SELECT KĀKATIYA TEMPLES

Dr. M. Rama Rao, M.A., Ph.D., B.Ed.

PUBLISHED BY:
Sri Venkateswara University,
Tirupati.
1966

Price: Rs. 5/-
To
The Director General
Archaeological Survey
of India
New Delhi.

S. V. UNIVERSITY COLLEGE
HISTORY DEPARTMENT

Date:
SELECT KĀKATĪYA TEMPLES

DR. M. RAMA RAO, M.A., Ph.D., B.E.D.
Professor of History,
Sri Venkateswara University, TIRUPATI

PUBLISHED BY:
SRI VENKATESWARA UNIVERSITY,
TIRUPATI.

1966

Price: Rs. 5/-
SELECT KARATAYA TEMPLES
PREFACE

I saw some of the Kākatiya monuments of Telingāna and Rāyalasīma during the course of my survey of Kākatiya inscriptions as a Research Student in the Indian History and Archaeology Department of the Madras University, between 1928 and 1930. After the publication of part of my monograph entitled The Kākatiyas of Warangal, I wanted to publish the remaining part also adding a chapter on the monuments of the Kākatiya period. I prescribed to one of my Research Students in the Osmania University the study of Cālukyan and Kākatiya temples of Telingāna in 1956 and surveyed a few Kākatiya temples. But my attention was diverted to the study of the Satavahana coins in various museums and private collections and I was busy with this work till 1958. I left Hyderabad in 1959 and could not resume my work on the Kākatiya monuments.

After joining the Sri Venkatesvara University, Tirupati, as Professor of History, I started a more ambitious scheme, the survey of the temples of Āndhradēśa. I surveyed the Eastern Cālukyan and Early Cālukyan temples and prepared two monographs on these temples which have been published by the Archaeological Department of Āndhra Pradesh. I then surveyed the temples of Śrīśailam and prepared a monograph which is to be published by the same department. Another monograph on the temples of Kalinga has been published and another, entitled the Śaivite Deities of Āndhradēśa, is under publication by the Sri Venkatesvara University. I was able to find time during the summer vacation of 1964 to devote my attention to the Kākatiya monuments.

I have included in this monograph detailed descriptions of the temples of Hanumakōṇḍa, Warangal, Pālampēta, Ghanapūr, Kaṭāchpūr, Jákāram, Panagal, Tripurāntakam, and Pillalamarri. There are many more Kākatiya temples in Telingāna which require attention. I have given, in the Appendix, a list of these temples about which I could obtain information. The temples selected by me are representative of the Kākatiya style of architecture. I have discussed, in a separate section at the end, the main features
of this style. I hope to discuss these features further, comparing them with the Later Cālukyan and Hoysala styles, in my forthcoming book, entitled *The Art and Architecture of Andhradesa*.

I am grateful to Dr. V. C. Yamana Rao, M.A., Ph.D. (Dublin), the Vice-Chancellor of the Sri Venkateswara University, for kindly sanctioning the funds required for the publication of this monograph. The Director-General of Archaeology in India has kindly permitted me to re-produce some of the picture post-cards published by his department. The Superintendent of the S. E. Circle of the Archaeological Survey of India and the Director of Archaeology, Andhra Pradesh, have given me all the facilities needed during the course of my survey of the monuments under their respective jurisdictions. Sri R. C. Gurumurti, the former Archaeological Care-taker at Warangal, accompanied me during the course of my survey of the monuments at Warangal and its neighbourhood and was of great help. Miss. A. Suryakumari, M.A., Research Assistant in my department and my former pupil, has prepared the plans of temples included in this monograph. Sri V. Kamesvara Rao, M.A., Tutor in my department and a former pupil of mine, helped me in correcting the proofs. The *Bhāratī Vijayam* Press, Madras, evinced keen interest in the printing of this monograph.

I express my sincere thanks to all these officials and friends.

Sri Venkateswara University,
Tirupati,
10th January, 1966.

M. RAMA RAO,
Author.
CONTENTS

Temples of Hanumakoṇḍa ... 1-26
Temples of Warangal Fort ... 27-38
Temples of Kaṭachhpūr ... 39
Temples of Jākārm ... 40
Tripurāṁtakeśvara Temple ... 41-48
Temples of Pālampēṣṭa ... 49-81
Temples of Ghanapūr ... 82-87
Temples of Panagal ... 88-89
Temples of Pillalāmarri ... 90-98
Architectural features ... 99-104

LIST OF ILLUSTRATIONS

Pl. I 1. Triple shrine, Hanumakoṇḍa—Front view.
2. Triple shrine, Hanumakoṇḍa—Side view.

Pl. II 1. Triple shrine, Hanumakoṇḍa—Porch.
2. Triple shrine, Hanumakoṇḍa—Surya shrine.

Pl. III 1. Triple shrine, Hanumakoṇḍa—Miniature shrine on wall.
2. Triple shrine, Hanumakoṇḍa—Miniature vimāṇas on pilasters.

Pl. IV 1. Triple shrine, Hanumakoṇḍa—Miniature shrine on wall, Vāsudevēśvara.
2. Triple shrine, Hanumakoṇḍa—Viṣṇu on pillar, Vāsudevēśvara.

2. Triple shrine, Hanumakoṇḍa—Rudrēśvara shrine.

Pl. VI 1. Triple shrine, Hanumakoṇḍa—Wall of Rudrēśvara shrine.
2. Triple shrine, Hanumakoṇḍa—Pillar in Maṇṭapa.
CONTENTS

Pl. VII 1. Triple shrine, Hanumakoṇḍa—Nandi before the shrine.
2. Triple shrine, Hanumakoṇḍa—Piliared Maṇḍap before shrine.

Pl. VIII 1. Stone wall with steps—Warangal fort.
2. Virabhadra temple—Warangal fort.

Pl. IX 1. Old excavated site—Warangal fort.
2. Tōraṇa—Warangal fort.

Pl. X 1. Two Tōraṇas—Warangal fort.
2. Slab with miniature shrines—Warangal fort.
3. Pillar capital—Warangal fort.

2. Sculptured slab—Warangal fort.

Pl. XII 1. Sculptured slab—Warangal fort.
2. Elephant frieze—Warangal fort.

2. Svayāmśhū temple—Warangal fort.

Pl. XIV 1. Ekaśilā, distant view—Warangal fort.
2. Ekaśilā, close view—Warangal fort.

Pl. XV 1. Dēvī shrine—Warangal fort.

2. Great temple, Pālampēṭa—Front view.

2. Great temple, Pālampēṭa—Walls.

Pl. XVIII 1. Great temple, Pālampēṭa—Bracket figure.
2. Great temple, Pālampēṭa—Bracket figure.

Pl. XIX 1. Great temple, Pālampēṭa—Bracket figure.
2. Great temple, Pālampēṭa—Bracket figure.
Pl. XX 1. Great temple, Pālampēṭa—Bracket figure.
  2. Great temple, Pālampēṭa—Bracket figure.

  2. Great temple, Pālampēṭa—Sculpture in porch.

  2. Great temple, Pālampēṭa—Sculpture in porch.

Pl. XXIII 1. Great temple, Pālampēṭa—Sculpture in porch.
  2. Great temple, Pālampēṭa—Sculpture in porch.

Pl. XXIV 1. Great temple, Pālampēṭa—Pillar in Maṇṭapa.
  2. Great temple, Pālampēṭa—Sculpture on Maṇṭapa pillar.

  2. Great temple, Pālampēṭa—Pillar sculptures.

  2. Great temple, Pālampēṭa—Pillar sculptures.

Pl. XXVII 1. Great temple, Pālampēṭa—Pillar sculptures.
  2. Great temple, Pālampēṭa—Pillar sculptures.

  2. Great temple, Pālampēṭa—Pillar sculptures.

  2. Great temple, Pālampēṭa—Pillar sculptures.

  2. Great temple, Pālampēṭa—Underside of Maṇṭapa ceiling.

Pl. XXXI 1. Great temple, Pālampēṭa—Sculpture on band.
  2. Great temple, Pālampēṭa—Sculpture on band.

Pl. XXXII 1. Great temple, Pālampēṭa—Sculpture on band.
  2. Great temple, Pālampēṭa—Sculpture on band.

Pl. XXXIII 1. Main temple, Ghanapūr—Front view.

Pl. XXXIV 1. Main temple, Ghanapūr—Wall.
  2. Main temple, Ghanapūr—Wall.
CONTENTS

Pl. XXXV. 1. Main temple, Ghanapûr—Pillar bracket.
2. Main temple, Ghanapûr.

Pl. XXXVI. 1. Group of temples, Ghanapûr.
2. Shrine with three porches, Ghanapûr.

Pl. XXXVII. 1. Group of shrines, Ghanapûr.
2. Shrine, Ghanapûr.

Pl. XXXVIII. 1. Triple shrine, Panagal—Front view.
2. Triple shrine, Panagal—Back view.

Pl. XXXIX. 1. Eragâsvara temple, Pillalamari—Front view.
2. Eragâsvara temple—Pillalamari, view of porch.

Pl. XL. 1. Nâmēśvara temple, Pillalamari.
2. Triple shrine—Pillalamari.

Pl. XLI. 1. Eragâsvara temple, Pillalamari—Full view.
2. Eragâsvara temple, Pillalamari—Back view.

PLANS

1. Triple shrine—Hanumakoṇḍa.
2. Warangal fort.
4. Temples of Ghanapûr.
5. Eragâsvara temple, Pillalamari.
I. THE TEMPLES OF HANUMAKONDA

Hanumakonda is a flourishing town situated six miles from Warangal, the headquarters of a district of that name in the Telingana part of Andhra Pradesh. This town once enjoyed great renown as the earlier capital of the imperial Kākatiya dynasty. It is surrounded by a number of hills which must have added to its strength and security in the old days.

