, Madras, 1965.

Karashima and Subbarayalu deciphered the inscription and their report on its contents was published in an issue of the *Journal of East-West Maritime Relations*.³ They have focussed attention on the unusual significance of this inscription for understanding some facets of the Buddhist monastic establishments at Nākapattinam, which have hitherto remained unknown. The inscription on the pedestal of the image, written in two lines in Grantha and Tamil characters of the 11th century, consists of three sentences. The text, which is entirely in Tamil, contains a brief description of the Buddha image on a lotus pedestal.

The text of the inscription as deciphered and translated by Karashima and Subbarayalu runs:

Text

- (1) irājendracōla - perumpallī akkacālaip perumpallī ālvār
kōyilukku tiruvutsavam eluntarula ālvar ivvalvarai
eḷuntarulu vittār ciṟutavūr nālāṅkuṅākara udaiyar.
- (2) svasti srī patineṅ vishayattukkum akkasālaikaḷ nāyakar.

Translation

- (1) "(This is) the ālvār for a festival procession of the temple of Akkasālaip-perumpallī in Rājendracōla-perumpallī. This ālvār was set up by Nālāṅkuṅākara-udaiyar of Cīrudavūr."
- (2) "Let it be auspicious! (This ālvār called) akkasalaikaḷ nāyakar is for all the "padinenvishayam".⁴

3. The decipherment of the text by Karashima and Subbarayalu is faultless. However, their translation and interpretation of the second and third sentences of the text do not seem to reflect adequately the true significance of the

³. Karashima Noboru and Y. Subbarayalu, "An Inscription on the Pedestal of the Bronze Buddha Image of Mr. and Mrs. John D. Rockefeller 3rd collection: International Character of Nagapattinam Merchants during the Chola Period", *Journal of East-West Maritime Relations*, Vol. 3, (The Middle Eastern Culture Center in Japan) 1994, pp. 13-18.

⁴. They have been persuaded to assume that the last sentence in the text is a description of the Ālvār (Buddha). It may, however, be construed as denoting one who held the position of being an agent of the *Patineṅviṣaiyam*, although the word nāyakar would seem to have been applied as a designation of the Buddha in certain other instances.

expressions occurring in them. The words and concepts found in the text, which are archaic and obsolete, pertain to institutions and practices which have disappeared long ago. They are not easily intelligible even to specialists and cannot be interpreted solely with the aid of lexicography. Besides, the brevity of the text by itself could be a cause of ambiguity. Therefore, a critical examination of these items in considerable detail has to be undertaken, especially on account of the unusual significance of the contents of this monument for understanding some elements of the forgotten aspects of South Indian history and culture.

In the text there are references to eight important items, namely:

- (1) Irājendra cōlap perumpallī
- (2) Akkacālaip perumpallī
- (3) Ālvār Kōyil
- (4) Ālvār
- (5) Utsavam
- (6) Nālāṅkuṅākara Uṭṭaiyār
- (7) Patineṅ Viṣaiyam
- (8) Akkacālaikaḷ nāyakar

An elucidation of all these expressions is necessary for arriving at a correct understanding of the text. In such an exercise one has to be on the side of caution as some of the words found in the epigraph could be explained in different ways. For instance each of the three words, ālvār, uṭṭaiyār and nāyakar have a variety of meanings. The fact that they could be construed also as synonyms could create confusion. These could be explained properly only with the aid of authentic epigraphical glossaries and on the basis of usages and tradition.

4. The word ālvār occurs at three places in the text. In two places, the bronze image of the Buddha is referred to as ālvār. In the other place, the word is combined with *kōyil* to form the compound expression *Ālvār kōyil*, which means the temple of the Ālvār. As the inscription refers to the image as ālvār and describes a temple attached to a *perumpallī* (monastery) as *ālvār kōyil*, it is clear that the word ālvār is applied in the text as a designation of the Buddha. In epigraphy the two forms ālvār and *ālvār* are used interchangeably. The

form *ālvār* is found in two 12th century Tamil inscriptions in Sri Lanka.⁵ An image of the Buddha is described as *Vairattālvār* in an inscription from Polonnaruwa while another one from Mānkanāy in the Trincomalee district refers to the *ālvār* of *Veyka-Vēram*.