According to one tradition, two brothers, named Anumaṇḍu and Koṇḍadu, founded this township. The present name, Hanumakonda, is a corruption of the name Anumakonda or Anmakonda which figures in the inscriptions. It is possible that having been a popular Jaina centre, as indicated by the traditional accounts and numerous Jaina sculptures on the hills round the old citadel, it was originally named Aṁbakonda, after one of the Jaina Sāsanadēvis and that the name came to be corrupted subsequently into Aṁmakoṇḍa and Anmakonda. It is known as Anamakoṇḍapura in the Kākatiya records. The place seems to have enjoyed considerable importance in the 9th and 10th centuries A.D. for, an inscription recording gifts of money made by Mahāsamaṁta-dhipati Satyāśraya Bhatarasa a subordinate of the Rāṣṭrakūṭa king, Amoghavarśa, has been found at Kāzipet, near Hanumakonda.(1)

Subsequent to the fall of the Rāṣṭrakūṭas in the last quarter of the 10th century, the Anumakonda region was annexed by the Western Cāḷukyas. During the reign of Trailokyaśalla Sōmekvara I, this region was being governed by minor chieftains like Koṇḍavarti Dugga who governed Purakotapura and Gonna. Prōla I (1030-1075), the first ruler of the Kākatiya family, who was then master of the Koṇavi region in the Warangal district, defeated these minor rulers and obtained the Anmakonda-vijaya as a fief from the Cāḷukyan emperor.(2) Thereafter, he seems to have shifted to Anmakonda and made it his capital. This town enjoyed that status till Rudradēva, the fifth ruler of the Kākatiya family, made Warangal the joint capital.(3) This monarch's nephew, Gaṇapatićēva, finally made Ōrugallu or Warangal the permanent capital.

1. Kannada Inscriptions in Andhra Pradesh, Wg. 18.
The old citadel of Anmakonḍa can still be seen a little distant from the modern town. There is a wide gap in a chain of hills here with two big hills and two small hillocks. These hills and hillocks have been joined by high mud walls so as to form a secure fortress. There is a stone gateway leading into this citadel with a hill on either side. There are two hillocks to the left joined by a mud wall and a big hill known as the Padmākṣi hill to the right also connected with a mud wall. Opposite this gateway is another, situated in another mud wall. There are two temples in this citadel, the Padmākṣi temple and the temple of Siddhēśvara.

Inscriptions supply interesting information about the rulers of Anmakonḍa and the temples that existed in this town:

(1) Gifts of money were made to some local temple by Mahāsāmantādhipati Satyāśraya Bhīmarasa, a subordinate of the Rāṣṭrakūṭa king, Amoghavarna.(1)

(2) In S. 1001, on the occasion of a solar eclipse, Mahāmaṇḍalēśvara Bēta II gifted 10 mārtus of land to god Proleśvara, obviously set up by him, in the name of his father, Prōla I, in the temple of Bēṭēśvara, built by himself.(2)

(3) Bēta II, son of Prōla I, built a temple named after himself and excavated a tīrtha named Śivapura and laid a garden in Anmakonḍa.(3)

(4) Bēta II, a mahāmaṇḍalēśvara, a māhēśvara and the Lord of Anmakonḍa, gifted two tanks, named Kēsarisa-mudramu and Seṭṭi-kere, at the time of the installation of Varuṇa.(4)

(5) In the year 42 of the Cāḷukya Vikrama Era, Mailama, the wife of Pergaḍe Bēta, the minister of king Kākati Prōla (II), built on the hill at Hanumakonḍa, a temple named the Kaḍalālaya Basadi. Mahāmaṇḍalēśvara Mēḷaras of Ugravādi, gifted land under a tank in Orugallu to this deity. Pergaḍe Bēta, was the son of

4. KIA P., Wg. 18.
5. Corpus of Telengāna Inscriptions, no. 6.
6. Ibid no. 7.
7. Ibid no. 5.
Yakapabbe and Vaijadañḍādhinātha, a minister of Prōla's father, Bēta II. (6)

(6) Bēta II created Sīvapura to the south-west of Anamakonḍa. His son, Prōla II, gifted in S. 1012, a village to Ajiya - Rāmēśvara pāṇḍita, a Kālāmukha and the head of the Mallikārjuna-Sīlāmaṭha of Sriparvata. The Nakaram of the town of Anamakonḍa gifted a lamp to god Umā-Bēṭēśvara in the town. (7)

(7) During the reign of Kākatiya Gaṇapatiḍēva, the local merchant organisation gifted āyālū or taxes on various articles of merchandise to god Virabhadrēśvara of Anamakonḍa. (8)

(8) A certain Gōsagi Iśvaradēva installed in Rudrēśvaram, Caturmukhadēva, Dēvi and Dēva, Umāmahēśvara and 1000 lingas and gifted 6 māḍas and murtus of land to these deities for the prosperity of his overlords, the Kākatiya kings. (9)

THE PADMĀKṢI TEMPLE

This temple is situated on a big hill to the north of the fortress of Anmakonḍa. A Kannaḍa inscription, located before this shrine, mentions this temple as the Kaḍalālaya-basadi or the temple of Kaḍalālaya.

There is a small pond, known as the Padmākṣi-guṇḍam, at the foot of the hill. A flight of narrow steps goes up the hill from this pond to the temple. The shrine on the hill consists of the Garbhagṛha and a small maṇḍapa before it. The vimāna above the temple is a narrow stepped pyramid with a square sthākara. There is no image in the centre of the Garbhagṛha but on the rock to the left inside are to be found the figures of a Jaina Tirthankara and his yakṣa and yakṣiṇī who is now being worshipped as Padmākṣi.

It is not known how the goddess Kaḍalālaya, for whom this shrine was originally built, came to be known as Padmākṣi.

8. KIAIP, Wg. 15
9. CTI no. 12.
10. Ibid no. 14
11. Ibid no. 4
There is no similarity in the names. According to one view this Padmākṣī may be identical with Āmbā or Padmāvatī, two Śasandēvis of the Jaina pantheon. The Padmākṣī of today has two arms. Āmbā or Āmbikā, the Śāsanadevi of the 22nd Tīrthankara, must have Simhadāṇīchana and four hands holding a bundle of mangos in the right hands and an ankuṣa and a child in the left hands. So the Padmākṣī of today cannot be identified with Āmbā or Āmbikā. Padmāvatī is the Śāsanadevi of Pārśvanātha, the 23rd Tīrthankara. She must have the Haṁsa-lāṁchana and four hands. According to the Digambara Jaina tradition, there ought to be five serpent hoods above her head, while according to the Svētāṁbara tradition her vehicles are Kukkuṣta and Sarpa and she must hold lotus and pāśa in the right hands and fruit and ankuṣa in the left hands. The Padmākṣī of today does not confirm either to this description of Padmāvatī. That the shrine was the basadi of Kaḍalālaya built by Mallama in the reign of Prōla II cannot be denied because the concerned inscription is opposite the shrine and also because very near the inscribed slab and on the rock are to be found the figures of a man and a woman to the right of a figure of Pārśvanātha and because in all probability these figures represent Mallama and her husband, Pergaḍa Bēta. It is possible that the original idol of Kaḍalālaya was removed from this shrine.

It has been suggested above that the town was originally named Ambakoṇḍa. In that case, the hill on which this shrine is located must have been known as Ambakoṇḍa and the deity in the shrine must have been Ambā. This leads to some reasonable inferences. This Śāsanadevi, Āmbikā, was also known as Kūṣmāṇḍini. According to one late inscription, a Kūṣmāṇḍa creeper issued a son by the grace of Kākati, the para-sakti. This son and his descendants came to be known as the Kākatiyas. The Pratāparudrīya of Vidyānātha states that Kākati was the name of Durgā. The goddess Kākati was the tutellary deity of the Kākatiyas and there was a famous temple of this deity in the city of Warangal. The early Kākatiyas who ruled from Anmakoṇḍa as their capital had the title Kākatipura-Varadhisvara or Lord of the town of Kākati. It follows from this that Anmakoṇḍa had the alternative name of Kākatipura. Taking all these facts together it may be surmised that the Kaḍalālaya and the

12. I.A. XXI, p. 257
The triple shrine—Hanumakonda

(to face p. 5.)
Kākati of the inscriptions may be identical and that the Kākatiyas adopted Amībā or Kūsmāṇḍinī or Kaḍalālaya, the Sāsanādēvi of the Jainas as their tutelary deity, identified her with Durgā, so as to suit their Hindu persuasion and worshipped her as Kākataṁma.

THE THOUSAND PILLARED TEMPLE

This is the principal temple of Hanumakoṇḍa and is situated at the end of the town. It faces the south and is in two sections - a triple shrine in the north and a maṇṭapa in the south with a narrow platform connecting the two.

The Compound:—This temple is enclosed by a big compound of low walls built of large blocks of stone rivetted into each other. The main entrance is in the east and contains a maṇṭapa of two pillars. Adjacent to it is a granite pillar containing the well known inscription of Kākati Rudradēva recording the date of the construction of the temple. This Kākatiya king led a series of successful expeditions, defeated a number of rival chieftains and extended his kingdom up to Kalyāṇi in the west, the Mālyavaṇṭa hill in the north, the sea in the east and Śrīśailam in the south. He raised this temple to gods Rudra, Vāsudēva and Sūrya as a token of his gratitude and as a symbol of his great victories. There is a big well with steps in the north-eastern corner of the compound. There is a second entrance in the north. About the middle of the west wall of the compound is a maṇṭapa with two pillars in the front. There is another opening in the south now serving as the main entrance for the visitors.

The Plan of the Temple:—This temple is on a double platform and consists of a central maṇṭapa or hall with three shrines (Pl. I-1), the Rudrēśvara to the west, the Vāsudēva to the north and the Sūrya to the east (Pl. I-2) and an entrance porch in two sections to the south (Pl. II-1). The plan is of the star shape with several angles and returns.

The Upāṭha:—The Upāṭha, the lowest member on the elevation, is mostly buried in the ground and is visible in its entirety only in a few places. It is 4' 8" high and contains upāna, paṭṭa, vājana, paṭṭa, gala cut into compartments decorated with four petalled lotuses, paṭṭa, dvipaṭṭa, three paṭṭas, narrow gala
and aliṅgapatṭika. The top of this Upāṭha constitutes a prada-
khīna, 9' wide.

The Adhīṭāna:—This member, which constitutes the upper
platform, is 3'-5" high and consists of upāna, paṭṭa with a semicirc-
ular projection at the end, moulding, paṭṭa, gala, three paṭṭas,
dvipatṭa, two paṭṭas, gala, and aliṅgapatṭika.

The Porch:—This porch is in the south and leads into the
Mukhamaṇṭapa or hall and is in two sections, one lower and the
other higher, with a flight of steps in the middle. The lower
section has four pillars, two in the front and two at the back.
Each of the front pillars has the pada in two sections with a
semicircular gable on each face, a thick rectangular block, narrow
deep recess, two narrow paṭṭas, a wide part with creeper deco-
rations in compartments, a wide round recess, narrow paṭṭa, a wide
band with lotus decoration in eight sections, a narrow paṭṭa, wide
round recess, paṭṭa, narrow recess, paṭṭa, a stout square block,
narrow recess, paṭṭa, simhalalata on each face, part like an
inverted bell, narrow paṭṭa, a semicircular part, lotus, square
phalaka and the capital with a roll at the end having a lotus leaf
hanging below.

Each back pillar has a stout rectangular block, narrow recess,
two paṭṭas, wide part in eight sections with creeper design on each,
wide recess, narrow paṭṭa, wide paṭṭa, narrow paṭṭa, wide recess,
part in eight sections each containing two fruits and one leaf, two
leaves, two narrow paṭṭas, wide paṭṭa, recess, wide rectangular
block, part like an inverted bell with semicircular elevation on
each face, three paṭṭas, a wide round part, lotus, phalaka and
capital with roll and leaf.

The underside of the ceiling outside the pillars is cut into
narrow compartments by vertical and horizontal rafters. There
is a lotus bud at each angle and a row of buds on the underside
of the edges. The underside of the ceiling above the pillars has a
triple lotus with a bud in the centre. There is a triple lotus in
the centre on the underside of the front and back horizontal
beams.

The four pillars in the rear part of the porch which is higher,
are all alike. Each of them has a rectangular block, recess, paṭṭa,
recess, part in eight sections each decorated with the creeper and
Śrīvatsa designs, round gala, wide moulding, round gala, paṭṭa,
part in eight sections with decorations, plain paṭṭa in eight sections, round recess, round moulding, round recess, part in eight sections with bead decorations, three paṭṭas, recess, paṭṭa, stout rectangular block, recess, paṭṭa, recess, paṭṭa, semicircular elevation on each face, round part with bead decoration all round, recess, round moulding, recess, round moulding, phalaka and roll and leaf capital.

Beyond this porch there is a low vedi, 3½ high on the adhiṣṭāna supporting the pillars, each 10'4" high on the roof. The inner side of the base of this vedi is cut into compartments by short pilasters, each compartment containing a lotus of four petals. The outer side of the vedi is in two sections, the bottom one narrow and the top one broad, both cut by short pilasters into compartments each containing a lotus of four petals. Above that part of the vedi which connects the hind pillars of the higher section of the porch and the side shrines, there is a slanting slab used for resting the back. The outer side of this slab is decorated with a horizontal row of six miniature vimānas. Each of these vimānas is in two sections, one projecting from the other. The prastara of each of them contains five broad horizontal bands, each marking a tala or storey surmounted by a round Śikhara and kalasa. There is a lotus between each pair of vimānas. Above this row of vimānas is another part containing pilasters and lotuses in compartments. Above this is a band containing four petalled lotuses.

The shrine of Śūrya (Pl. II-2):—The base of the walls of this shrine which are above the adhiṣṭāna and are 14'8" high contains from bottom to top, a broad paṭṭa, wide gala in four sections projecting from each other, another broad paṭṭa, recess cut into compartments each with a lotus inside, moulding in three sections each projecting from the other, and with a semicircular elevation in the centre and the base of projection above in two parts separated by a recess with a block in the centre containing an inverted Śrivatsa symbol. Above this is the wall proper.

The South Wall:—This wall is decorated as follows from west to east:—

(a) Projection with a pilaster surmounted by a miniature vimāna of five flat receding bands, each marking a tala, a central conical band reaching up to the phalaka, gala, round Śikhara and kalasa.
(b) Recess with a miniature vimāna as above containing five talas.

(c) Wide projection with a kōṣṭha of two pilasters. Inside it is a deity standing in samabhaṅga with four hands and a snake curled behind him with its hoods spread above the head. There is a plain kapota above the kōṣṭha and above it are three miniature vimānas. Of the two vimānas on the sides, one has seven talas and the other twelve talas. Both have āmalaka sikhara. The central vimāna is in two storeys each with a deity inside. This shrine has a Nāgara sikhara (Pl. III-1.)

(d) Recess with a miniature vimāna of five talas and round sikhara on a pilaster.

(e) Projection with a pillar containing a deity figure at the base.

(f) Recess with a miniature vimāna of five talas on a pilaster.

(g) Projection with a pillar.

(h) Recess with a miniature vimāna of eight talas and Nāgara sikhara on a pilaster.

(i) Projection with a pillar.

(j) Recess with a miniature vimāna with round sikhara on a pilaster.

(k) Wide projection with a miniature shrine. This shrine has a low parapet in the front at the base, double pillars on the sides and a flat projecting kapota. Above the kapota is a row of three miniature vimānas. The vimānas on the sides have an āyatāśra part surmounted by an āmalaka sikhara and a conical central band. The central vimāna has eight talas surmounted by an āmalaka sikhara, and a conical central band decorated with the creeper design. The underside of the ceiling inside the shrine contains a double lotus with a bud in the centre. The outer side of the low parapet before the shrine is decorated with a row of lions, elephants, swans, pūrṇakalasas and women in dance poses. Below the parapet there is an inverted Śrīvatsa symbol and below it a miniature vimāna with āmalaka sikhara.

(l) Recess with a miniature vimāna on a pilaster (Pl. III-2).
(m) Projection with a pillar.

(n) Recess with a miniature vimāna of eight talas surmounted by an amalaka sikhara, on a pilaster.

(o) Projection with a pillar.

(p) Recess with a miniature vimāna of eight talas surmounted by a Nāgara sikhara on a pilaster.

(q) Projection with a pillar with the figure of Sūrya at the base.

The east wall:—This wall is generally similar to the south wall. It is decorated as follows:—

(a) Projection with a pillar with the figure of Sūrya at its base.

(b) Recess with a miniature vimāna of eight talas on a pilaster.

(c) Projection with a pillar containing a sculpture at its base, now worn out.

(d) Recess with a miniature vimāna of seven talas and an amalaka sikhara and conical band on a pilaster.

(e) Projection with a pillar with a sculpture at its base now worn out.

(f) Recess with a miniature vimāna on two slender pilasters with a flat kapota having makaramukhas at the ends and a surmounting Nāgara sikhara of the distended type.

(g) Broad projection with a miniature shrine. There is a low parapet in front of the shrine at the base decorated with compartments containing the figures of a horse with the forelegs raised, two lotuses, a human figure, Pūrṇakalasa, simhalalāṭa, horse, lion with the forelegs raised and a running elephant. There are double pillars supporting a plain projecting kapota. Above the kapota is a horizontal block with a makaramukha on either side surmounted by an ayatāśra sikhara with a row of three kalaśas above it. In the portion above this are three miniature vimānas. One side vimāna has six talas and a round sikhara and the other is round from bottom to top. The central vimāna has an ayatāśra sikhara.
(b) Recess with a miniature vimāna as above containing five talas.

(c) Wide projection with a kōśa of two pilasters. Inside it is a deity standing in samabhāṅga with four hands and a snake curled behind him with its hoods spread above the head. There is a plain kapota above the kōśa and above it are three miniature vimānas. Of the two vimānas on the sides, one has seven talas and the other twelve talas. Both have āmalaka sikhara. The central vimāna is in two storeys each with a deity inside. This shrine has a Nāgara sikhara (Pl. III-1.)

(d) Recess with a miniature vimāna of five talas and round sikhara on a pilaster.

(e) Projection with a pillar containing a deity figure at the base.

(f) Recess with a miniature vimāna of five talas on a pilaster.

(g) Projection with a pillar.

(h) Recess with a miniature vimāna of eight talas and Nāgara sikhara on a pilaster.

(i) Projection with a pillar.

(j) Recess with a miniature vimāna with round sikhara on a pilaster.

(k) Wide projection with a miniature shrine. This shrine has a low parapet in the front at the base, double pillars on the sides and a flat projecting kapota. Above the kapota is a row of three miniature vimānas. The vimānas on the sides have an āyatāsra part surmounted by an āmalaka sikhara and a conical central band. The central vimāna has eight talas surmounted by an āmalaka sikhara, and a conical central band decorated with the creeper design. The underside of the ceiling inside the shrine contains a double lotus with a bud in the centre. The outer side of the low parapet before the shrine is decorated with a row of lions, elephants, swans, pūṇakalaśas and women in dance poses. Below the parapet there is an inverted Śrīvatsa symbol and below it a miniature vimāna with āmalaka sikhara.