The principal connotations of the word *Ālvār* are God, gods, supreme devotees, religious teachers and persons of great eminence. As a term of description it could be applied to those who attracted and brought under their sway and influence men and women through their charismatic qualities. The twelve principal leaders of the movement of devotional theism in South Indian Vaiṣṇavism are generally referred to as *Ālvār*.⁶ It is significant that the inscription concerned refers to the Buddha as *Ālvār*. Here, an expression found in the local Vaiṣṇava tradition is applied to designate the Buddha.

In the epigraph it is stated that the image of the Buddha was to be taken on festival processsion(s) at the temple of the Buddha (*ālvār kōyil*). The expressions *utsavam* (festival) *e_luntarul* (i) and *kōyil* are also significant as providing an indication of the extent to which the terminology found in the local Hindu tradition had been adopted to describe Buddhist practices and institutions at Nākapattinam. It would seem that the Hindu influence on Buddhism was not merely confined to the adoption of terminology but also extended to the realm of ideas and practices. This matter could be clarified only on the basis of further investigation in the future.

⁵. H.C.P. Bell, *Archaeological Survey of Ceylon, Annual Report for 1909* (41 pages) Colombo, 1914, p. 27; K. Kanapathypillai, "Mānkanai Inscription of Gajabahu II", *University of Ceylon Review*, Vol. XX, No. 1 (135 pages), April 1962, pp. 12 - 14.

⁶. 1. "One who is in deep meditation on the attributes of the supreme being,
2. the ten Vaiṣṇava canonized saints and
3. the title of Buddhist and Jaina saints are said to be the connotations of this word. In *Avirōtiyālvār* and *Maittiriyālvār* it is combined with words which have a Buddhist significance. *Tamil Lexicon*, University of Madras, Reprint 1982, p. 253.

5. The *Ālvārkōyil* attached to the *Akkacālaip-perumpalli* may be considered as an image-house or pratimā-ghara.⁷ The fact that an institution called *Akkacālaip-perumpalli* was found at Nākapattinam is known exclusively from this inscription. As the inscription could be assigned to the late 11th century on paleographical considerations it may be assumed that it was established in the 11th century. The expressions *Rājendracōlap-perumpalli* *Akkacālaip-perumpalli* suggest that the *Akkacālaip-perumpalli* was affiliated to the *Rājendracōlap-perumpalli* as one of its component units. The name *Akkacālaip-perumpalli* is significant as providing some indication of the interaction between a community of people associated with the *akkacalai* and the monastic institutions at Nākapattinam.

In the Tamil tradition the word *akkacalai* has two distinct connotations; it means a "mint" or an "artisan manufactory."⁸ It may also be noted here that the streets occupied by the artisan communities in some towns are described as *Akkacālaip-perunteru* in inscriptions. The *Akkacālaip-perumpalli* at Nākapattinam seems to have been established and supported by artisans engaged in metal craft production, and named after them chiefly on account of that reason.⁹

6. The second sentence in the epigraph, which runs: '*Ivvālvārai eluntarulu vittār Cirutavūr-Nalāṅkuṅākara uṭaiyār*' seems to provide some useful hints about some aspects of monastic organization at Nākapattinam. It describes the performance of some solemn act in relation to the Buddha image by the person called *Cirutavūr Nalāṅkuṅākara uṭaiyār*. This person was presumably from the locality called *Cirutavūr* and, as suggested by the description, a person of eminence and some consequence.

7. There was a temple called *Akkacalai-iśvaram* at the coastal town of Kor̥kai in the Pāṇḍya Kingdom. *Akkacālai-iśvaram uṭaiyar* of Kor̥kai was, according to an inscription of the time of Kulottunga I (1070-1122), located at Kor̥kai, otherwise called *Maturāntaka-nallūr* of *Kuṭānāṭu* in *Uttamacōla vaḷanāṭu*.