(l) Recess with a miniature vimāna on a pilaster (Pl. III-2).
(m) Projection with a pillar.

(n) Recess with a miniature vimāna of eight talas surmounted by an amalaka sikhara, on a pilaster.

(o) Projection with a pillar.

(p) Recess with a miniature vimāna of eight talas surmounted by a Nāgara sikhara on a pilaster.

(q) Projection with a pillar with the figure of Sūrya at the base.

The east wall:—This wall is generally similar to the south wall. It is decorated as follows:—

(a) Projection with a pillar with the figure of Sūrya at its base.

(b) Recess with a miniature vimāna of eight talas on a pilaster.

(c) Projection with a pillar containing a sculpture at its base, now worn out.

(d) Recess with a miniature vimāna of seven talas and an amalaka sikhara and conical band on a pilaster.

(e) Projection with a pillar with a sculpture at its base now worn out.

(f) Recess with a miniature vimāna on two slender pilasters with a flat kapota having makaramukhās at the ends and a surmounting Nāgara sikhara of the distended type.

(g) Broad projection with a miniature shrine. There is a low parapet in front of the shrine at the base decorated with compartments containing the figures of a horse with the forelegs raised, two lotuses, a human figure, Pūrṇakalasa, simhalalata, horse, lion with the forelegs raised and a running elephant. There are double pillars supporting a plain projecting kapota. Above the kapota is a horizontal block with a makaramukha on either side surmounted by an āyatāsra sikhara with a row of three kalaśas above it. In the portion above this are three miniature vimānas. One side vimāna has six talas and a round sikhara and the other is round from bottom to top. The central vimāna has an āyatāsra sikhara.
(h) Recess with a miniature vimāna of eight talas and āmalaka sikhara on a pilaster.

(i) Projection with a pillar in three sections with the central section containing a sinhalalāṭa.

(j) Recess with a miniature vimāna of eight talas containing a round sikhara with creepers emanating out of it and a central conical band with a gable at its base, on a pilaster.

(k) Projection with a pillar with its central and top bands decorated.

(l) Recess with a miniature vimāna, on a pilaster, with seven talas and an āmalaka sikhara.

(m) Projection with a pillar with the figure of Surya at its base. The portion above this figure contains a sinhalalāṭa, lotus flowers and pūryakalasa with a creeper emanating from it.

*The North Wall:*—This wall is generally similar to the south and east walls and contains the following decorations:—

(a) Projection with a pillar with the figure of Surya at its base.

(b) Recess with a miniature vimāna of nine talas surmounted by an āmalaka sikhara on a pilaster.

(c) Projection with a pillar.

(d) Recess with a miniature vimāna of seven talas surmounted by an āmalaka sikhara, on a pilaster.

(e) Projection with a pillar.

(f) Recess with a miniature vimāna on a pilaster with an āmalaka sikhara.

(g) Projection with a miniature shrine. There is a low parapet in the front with its outer side decorated with the figures of elephants, lions and humans. There are double pillars supporting a plain, projecting kāpōṭa. Above the kāpōṭa is a horizontal vimāna of eight flat talas, and a conical band in the centre with creeper design on it. There is no sikhara or kalasa. Below this shrine is a miniature vimāna with an āmalaka sikhara. Below it is a band containing an elephant in the centre and a lotus on either side. Below this is the jomaniśṭrā jutting out.
(h) Recess with a miniature vimāna on a pilaster, with seven talas and āmalaka sikhara.

(i) Projection with a pillar.

(j) Recess with a miniature vimāna on a pilaster, with eight talas and āmalaka sikhara.

(k) Projection with a pillar.

(l) Recess with a miniature vimāna with high gāla and round sikhara.

(m) Projection with a pillar having the figure of Sūrya at its base.

(n) Recess with a miniature vimāna, on a pilaster with seven talas and āmalaka sikhara.

(o) Projection containing a niche. The outsides of the parapet in front of this niche is decorated with the figures of lions and humans. There is one pillar on each side supporting a plain flat kapota, and three miniature vimānas above it, those on the sides containing five talas and the central one seven talas. There is a surmounting āmalaka sikhara. The niche contains a figure of Surya inside. Below this Koṭṭa or niche there is a miniature vimāna of four talas crowned by an āmalaka sikhara. Below this miniature is a smaller niche on two pilasters containing the figure of Sūrya with a woman on either side.

(p) Recess with a miniature vimāna of eight talas and āmalaka sikhara on a pilaster.

(q) Wall part decorated with three pilasters.

Roof:—There are many projections and returns in the roof corresponding to those on the wall below. The roof projects two feet from the walls and its underside is plain.

Interior - Entrance of the Aṅtarāla:—The entrance of the Aṅtarāla of this shrine is in three sections, the doorway in the centre and one section on each side, each consisting of wall space, pillar, empty space and pillar. The wall space on either side contains from bottom to top a rectangular block, recess, narrow patta, broad patta, empty space, creeper design between two pātās, empty space, empty space between two pātās, moulding with a semi-circular elevation, patta, recess, patta, dvipatta, recess, patta, dvipatta, recess, dvipatta, broad patta, recess, patta and dvipatta, reaching the roof. The pillar next to this wall space has
its base in two projecting sections with pūrṇakalasa in the centre, a rectangular block, recess, paṭṭa and recess joined by a semi-circular projection, one broad paṭṭa with a square containing the Śrīvatsa symbol, paṭṭa with a row of lotuses, square with the Śrīvatsa symbol, a plain square, moulding, a curve in the centre, recess, dvipaṭṭa, dvipaṭṭakumuda, recess, paṭṭa, dvipaṭṭakumuda, gala, lotus and capital with the roll ornament and a hanging leaf on the underside. Then there is empty space and next to it another pillar. This pillar has at its base the figure of a woman standing in the bhujāṅgatrūṣa pose with a prabhā behind. Above are a band with leaf and bud decoration, a round recess, moulding, round recess, wide band with eight faces each with a lotus, narrow recess, moulding with lotus decoration, round recess, band with pearl string decoration, square block with leaf and pearl string decoration, moulding, recess, round moulding, band with pearl string decoration, two mouldings, lotus, phalaka with lotus decoration on the underside and capital with roll and leaf on the underside. The section to the left of the entrance is similar.

The pāḍi or base piece of the entrance has three projections each containing a two storeyed miniature shrine with round sikhara and kalasa. The beam above the two central pillars is finely carved. The underside of this beam contains four lotuses, one inside the other, with a bud in the centre on either side and a single lotus half open in the centre.

The architrave above has a fine representation of Gajāsurasamhāramūrti. There are two makaras, one at each extremity from whose mouths issues a creeper forming six arches. Beyond is a wide creeper design. There is a four handed rider on each makara with another figure behind. The space between the makaras contains three women on each side in dance poses. Between them is Śiva as mentioned above. The god dances in the Lalita pose with two hands holding triśūla and kuṅa and one left hand holding a long object. He is decorated with kūrti, makarakundalas, graṅviyaka, hāra, long stout yajñopavita, broad girdle and Pūrṇoruka.

Aṁtarāla:—There are two miniature shrines on the two side walls of the Aṁtarāla. Each has a projecting base, two pilasters, a projecting kapūṭa and a wide vimāna above in five sections emanating from one another, containing twelve talas, with a
gable at the base of the central section, crowned by an amalaka sikhara.

Entrance of the Garbhagṛha:—This is in six sections on each side of the dvāra. The first section is the wall part with three rows of the Śrīvatsa symbol and creeper design. The second is a projection containing a vertical band with an elephant at the base and sixteen lions above with forepaws raised. Next is a recess with lotus leaf decoration. Adjacent to it is a projection with vertical rows of lions in circles. Next is a vertical band of musicians, drummers and dancers. Then there is a recess with leaf decoration. Next is a pillar decorated with the leaf motif and pearl hangings. Adjacent is a band with leaf decoration. Next is another band with a vertical row of women seated and holding a double string of pearls above their heads. Next is the wall portion with lotus leaf decoration.

The verticals of the dvāra are adorned with the lotus and kalamā motif. The upper beam has in the centre a lintel carved like a miniature shrine with Gajalakṣmī inside. On either side of the lintel is a row of women holding strings of pearls. The underside of this beam contains a treble lotus with a bud in the centre.

There are fine sculptures on the base of the jambs. Each base contains the figures of (a) a man holding up a cāmara (b) a cāmaravāhinī, (c) Śiva with four hands standing in dvībhaṅga (d) female deity holding flower in the left hand (e) standing deity figure with four hands and (f) cāmaravāhinis.

The padi or base piece, has a projection in the centre containing a shrine in three sections projecting from one another. The upper beam is in three projections with a row of lotus buds hanging on the under side. There is a canopy above the jambs similarly decorated. There is a moon stone before the padi carved in the shape of a lotus creeper with buds shooting out at the ends.

Garbhagṛha:—There are four pilasters at the four corners in the interior of this structure. There is a long projecting plank along each of the two side walls and a finely carved canopy projecting from the back wall, above the linga on vedī in the centre.
THE VĀSUDEVESVARA SHRINE

The architrave above the entrance of the Aṅīrāja of this shrine contains a fine figure of Viṣṇu-Narasimha in the Bhujānga-
trāśa pose. This shrine has therefore to be identified as that of Vāsudēvēśvara mentioned in the local inscription.

This shrine is similar to the other two in respect of plan and construction. Its description is as follows:—

The East Wall (Pl. IV-I):—This wall is in seventeen sections as described below:—

(a) Wall space with three shallow pilasters.

(b) Recess with a miniature vimāna of eight talas and round śikhara on a pilaster.

(c) Projection with a niche containing a figure of standing Viṣṇu inside. The god holds śaṅkha in the upper right hand gada in the upper left, Padma with stalk in the lower right and cakra in the lower left. He is decorated with cakrakunḍalas, three graivēyakas, broad girdle and long yajñopavita. Above the niche is a row of three miniature vimānas each of seven talas crowned by a round śikhara.

(d) Recess with a miniature vimāna of eight talas and round śikhara on a pilaster.

(e) Projection with a pillar containing at its base the figure of Viṣṇu standing.

(f) Recess with a miniature Vimāna on a pilaster with talas and round śikhara.

(g) Projection with a pillar.

(h) Recess with a miniature vimāna on a pilaster with eight talas and round śikhara.

(i) Projection with a pillar.

(j) Recess with a miniature vimāna on a pilaster with eight talas and round śikhara.

(k) Broad projection with a miniature shrine. There is a parapet before the shrine on either side of a central opening. The outer side of this parapet is decorated with the figures of lions, elephants and pūrṇakajas. There are double pillars on either side with a cross beam, the under side of which contains a
lotus. There is a projecting kapota above adorned with lotuses and pearl hangings. The underside of the ceiling inside the shrine contains a lotus in sañkotana. Above the shrine is a row of three vimanas each with a conical band in the centre and with eight talas and a round sikhara.

(l) Recess with a miniature vimana with eight talas and round sikhara on a pilaster.

(m) Projection with a pilaster.

(n) Recess with a miniature vimana of eight talas on a pilaster.

(o) Projection with a pilaster.

(p) Recess with a miniature vimana of eight talas on a pilaster.

(q) Projection with a pilaster containing at its base a figure of Viṣṇu.

The North Wall:—This wall contains the following decorations:

(a) Projection with a pilaster containing at its base the figure of Viṣṇu standing (Pl. IV-2).

(b) Recess with a miniature vimana of eight talas and round sikhara on a pilaster.

(c) Projection with a pilaster.

(d) Recess with a miniature vimana of eight talas on a pilaster.

(e) Projection with a pilaster.

(f) Recess with a miniature vimana of seven talas on a pilaster.

(g) Broad projection with a miniature shrine. The low parapet in the front is decorated on the outer side with the figures of lotus, Hanumān, Rāma, two humans, and a linga on one side and pūrṇakalasa, lotus, elephant and elephant with rider on the other. There are double pillars with roll and leaf capitals. There is a projecting kapota decorated with lotuses and pearl hangings. There are three miniature vimanas above the kapota, the central one being bigger. The side vimanas have seven talas each and the
central one nine talas. Below this shrine is a square block containing the figure of Garuḍa with a swan on either side.

(h) Recess with a vimāna of seven talas on a pilaster.
(i) Projection with a pilaster.
(j) Recess with a miniature vimāna of a seven talas on a pilaster.
(k) Projection with a pilaster.
(l) Recess with a miniature vimāna of nine talas on a pilaster.
(m) Projection with a pilaster containing at its base the figure of Viśṇu standing holding saṅkha, cakra, gadā and padma.

The West Wall:—The west wall contains the following decorations:—

(a) Projection with a pilaster containing at its base the figure of Viśṇu standing in samabhāṅga holding saṅkha, cakra, gadā and padma. Below in a square is Śiva seated in padmāsana, holding dāmaru in the upper right hand, mṛgā in the upper left and two round objects in the two lower hands.

(b) Recess with a miniature vimāna of seven talas and round sikhara on a pilaster.
(c) Projection with a pilaster.
(d) Recess with a miniature vimāna of seven talas and round sikhara on a pilaster.
(e) Projection with a pilaster.
(f) Recess with a miniature vimāna of seven talas and round sikhara on a pilaster.

(g) Broad projection with a miniature shrine. The outer side of the parapet in the front contains the figures of an elephant and two lions in each of two sections. There are double pillars supporting a flat kapoṭa. There is a lotus in satkōṇa on the underside of the ceiling of the garbhagṛha. There are three miniature vimānas in a row above the kapoṭa, those on the sides containing six talas and the central one nine talas all with round sikhāras.

(h) Recess with a miniature vimāna of nine talas and round sikhara on a pilaster.
(i) Projection with a pilaster.
(j) Recess with a miniature vimāna of seven talas and round sikhara on a pilaster.

(k) Projection with a pilaster.

(l) Recess with a miniature vimāna of seven talas and āmalaka sikhara on a pilaster.

(m) Projection with a pilaster containing at its base the figure of Viṣṇu standing.

(n) Recess with a miniature vimāna of seven talas and āmalaka sikhara on a pilaster.

(o) Projection with a pilaster containing at its base a niche, with a pillar on either side, containing the figure of Viṣṇu standing holding saṅkha and gadā in the upper hands and padma and cakra in the lower hands.

(p) Recess with a miniature vimāna of seven talas and round sikhara on a pilaster.

(q) Wall part with three pilasters.

Interior - Aṅtarāla entrance:—The entrance of the Aṅtarāla consists of four sections, all alike, on either side of the dvāra. The first section, which is the wall part, contains seven horizontal bands, three mouldings and two recesses. Next is a pillar which has, from bottom to top, a rectangular block, two paṭṭas, part with an inverted Śrīvatsa symbol, band with lotuses, band with inverted Śrīvatsa design, band with a conical projection in the centre, two mouldings, recess, paṭṭa in five faces, lotus, phalaka and capital with roll and leaf on the underside. Next is a section with a fretwork frame with 66 holes and creeper design on the frame. Then there is a pillar with a figure in the dvibhaṅgā pose at the bottom, a band with Śrīvatsa design, round recess, moulding with diamond cutting, round recess, wide band with diamond cutting, round recess, band with diamond cutting, round recess, band with pearl hangings, paṭṭa, recess, paṭṭa, recess, block with two pearl ornaments, paṭṭa, moulding with stūnalāṭa gable, recess, round moulding, recess, round moulding, round moulding with pearl hangings, recess, padma, and phalaka with pearl hangings.

The paḍi or base piece is in three sections, each containing a niche with kapota and round sikhara and the central section containing a sāla-kōṣṭha.

The architrave above the entrance is finely carved. There is a two storeyed miniature shrine at each extremity with six pillars,
a standing deity inside in each storey, a *sala* top and round *sikhara*. The underside of the cross beam contains five lotuses. Adjacent to the shrines in the interior are two *makaras*, with riders on, out of whose mouths issues a creeper forming six arches. There are three figures in dance poses before each *makara*. In the centre on a lotus is the figure of Nṛttva-Narasimha with a real lion's face (Pl. V-1). He is in the *Bhujangatrāsa* pose with the right leg resting on a lotus. He has eight hands and a wide open mouth and is adorned with *kriṣṭa*, *grāivayakas*, *hāras*, long *yajñopavīta* and wide girdle.

*Añ̄tarāla*:- There are two miniature shrines, one in the north wall and the other in the south wall, of the *Añ̄tarāla*. There is a low platform and two pillars in each decorated with roll and leaf capitals. There is a full lotus on the underside of the ceiling outside and lotus in *ṣaktōṇa* on the underside of the ceiling in the interior of the shrine. There is a plain projecting cornice and above it is a wide miniature *vimāna* in five sections projecting from one another, with nine *talas*, three round *sikharas* and *kalasā*. There is a conical band in the centre of the face of the *vimāna*.

*Garbhagṛha*:- The bases of the jambs of the entrance of this structure are finely sculptured. There are four bold figures on each, two *cāmaravāhinis*, Viṣṇu and one woman holding *kalaṣa*. The *padī* or base piece is in three projecting sections. There is a moon stone on the ground carved like a lotus creeper with buds hanging in the corners. The lintel on the upper beam has the figure of Gajalakṣīṇi while the part on either side is decorated with diamond cuttings. In the interior of the *Garbhagṛha* along the side walls are two projecting planks. There is a canopy above the *vidī* in the centre, projecting from the back wall. Near the top of each wall there is a band containing lotuses. There are four pilasters in the angles of the walls.

THE RUDRÊŚVARA SHRINE

This shrine faces the east and is situated opposite the shrine of Surya (Pl. V-2). The outer side of its walls is decorated as follows:-

*North wall* :- This wall is decorated as follows:-

(a) Wall part with a projection containing a pillar.
(b) Recess with a miniature vimāna on a pilaster with seven talas and āmalaka sikhara.

(c) Projection with a pillar.

(d) Recess with a miniature vimāna on a pilaster with eight talas and āmalaka sikhara.

(e) Projection with a pilaster containing at its base a kōṣṭa with the figure of Bhairava standing in dvibhaṅga, holding dāmaru in the upper right hand and bhikṣūpātra with a skull hanging from it in the lower left hand. The deity wears a long kapālamālā reaching below the knees.

(f) Recess with a miniature vimāna of seven talas and āmalaka sikhara on a pilaster.

(g) Projection with a pilaster containing at its base the figure of Śiva standing in dvibhaṅga, holding dāmaru in the upper right hand, triśūla in the upper left and gada in the lower left. There is a four handed deity in a square below this niche.

(h) Recess with a miniature vimāna of seven talas and āmalaka sikhara on a pilaster.

(i) Projection with a pilaster below which is a square containing the figure of a man seated in padmāśana with both the hands in the lap and the hair knotted above the head.

(j) Recess with a miniature vimāna of nine talas and āmalaka sikhara on a pillar.

(k) Projection with a pilaster below which is a square containing the figure of a four handed deity, seated in padmāśana and holding dāmaru and triśūla in the upper hands and kalasa in the lower left hand and keeping the lower right in abhaya.

(l) Recess with a miniature vimāna of seven talas and āmalaka sikhara on a pilaster.

(m) Wide projection with a miniature shrine. There is no parapet before this shrine, but instead there is a wide band at the base adorned with the lotus and creeper design. There are two pillars on either side supporting a projecting kapāta decorated with pearl hangings. There are three miniature vimānas above it, each in three projecting sections. The side vimānas have seven talas, and an āmalaka sikhara. The central vimāna has seven talas and an āmalaka sikhara. All the vimānas have the central conical band with creeper design on it. There is a lotus on the underside
of the ceiling of both the front portion and the *garbhagṛha* of the shrine.