8. The expression as found in Tamil texts has two meanings; "metal works" and "mint". *Tamil Lexicon*, University of Madras, Vol. I, p. 2.

9. The same could be said also of the Śaiva shrine *Akkacālai-iśvaram* at Kor̥kai in the Tirunelveli district of the Madras Presidency in British India.

The compound expression *nālāṅkuṇākara uṭaiyār* could be split into three words: *nālām*, *kuṇākara(r)* and *uṭaiyār*. The word *nālām*, meaning "the fourth", is an adjectival form qualifying the nominal form *kuṇākara(r)*.¹⁰ The word *uṭaiyār*, which is suffixed to the name *kuṇākara(r)* in this text, has a variety of connotations. It means owner, lord, god, king, prince, chief or a venerable or respectable person.¹¹ The presiding deity at all temples dedicated for the worship of Śiva is consistently referred to as *uṭaiyar* in Cōla and other South Indian inscriptions. It was also used as a royal epithet in Karnataka and Tamil Nadu.¹² *Uṭaiyār* was also the designation of local chieftains in the Tamil country. However, the precise meaning of the word as found in the epigraph under consideration could be understood only after the clarification of the significance of the compound expression *nālāṅkuṇākara(r)*.

In the case of *Nālāṅkuṇākara(r)* of Cīrutavūr the expression *Uṭaiyār* does not seem to have been applied as a designation of rank. He is not described as the *Uṭaiyar* of Cīrutavūr. It may therefore be considered as an honorific having the same significance as the work *Svāmi*. Such an assumption presupposes that *Kuṇākara(r)* was a venerable person, a religious dignitary. As the expression *nālām* meaning 'the fourth' is prefixed to *Kuṇākara(r)*, the expression *Kuṇākara* may be considered as a designation of rank in the monastic order. So *Kuṇākara IV* may be identified as a monk who was the fourth in order of pupillary succession to attain that rank. Such an impression suggests the possibility that the order of monks of which *Kuṇākara IV* was the head had existed at Nākapattinam and its neighbourhood for four generations by the time this monument was set up. This interpretation is consistent with historical information pertaining to the origins and development of the monastic complex

¹⁰ *Kuṇākara(r)* is the Tamil form of the Sanskrit/Prākṛit word *Guṇākara*, which is formed by combining the two words *guṇa* and *ākara*. It means "the repository of virtue."

¹¹ "Lord", "master", "*cuvami*", and "the headman of a village" are said to be the meanings of this word. *Tamil Lexicon*, Vol. I (Reprint) p. 401.

¹² In the Cōla inscriptions the epithet *Uṭaiyar* is prefixed to the names of the Kings of the lineage of Vijayālaya until the accession of Kulottunga I (1070 - 1122). In the Tamil inscriptions of the Vijayanagara period the expression *Uṭaiyār* is suffixed to the names of kings, princes and dignitaries, in the form of an honorific appellation.

at Nākapattinam.¹³ It is probable that the *Akkacālaip-perumpalli* was occupied and administered by the order of monks of which he was the head. It is presumably in that capacity that Kuṇākara IV had the Buddha image ceremonially installed at the *ālvār kōyil* attached to the *Akkacālaip-perumpalli*.

7. The third sentence in the text runs; Svasti Srī! Patineṅ Viṣaiyattukkum, Akkacālaikaḷ nāyakar. In this sentence a relationship between a group or community called *Patineṅviṣaiyam* and a person who had the designation *Akkacālaikaḷ nāyakar* is indicated.¹⁴ The *patineṅviṣaiyam* was the designation

¹³ As the Cūḷāmanivarma - Vihāram had its origins in the reign of Rājarāja I (985-1016), the monastic orders occupying the monasteries affiliated to it could not have had an association with this particular monastic complex for a period exceeding a hundred years.