(n) Recess with a miniature *vimāna* of seven *talas* and *āmalaka sikhara* on a pilaster.

(o) Projection with a pilaster.

(p) Recess with a miniature *vimāna* of seven *talas* on a pilaster.

(q) Projection with a pilaster.

(r) Recess with a miniature *vimāna* of seven *talas* on a pilaster.

(s) Projection with a pilaster containing at its base the nude figure of Bhairava standing in *dvibhaṅga* holding *trisūla* in the upper right hand, *dāmaru* in the upper left, *khaḍga* in the lower right and bowl with a skull hanging from it in the lower left. Below this in a square is the figure of Bhikṣāṭanāmūrti.

**West Wall (Pl. VI-1):**—This wall is decorated as follows:—

(a) Projection with a pilaster containing at its base the figure of Bhairava standing in *dvibhaṅga* with an animal to left reaching something held in the hand of the god.

(b) Recess with a miniature *vimāna* with seven *talas* and *āmalaka sikhara* on a pilaster.

(c) Projection with a pilaster.

(d) Recess with a miniature *vimāna* of seven *talas* and *āmalaka sikhara* on a pilaster.

(e) Projection with a pilaster.

(f) Recess with a miniature *vimāna* of seven *talas* and *āmalaka sikhara* on a pilaster.

(g) Wide projection with a miniature shrine. There is no parapet before this shrine. There are double pillars supporting a projecting *kapōta* and three miniature *vimānas* above it, each in three projecting sections. Each of them has five *talas* and a round *sikhara*.

(h) Recess with a miniature *vimāna* on a pilaster. This *vimāna* is peculiar. It is conical and has two conical bands, one inside the other, in the centre of the face. There is a wide *āmalaka* in the place of the *phalaka* and a round *sikhara* above it.

(i) Projection with a pilaster.
(j) Recess with a miniature vimāna of five talas and round sikhara on a pilaster.

(k) Projection with a pilaster.

(l) Recess with a miniature vimāna of seven talas and round sikhara on a pilaster.

(m) Projection with a pilaster with a two handed deity figure in dvibhāṅga at its base.

South Wall:—This wall is decorated as follows:—

(a) Projection with a pilaster containing at its base the figure of a woman standing in dvibhāṅga holding a kalasa in the left hand.

(b) Recess with a miniature vimāna of seven talas and round sikhara on a pilaster.

(c) Projection with a pilaster.

(d) Recess with a miniature vimāna of seven talas and āmalaka sikhara.

(e) Projection with a pilaster.

(f) Recess with a miniature vimāna of six talas and āmalaka sikhara.

(k) Wide projection with a miniature shrine. There is no parapet before this shrine. There are double pillars on each side supporting the cornice, with the roll and leaf on the underside of their capitals. The verticals of the dvāra are decorated with lotus design. There are two lotuses on the underside of the ceiling, one outside and one in the Garbhagṛha.

(h) Recess with a miniature vimāna of six talas and āmalaka sikhara on a pilaster.

(i) Projection with a pilaster.

(j) Recess with a miniature vimāna of five talas and round sikhara on a pilaster.

(k) Projection with a pilaster.

(l) Recess with a miniature vimāna of nine talas and Nāgāra sikhara.

(m) Projection with a pilaster.

(n) Recess with a miniature vimāna with round sikhara.
(o) Projection with a pilaster containing at its base the figure of Nṛtta-Gaṇapati in the Bhujāṅgatrāśa pose with one upper right hand in karihasta and another hanging, one upper left also hanging, the lower left holding mōdaka with the tip of the trunk resting on it and the lower right bent at the elbow and resting on the chest.

(p) Recess with a miniature vimāna of eight talas and amalaka sikhara.

(q) Projection with a pilaster.

(r) Recess with a miniature vimāna of seven talas and round sikhara.

(s) Wall part projecting.

Interior-Aṅtarāla entrance:—There are five sections on either side of the dvāra, both alike. The first section contains wall space with a pillar, the second is a pillar, the third contains a fret work screen with twenty holes, and the fourth is a pillar. The jambs of this pillar are sculptured like those in the other two shrines.

The padi or base piece is in three projecting sections, those on the sides being decorated with lotuses. The upper beam has, in the centre of its under side, a big lotus with four lotus buds on either side. The front part of the beam is decorated with pearl hangings. The architrave above is finely carved. There is a makara at each extremity out of whose mouth issues a creeper forming six arches. Before each makara are three humans in dance poses. In the centre is Śiva-Naṭarāja dancing in the Bhujāṅgatrāśa pose.

Aṅtarāla:—In each side wall of the aṅtarāla, there is a miniature shrine containing two pillars on either side, jambs, dvāra, a plain projecting kapota and a wide vimāna in three sections projecting from one another and with a conical band in the centre. It has eleven talas and a round sikhara. The shrine in the south wall has a row of three vimānas, a wide one in the centre and two on the sides narrow and conical.

Garbhagrha:—The entrance of the garbhagrha is as in the other two shrines. One vertical jamb contains floral decoration, another has two lotuses, one above the other, one has the lotus creeper design, another has the figures of soldiers with swords
and shields, and one has a vertical row of humans. The base of each jamb contains the figures of a chauri bearer and a woman, four handed Sīva, a cāmaravāhini, Sīva with four hands, a cāmaravāhini and a woman holding kalasha in one upraised hand.

Before the central part of the paḍi or base piece there are two raised squares and a moon stone. The upper beam of the dvāra is decorated with diamond cutting and lotus leaf design. The lintel has been cut into a miniature shrine housing the figure of Gajalakṣmi. Above are two rows of seven semi-circular projections.

Inside the Garbhagṛha there is a finely carved Vedi with a cylindrical linga on it. There are projecting planks along the side walls, and a pilaster in the four angles.

**MUKHAMANŤAPA**

There is a big Mukhamanťapa common to all the three shrines described above. It has a raised square 17'9" and 4' high in the centre between four richly carved pillars. Inside it is a circular part 2' high.

All the pillars (Pl. VI-2) are alike and each of them contains the pāda in five sections with a semi-circular elevation on each face, rectangular block, recess, paṭṭa, recess, paṭṭa, recess, band with creeper design, tripaṭṭa with diamond cutting in the centre and semi-circular elevation above and below, a round tripaṭṭa with diamond cuttings, semi-circular elevation, round tripaṭṭa with design, recess, paṭṭa, wide paṭṭa with diamond cuttings, three round tripaṭṭas, wide round band with pearl hangings, paṭṭa, recess, wide paṭṭa, recess, tripaṭṭa, recess, rectangular block, recess, tripaṭṭa, wide paṭṭa, circular moulding with a simhaldalāṭa gable on each face, recess, five narrow round bands, band with pearl hangings, four narrow round bands, wide circular part, phalaka with pearl hangings, and roll and leaf capital.

The underside of the ceiling above the four central pillars contains four squares, one inside the other. There are twelve simhaldalāṭas in the angles of the two outer squares and the eight dikpālakas round a circle inside the innermost square. This circle contains the figure of a deity seated in Virāsana with eight hands holding sword, khaṭa and Dhanus among others. There is a full lotus on the underside of each beam.
THE THOUSAND PILLARED MAṆṬAPA

Opposite the triple shrine described above, there is a big maṇṭapa, beyond a big nandi (Pl. VII-1), now without roof, locally known as the Thousand pillared maṇṭapa. There is a low platform connecting the two structures.

*Platform* :—This platform is star shaped. It has two square projections in the north and south with a square part in the middle. There are two short flights of steps, one on either side of the northern projection which touches the outer portico of the triple shrine. There are two pillars, one on either side, at the north-eastern and north-western angles and two more at the south-eastern and south-western corners of the square part of the platform. There is a finely carved black granite nandi in the centre of the square facing the triple shrine.

*The Maṇṭapa* :—This maṇṭapa (Pl. VII-2) consists of an upaṭṭha and adhīṣṭāna and three porches in the north, east and south. There is a narrow pillared verandah outside the maṇṭapa proper connecting the three porches.

*Upaṭṭha* :—This part consists of upāna, paṭṭa, gala cut into compartments each of which contains a four petalled lotus, broad paṭṭa, moulding, plain gala, paṭṭa, tripaṭṭa and aliṅgapaṭṭikā. There is a pradakṣiṇa, about 8' broad above.

*Adhīṣṭāna* :—This upper platform is very high and contains numerous parts like - upāna, paṭṭa, moulding, five paṭṭas, tripaṭṭa, three paṭṭas, dvi-paṭṭa, paṭṭa, broad paṭṭa, three paṭṭas, narrow gala, paṭṭa, dvi-paṭṭa and aliṅgapaṭṭikā.

*Porticos* :—Each of the three porticos consists of a small open pial, originally containing a pillar and a low vedi or parapet beyond. This vedi is in two sections. The lower part in the front contains three compartments, that in the piece at right angles to it seven compartments and another at right angles to this five compartments, each compartment having a four petalled lotus with a bud in the centre. The piece connecting one portico with another contains six compartments similarly decorated. All porticos are similar.

The upper section of the vedi in each portico contains a row of miniature vimūnas. On each side of the north portico there are two sections, one on either side of the entrance, each having
fifteen and half vimānas. There are sixteen vimānas in the south portico. There is no portico in the west and the upper part of its vedā contains thirty and half vimānas.

These miniature vimānas are of the following varieties:–

(1) Wide vimāna in two sections, projecting from one another, with four talas and a conical band in the centre with round śikhara.

(2) Conical vimāna of seven talas with a conical band in the centre and round śikhara.