¹⁴ Lord, master, husband, king, the Supreme Being, leader and conductor are among the several connotations of the word *nāyakan*. *Nāyakar* could be a singular honorific form of *nāyakan*. The interpretation that the combined expression *akkacālaikaḷ nāyakar* is a description of Lord Buddha (*Ālvār*) does not seem to be tenable. *Akkacālaip perumpalli* *Ālvār* and *Akkacālaikaḷ nāyakar* do not appear to have the same connotations. The word *nāyakar* when combined with *akkacālaikaḷ* conveys the meaning superintendent or conductor. This impression is confirmed by the association of the *Akkacālaikaḷ* with a mercantile community. The close association of metal workers with merchant guilds is well attested by historical evidence. They were also sometimes incorporated into the merchant guilds as evident from the Vaisāli seals and some of the inscriptions of the *Ayyāvōḷe* in India and Sri Lanka.

All the Tamil scholars whom the present author consulted understood these expressions in the manner in which they are explained here. The unlikelihood of the *Ālvār* of the *Ālvār kōyil* attached to the *Akkacālaip perumpalli* being referred to in a text intended to describe a standing image of the Buddha, which was donated for the purpose of being taken on festival processions is an important consideration in our explanation of the expressions concerned. If the formulators of the inscription had intended to describe the Buddha in the concluding sentence, one would expect them to have applied the expression *ālvār*, which occurs at three places in the text as a designation of the Buddha. In the light of the foregoing considerations the last sentence of the epigraph translates: "Hail prosperity". "The prefect of the artisan

of a leading merchant guild in medieval South India. It was synonymous with *patinenpūmi*, an appellation of the Nānādesis who are sometimes referred to also as the *Aññūruvar* 'of the thousand directions'.¹⁵ It is therefore clear that the *Aññūruvar* were established at a commercial sector of Nākapattinam and that they had entered into an abiding relationship with the monastic establishment in that town. Such an impression is further confirmed by an elucidation of the concluding expressions of the epigraph, *Akkacālaikaḷ nāyakar*.

The word *nāyakar* also has many connotations. In the Śaiva tradition it is applied to God. In Buddhism it is applied to designate the rank of one who holds a position of leadership and authority in the monastic Organization.¹⁶ It was also a designation of rank in military and political organization. "Chief", "leader" and "Superintendent" are also some of the connotations of this word. When the expression *nāyakar* is combined with the word *akkacālaikaḷ* meaning 'artisan manufactories' it cannot denote God or a rank in the hierarchy of

manufactories for the merchants of the eighteen countries."

The present author had consultation on this point with Paṅtitar ka. ce. Naṭarācan, Vittuvān ka. na. Vēlan, Srīmati Vasantā Vaittiyanātan, formerly of the Tarumai Ātinam, S. Aruṅasalam, Senior Lecturer in Tamil, and S. Thillainathan, Professor of Tamil at the University of Peradeniya.

¹⁵ That the *Nānādesis* were otherwise called *Aññūruvar* is attested by their inscriptions found in Sri Lanka. The epigraph from Viharehinna contains a reference to the "*Nānātecit-ticaiḷayirattaññūruvar*", "The *nānādesis*", otherwise called the *Aññūruvar* of the thousand directions. It is significant that *patinenpūmi* is consistently applied as a qualifying expression in the description of the *Nānādesis* otherwise called *Aññūruvar*. The expressions *patinenpūmit-tēcitticai-Āyirattaññūruvar* are found in inscriptions from Polonnaruwa, Padaviya, Vahalkada and Viharehinna. A. Velupillai, *Ceylon Tamil Inscriptions*, Part I (77 pages), Peradeniya, 1971, pp. 53-56, *Ceylon Tamil Inscriptions*, Part II (101 pages), Peradeniya, 1972, p. 12.

¹⁶ In this connexion, similar expressions such as *Vanniyarmakkaḷ nāyan*, "the chief of the community of people called Vanniyar", and *Tēvāranāyakam*, "the one who conducts the recital of tēvaram hymns" are significant as providing some useful hints about the connotations of the relevant expression.

monastic organization. So the appropriate explanation of the combined expression *akkacālaikal nāyakar* is that it denotes a "prefect" or "superintendent" of artisan manufactories.¹⁷ Such a person may therefore be recognized as an agent or functionary of the mercantile community. This interpretation inevitably leads to the conclusion that the artisan manufactories were functioning under the direction and patronage of the merchants.

Our explanation of the relationship between the merchants and artisans, as indicated in the present inscription, is supported by a consideration of relevant information found in the inscriptions of the merchant guilds of India and Sri Lanka. That the artisan communities were incorporated into the guilds (*nigama*) of merchant communities in North India during the period of the Imperial Guptas is evident from the inscriptions on the Vaisāli seals of the 5th century A.D.¹⁸ In the inscripational preambles of the medieval South Indian merchant guilds artisans are listed among the communities associated with the mercantile communities. Some sectors of the *nakaram* towns administered by the mercantile communities were occupied by artisan communities.¹⁹ It may also be noted here that the co-ordination and direction of craft production in a *nakaram* town by the governing body of the *nakaram* is suggested by the reference to *Akkacālai Vikkiramātittan* in an inscription of the *Nānādesis* from

¹⁷ S. Pathmanathan, "The Bronze Seal of the Nānādesis from Hambantota, Sri Lanka", *Asian Panorama: Essays on Past and Present - A selection of papers presented at the 11th Conference of the International Association of the Historians of Asia*. Ed. K.M. de Silva, Sirima Kiribamuna, and C.R. de Silva, New Delhi, 1990, pp. 139 - 150.

¹⁸ For instance, an inscription of the time of Rājarāja I from Chidambaram refers to the carpenters, blacksmiths, goldsmiths and leather workers as "the people of the *nakaram* of *Kuṇamēnankaipuram*". The artisan communities are reckoned as *Kīlkkalanaikal*, "residents subject to the authority of the dominant group (merchants) administering the *nakaram*". Kenneth R. Hall, *Trade and Statecraft in the Age of the Colas*, Abhinav Publications, New Delhi, 1980 (238 pages) p. 52.

¹⁹ S. Pathmanathan, "The Nakaram of the Nānādesis in Sri Lanka circa. A.D. 1000 - 1300" (pages 122 - 163), *The Sri Lanka Journal of the Humanities* Vol. X, Numbers 1 - 2 (University of Peradeniya) 1984 (published in 1987), p. 145.

Vahalkada in Sri Lanka.²⁰

In the light of the foregoing considerations, it may be inferred that the institution called *Akkacālaipperumpalli* was established and supported by artisan communities associated with the *Aññūrruvar* established at Nākapattinam. There are instances where some religious institutions at market towns in Sri Lanka dominated by merchant guilds were named after military communities affiliated to them. The temple of the Tooth Relic at Polonnaruwa was named after the *Veḷaikkārar* in the service of a *nakaram* of the *Vaḷaṅciyar* during the early part of the 12th century.²¹ At Mākal, otherwise called *Vikkiramacalāmēkapuram*, a *nakaram* set up by the *Aññūrruvar*, there was a Buddhist institution called *Aññūrruvanpalli*. The shrine of the Goddess Paramesvarī at the same locality was named after a military community called *Vīramākālam*, which was associated with the merchant guild.²² The inscription on the pedestal of the bronze image from Nākapattinam is the only epigraphic record among those brought to light hitherto, which contains a reference to a Buddhist institution in the Tamil country which was named after artisan communities associated with a mercantile community. The ideas which have emerged from the present investigation suggest that there was a *nakaram* encompassing a marketing area of Nākapattinam, which was dominated by the *Aññūrruvar*. It may be inferred that this particular mercantile community had negotiated and obtained for itself a major share in the supply of commodities of local and foreign origin to the monastic establishments of Nākapattinam.

Returning to the connotations of the expressions in the last sentence of the epigraph, it may be suggested that the expressions that read *patineṅviṣaiyattukkum akkacālaikaḷ nāyakar* translate: 'The prefect of the artisan manufactories' for the (entire) *patineṅviṣaiyam*. The form *Patineṅviṣaiyattukkum* seems to suggest the corporate character of the mercantile community concerned. It would seem that this bronze was made on the instruction of 'the prefect of the artisan manufactories' and donated by him. A further point that emerges from the present discussion is the possibility that

²⁰ *Ibid.*, pp. 136 - 140.