(3) Wide vimāna of seven talas in three sections and round śikhara.

There are twenty four pillars above the vedā in the porticos, some more and some less carved and each with a roll and leaf capital.

The Verandah:–This narrow verandah which runs on the four sides of the maṇṭapa, contains a number of pillars. There are three pillars on either side of and two in the part at right angles to each portico.

Walls:–The walls of the maṇṭapa are decorated. There are four entrances and two sections of the wall on either side of each entrance. In each of these sections are a pillar adjacent to the dvāra, empty space, a broad pilaster, recess with a miniature vimāna on a pilaster, a projection with a pilaster, recess with a miniature vimāna of fourteen talas and round śikhara on a pilaster and projection with a pilaster.

Entrances:–The jambs of the entrance on each side have at the base a wide section with a big pūrṇakalasa with creeper emerging out of it. One vertical has an elephant at the base and a row of lions above. Two verticals are decorated with the creeper design and the third with lotus leaves. The upper beam has five projecting sections. The lintel contains the figure of Gajalakṣmī. The paḍi or bottom piece has a projection in the centre. Before it is a moon stone with lotus leaves and buds at the corners.

Interior:–On the inner side of each section of the wall on either side of the entrance, there are three pilasters in the wall.
Inside is a double square with twelve plain pillars on the edges of the outer square and four in the corners of the inner square. Inside the inner square is a low circular elevation.

Roof:—The greater part of the roof has now disappeared and only that part which is above the walls remains. It projects two feet beyond the walls and its underside is cut into squares by narrow vertical and horizontal rafters.
II. THE TEMPLES OF WARANGAL FORT

Warangal, a flourishing town and an important educational centre, is the headquarters of a district of that name in the Telengāna part of Ándhra Pradēsh. This town, variously known as Ōrugallu, Ėkaśilānagara, Ėkōpala and Āndhranagarai, was the celebrated capital of the illustrious Kākatiya dynasty, which ruled over Āndhradēśa between 1000 and 1323 A.D. It was a great centre of literary and cultural activity during the 12th and 13th centuries and the first quarter of the 14th century. The town can be reached through a Railway station of that name on the Vijayavāḍa-Kāzīpēt section of the Central Railway. It is about six miles distant from Hanumakonḍa, the earlier capital of the Kākatiyas.

There is an extensive fort, a stahaladurga, opposite the Warangal Railway station, most of which is still in tact. This fort contained the royal palace and the residential quarters of various classes of people. The city extended to a considerable distance outside the fort and could be seen from the hills of Hanumakonḍa.

Interesting information is available in the Local Records and the traditional sources about the rise of the town into prominence. It seems that one day a bullock cart conveying goods to Hanumakonḍa struck a rock and turned up side down. Its axis, which was of iron, came into contact with the rock and was turned immediately into gold. The contemporary Kākatiya monarch, Prōla II, came to the spot of the accident and found a linga shooting up out of the rock. He built a temple enclosing the linga which subsequently came to be known Sparśavādi and Svayaṁbhū. Rudradēva, the son and successor of Prōla, is said to have built the town of Ōrugallu and transacted part of his business from that centre. Gaṇapatidēva, the nephew of Rudradēva and the greatest of the Kākatiyas, is stated in an inscription dated in S. 1174 as ruling from Hanumakonḍa but a record of S. 1176 describes him as ruling from the city of Ōrugallu. Obviously, the monarch shifted the capital permanently from Hanumakonḍa to Warangal some time between 1252-1254 A.D. His two successors, Rudraṁbā and Pratīparudradēva, continued to rule from the city.

A Telugu literary work, named the Kriḍabhirāmamu, gives an interesting description of the city as it was in the early fourteenth
century. It describes the sojourn of two friends, a brāhmaṇa and a vaiśya, from sun rise to sun set in the city. The friends first entered the Velipalemu and then moved on to Medarivanā and saw a mīdari woman and a woman of the untouchable caste. They next went to the Mailasanta and the Halikavāti in the middle of the Velipalemu. Here, they saw several people belonging to the lower classes and a group of gamblers. Then they went to the Medarivanā and proceeding north came across the deep moat. Next, they passed thorough the entrance in the stone wall. Avoiding the main highway which was crowded with traffic, they took a side road and walked on. They saw the Virulagudi or the temple of the Heroes, the shrine of Ekavrī and the temples of Maiḷāru, Bhairava, Camaḍēsvāri, Virabhadra. Musānāmma, Kumārasvāmi and the Pāṇḍavas. From here could be seen the temples of Keśava and Svaṭambhū glittering in the sunlight. They reached a Bhairava temple by noon and heard sixteen strokes struck in the royal palace. They ate in a hotel in the Brāhmaṇa-vāda and rested for a while. Next, they entered the Vāsyavatikā or the quarters of the dancing girls and met Mācalēvi, the famous courtesan of the court of king Kākatiya Pratāpurudrādēva. After visiting the houses of some public women, they witnessed snake play, ram fighting and cock fighting. Ultimately, they reached the houses of their ladies love.

It is possible to identify some of the places mentioned in the Kriḍābhīrāmanamu and locate them in the modern fortress of Warangal. The fort consists of a wide mud wall, known as the Maṭṭi-kōṭa, with an opening in each of the four cardinal directions. There is a well fortified entrance in the west and a winding path through it leading into the interior. About two furlongs away is another enclosing wall built of huge blocks of stone, known as the Rāti-kōṭa. There is a stepped gallery on the inner side of this wall (Pl. VIII-1). The stone wall too has four entrances and a zig zag pathway going through each of them. To the south-west of the path are two small shrines known as the Erūl gūḍi or Virula gūḍi and the Mēḍrāyān gūḍi.14 To the north of the path way are the shrines of Virabhadra and another small shrine. Further down the road is a wide enclosure, also to the

14. I saw these two shrines in 1933. A number of houses have been built in this locality subsequently and these shrines are not to be seen now.
north on the edges of which the foundations of a brick wall can be seen. This brick enclosure contained another, known as the Kañcu-kṣa and inside the latter was situated the royal palace. Further down, the road takes a short bend to the south. To the west of this bend is a later structure known as the Kushimahal and to its east is a wide area marked by four finely carved tōrāṇas, one in each cardinal direction. The area was partly excavated a few years ago and the remains of a beautiful temple were brought to light. Some of the doorways and sculptured pieces recovered during the course of the excavation, are still lying about scattered in the excavated area. Part of this site in the south-eastern area has been recently excavated and two shrines and a maṇḍapa have been brought to light. After the bend, the road runs due east. To the left of the road are the shrines of Rāma, Viṣṇu and Venkāṭēśa. To the south of the old excavated area is the Svayambhū temple and to its east a big rock, known as the Ėkaśila or Orukallu, which gave its name to the city. In the southern part of the fort and near the southern gateway in the stone wall are two shrines, one named the Nēlasaṁbhugudi and the other a small Dēvi shrine. To the south of the Svayambhū temple is another big shrine known as the Jangamēśvara temple.

The Erīl gudī mentioned above is identical with the Virula gudī mentioned in the Kṛḍabhirāmanu. Taking this as the basis we can identify the various divisions and temples mentioned in that literary work. It is certain that the two friends entered the fort through the western gateway in the mud wall. The area between this wall and the stone wall inside it was known as the Bāhyakāṭakamū or the outer fort and contained the Mailasaṅī, or the place were the fair was held, the Halikavati or the quarters of the agriculturists. In this area were also included Mōharivāde and Velipālemu. Inside the second enclosure or the Rāti-kōṭa was the temple of the Heroes identical with the Erīl gudī mentioned above. The shrines of Ėkavīra, Camaḍēśvari and other deities must have been in the neighbourhood of the Virulagudi. The temples of Kēśava and Svayaṁbhū must be identical with the Svayaṁbhū temple and one of the two Viṣṇu temples found to the left of the road running across the stone fort. In the southern part round about the Nēlasaṁbhhu gudī, mentioned above, must have been located the Brāhmaṇavāda and the Vēsyavāṭikā.
The Local Records and the traditional accounts describe in vivid detail the number of inhabitants and their occupations. The city was in the full swing of its glory during the reign of Kākatīya Pratāparudradēva and was the home of poets, artists and all other men of talent. The city withstood several invasions. The Yādavas of Devgiri invaded it several times but were repelled. The Muslim forces of the Sultāns of Delhi attacked and besieged the fort on several occasions during the reign of Pratāparudradēva. The first of these was sent by Sultān Allauddin Khalji in 1308 A.D. but the Kākatīya generals met the invaders at Upparapalli, defeated and drove them away.\(^1\) The Sultān sent a second expedition under the command of his famous general, Mālik Kāffur. The general successfully besieged the fort and the Kākatīya monarch made peace with him. The third invasion of the city took place in 1318 A.D. during the reign of Sultān Mubārak. The next invasion, which came in 1321 A.D., was more serious and was led by Prince Ulugh Khān, son of Sultān Ghiyasuddin Tughlak. This invasion was undertaken with the express purpose of annexing territory by defeating the Hindu rulers of the Deccan. The Kākatīya forces offered stiff resistance and the Muslim prince was defeated and forced to fly to Devgiri with much loss of men and material. He led a surprise attack in 1323 A.D. The greater part of the Kākatīya army was away in the south and the forces that were at the capital were not enough to repel the invader. In the final engagement Pratāparudradēva was captured and sent a prisoner to Delhi. He died on the way on the bank of the Narmadā.\(^2\)

The fort and the city of Warangal had a chequered career subsequent to the fall of the Kākatīya empire after the capture of Pratāparudradēva. The city was named Sultānpūr and left in charge of a governor. Ulugh khān marched further south, captured the area between Nellore in the east and Quilon in the west and returned home via Orissa.\(^3\) The subordinates whom the prince left behind in order to govern the conquered territories oppressed the people in all possible ways. Very soon, the nāyakas and the generals of Pratāparudradēva who survived the catastrophe of 1323 A.D., rallied together and inspired the people to rebel against their Muslim oppressors.