²¹ S. Pathmanathan, "The Tamil Slab Inscription of the Vīrakkoṭi at Buddhuttava, Nikaweratiya: Urbanization at Magala", *The Sri Lanka Journal of Humanities*, Vol. XX, numbers 1 - 2, University of Peradeniya Sri Lanka, 1994. (published in 1995) pp. 15 - 30.

²² S. Pathmanathan, "The Nagaram of the Nānādesis..." pp. 126 -127.

the person described in the final portion of the text was a master-craftsman.

It is noteworthy that most of the epigraphic records left behind by the merchant guilds at their commercial outposts are donative inscriptions recording their benefactions to religious foundations. There were many instances where images were donated by merchant guilds. Two miniature bronze images of the Mother Goddess, brought to light by archaeological excavations at Padaviya and the Jetavanarama complex, Anuradhapura, are among the most recent finds pertaining to the activities of the Nānādesi. The expression *Nānādesi* found inscribed in the form of a label on the pedestal of both these bronzes, suggests that they were donated by members of that corporate mercantile community.²³ It is also significant that one of the inscriptions set up by the *Nakaram* of *Ayyampolil paṭṭinam* at Padaviya in Sri Lanka, contains the expressions; *Vikkirakañ ceytu kuṭuttōm*, "we made images and donated them".²⁴

9. In conclusion, it may be stated that the bronze Buddha image found in the collection of antiquities belonging to the family of John Rockefeller III is of a unique character as a work of art and as a historical monument. The inscription on its pedestal is of the utmost importance among the historical records bearing on the Buddhist monastic complex at Nākapaṭṭinam. It records vital information not found elsewhere. It highlights the fact that an institution called *Akkacālaip perumpalli* was established at some time during the 11th century. That it was founded and supported by artisan communities associated with a mercantile community described figuratively as "Those of the eighteen countries", and named after them is clear from the scrutiny of text. This institution which functioned as a unit of the *Irājendra cōlap perumpalli* had a shrine called *Ālvār kōyil* attached to it, where festivals were conducted at which images were taken in procession.

An examination of the text of the inscription suggests that the bronze image concerned was caused to be made and donated by a master-craftsman or 'The prefect of artisan manufactories' serving as a functionary of a merchant guild established at Nākapaṭṭinam. It was donated for the purpose of being taken on festival processions. It would seem that the image which was donated to the temple was ceremonially installed by a religious dignitary called Kuṇākara

²³ A Velupillai, *Ceylon Tamil Inscriptions*, pt. II, pp. 19-20.

²⁴ Karashima Noboru and Y. Subbarayalu, "An Inscription on the Pedestal of the Bronze Buddha Image...", *Journal of East West Maritime Relations*, Vol. 3, pp. 13-18.

IV of Cīrutavūr. He was probably a dignitary who was the head of the monastic order which occupied the *Akkacālaip perumpaḷḷi* and administered the shrine (Ālvār Kōyil) attached to it.

In the light of the present study the text of the inscription may be split up into three sentences and translated in the following order:

Text

1. Irājendracōlap perumpaḷḷi Akkacālaip perumpaḷḷi Ālvār Kōyilukku utsavam eḷuntaruḷa ālvār.
2. Ivvālvārai eḷuntaruḷuvittār Cīrutavūr nālānkuṇākara Uṭaiyār.
3. Svasti Srī. Patineṇṇiṣaiyattukkum Akkacālaikaḷ nāyakar.

Translation

1. This image of the Lord (Buddha) is for festival procession(s) at the temple of the Lord (Buddha) attached to the **Akkacālaip Perumpaḷḷi** of **Irājendracōlap perumpaḷḷi**.
2. This image of the Lord (Buddha) has been installed by the venerable Kuṇākara IV of Cīrutavūr.
3. Hail Prosperity. "The prefect of artisan manufactories" for "the merchants of the eighteen countries".

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