\(^1\) Rama Rao—*The Kākatīyas of Warangal*, p. 88
\(^2\) Kaluvacheru inscription in *JAHRS*
\(^3\) *Ibid* p. 89.
There were risings all over and everywhere the Muslims were driven out and Hindu independence was re-established. One of the leaders in this peoples' war was a certain Muṣunurī Prōlaya Nāyaka who liberated part of coastal Andhra and the agency tract and ruled over it form Rēkapalli. His cousin, Kāpaya Nāyaka, fomented a rebellion in Telingāna, drove away the Muslim governor of Warangal and captured the city. He annexed a wide area stretching up to Bidar and Kaułas and constituted it into an independent Hindu kingdom and ruled over it form Warangal. This new kingdom had to encounter opposition from the Sultāns of the newly established Bahamāni kingdom in the west and the chiefs of the Velama kingdom in the Nalgonda district in the south. Kāpaya Nāyaka was killed in a battle with the Velamas in 1368 A.D. and the Hindu kingdom of Warangal came to an end and the city and its neighbourhood were annexed to the Velama kingdom. Shortly after this, the Bahmāni Sultān, Ahmad Shāh conquered Warangal and incorporated it in his kingdom. Later the Gajapatis of Orrissa invaded and conquered the city. Subsequently, a Hindu chieftain, named Sitāpati or Chitāb Khān, took possession of the city and it enjoyed a short spell of glory under him. Ultimately, in the first quarter of the sixteenth century it came to be included in the Qub Shāhi kingdom founded by Sultān Quli.

The following information is derived from inscriptions about Warangal:—

1. Dated in S. 1105 in the reign of Kākatiya Rudradēva, registers the king's gift of the village of Modapalli and narrates his exploits.(18)

2. Dated in the reign of king Mahādēva of the Kākatiya family, states that the king learnt dharma from his preceptor, Dhruvēśvara and was engrossed in the worship of Śiva.(19).

3. Dated in the year Sarvadhārin in the reign of Kākatiya Gaṇapatidēva, enumerates the rates of taxes on articles of merchandise fixed by the Śvadēsi and Parādēsi merchants.(20)

4. Dated in the reign of Kākatiya Gaṇapatidēva, states that the Dharmasālīs of three towns installed Sālōś/Varadēva at

18. CTI Wg. 20.
19. Hyderabad Archaeological Series no. 13, pt. 2, Ins no. 15
20. Ibid no. 14
Gaṇapatīsvaram in the name of the king and Sakalēsvara in the name of all devotees and gifted to these gods ayavetti and that the Nakaram of Ciramiṭṭi gifted a vr̥tti to god Nakareśvaradēva.(21)

5. Dated during the same reign, registers the gift of taxes on articles of merchandise by the Nakaramu trading in five metals to god Sōmanāthadēva of Maṭṭiyavāda.(21a)

6. Dated in the reign of Kākatiya Pratāparudradēva, mentions Aghoraśivācārya, the sthanapati of god Sahasaralinga-Gaṇapatiśvaradēva in the Māṇṭu-Annaya guḍi, the temple of Vīrabhadṛśvara, Sāntagaurīśvara, Nagarapuvāda Rudrēśvara, Brāhmalaṣuṭa Sōmanāthadēva, the god of Upparavāda and the maṭha of Rācagurudēva. Mentions also the Pānugaṇṭivāda.(23)

7. Dated in Kali 4561, states that Vīrabhadra Raghudēva Narēndra conquered the fort of Orugallu situated in the kingdom of Omanisāhu, the Sultān of Kalubarga. This Raghudēva was the son of Parasurāma, brother of Pratāpa Kapilēsvaśa Gajapati, who became the Lord of Utkala at the command of Puruṣottama, and who was the grandson of Jāgēśvara. (E. I. XXXI., pp. 125-130).

8. Dated in the year Pramādi in the reign of the Gajapati king, Kapilēndra, states that Lacchidēva Kumāra Mahāpātra, son of the king, captured the fortress of Orugallu.(22)

9. Dated in the same year and the same reign, states that Hambira Mahādeva Kumāra pātra, son of the king, captured Gaṇḍikōṭa.(22)

10. Dated in S. 1425, states that Cittāpakāhāna, who belonged to the Bhōgi family and who was the son of Mādayanāyaka and grandson of Nāga, captured the city of Warangal, re-installed Pāṇcālārāya - Kṛṣna and the goddess Kākatī, removed by the Turuṣkas and that he worshipped Svayambhūdēva, the tutelary deity of the Kākatiyas, daily.(23)

21. CTI no. 10
21a. Ibid no. 11.
22. Ibid no. 16
23. Telingana Inscription II, no. 1
24. Bhāratī XIII, pp. 426-432
25. CTI Kg. 22
The following temples and other objects of antiquarian interest are found inside the Rāti-kōṭa or stone enclosure:—

1. Virabhadra temple:—(Pl. VIII-2) This small temple is situated to the left of the road running between the western and eastern entrances in the stone wall. It is very near the steps on the inner side of the wall in the north-west corner. It is a single shrine with two porches and faces the north. There is a low platform to the west where probably there was another porch.

The adhīṣṭōna of the temple is buried in the ground. There is a low vedī or parapet on its edges. There are four pillars in the east and west on this vedī and two on the portions forming the porches. The walls of the Garbhagṛha and Aṅtarāḷa are plain. The vimāna is a stepped pyramid built of brick and each of its faces has a central conical band. The sikhara is of the Nāgara Order.

There are four central pillars in the maṇḍapa before the Aṅtarāḷa with a square elevation between them. The underside of the ceiling above these pillars contains a ṣaṭkōṇa inside a square and big lotus petals in the corners. The Aṅtarāḷa has an open entrance set between two pillars and there is no dvāra. There is a finely carved moon stone before the paḍī of the dvāra of the Garbhagṛha. This dvāra is between two pillars and there is a canopy in three projecting sections above its upper beam. The architrave above contains a row of five miniature vimānas, each of them in three sections, one projecting from the other. The Garbhagṛha is empty.

2. Maṇḍalamma guḍi:—This is a small structure situated to the north of the Virabhadra guḍi. This shrine, built entirely of stone, contains only the Garbhagṛha and Aṅtarāḷa. The entrance of the Aṅtarāḷa is between two pillars and its dvāra has a canopy above the upper beam projecting in three sections. The architrave above contains a row of five miniaturization vimānas. The jambbs on either side of the dvāra have, at their bases, the figures of Śaiva dvārapālokas and perforated screens above. The vimāna above the Garbhagṛha is a stepped pyramid with a row of semicircular elevations on each step and is crowned by a Nāgara sikhara with a gable on each face.

3. Brick wall:—Further down the road and also to its left are the foundations of a brick wall which runs parallel to the road.
and goes into the interior. According to local tradition, there was another enclosure of bronze walls inside this brick enclosure and the royal palace was located inside the interior.

4. Old excavated site (pl. IX-1)—A little further down, the road takes a bend to the south following the western edge of a wide area excavated some years ago. This area is marked by four finely sculptured tūrāṇas, one in each of the cardinal directions. Each tūrāṇa consists of four pillars, two on each side, elegantly carved and a cross beam with a row of lotus buds hanging from its underside. There is a well carved bracket connecting the outer pillar and the upper beam. There is a swan, very well sculptured, at each end of this beam. Above this beam is another, richly carved. (Pl. IX-2-X-I). The area between these tūrāṇas contained originally a majestic temple built of granite stone. It must have been the grandest structure of the Kākatiya period when in tact. Several broken pieces of sculpture like door jambs, pillar capitals, various parts of pillars, sculptured friezes and slabs containing fine dance sculptures are scattered about in the excavated area. (Pl. IX-2, XI, XII and XIII-I).

5. Newly excavated area:—This area is situated in the southwestern corner of the site situated between the four tūrāṇas. Excavations recently conducted in the area have brought to light (1) a small quadrangle with an entrance in the north and an adhiṣṭāna on the three sides with a short flight of steps in the west and south. On the adhiṣṭāna are the foundations of small shrines, with a moon stone before each, a raised square in the centre and an outlet for water at the back. (2) an open pillared maṇṭapa and (3) a high adhiṣṭāna which must have had a big shrine on it. These structures must have formed adjuncts to the main temple which must have existed in this area.

6. Rāma temple:—This small shrine is to the left of the road which here takes a straight course to the east and abuts on the newly excavated area. It consists of the Garbhagṛha, Aṅtarāla, maṇṭapa and a porch and faces the east. The adhiṣṭāna is buried and there is a low vedi on its edges on the three sides of the open maṇṭapa. There are four plain pillars on the sides and four in the porch on this vedi. There are two huge dvārapalika figures on either side of the porch. There are four plain pillars in the centre of the maṇṭapa with a lotus on the under side of the ceiling above them. The entrance of the
Aṅtarāla is between pillars. The jambs contain sculptured figures at the base and fret work frames above. The verticals of the dvāra are adorned with diamond design and the padi has a projection in the centre. The lintel is empty and there is a canopy projecting in three sections above the upper beam. The architrave above contains a row of five miniature vimānas, the two at the extremities being a little broader and of six talas and the two adjacent to them being narrower and containing five talas and the central vimāna being in three sections one emerging out of the other and containing six talas and three round sikhara. The Aṅtarāla is narrow and plain. The dvāra of the Garbhagrha is between two pillars and there is a plank shelf on each of its walls.

There are a few sculptured slabs in the compound of this shrine. Three of them contain fine figures of Śiva seated in padmāsana with pairs of cāmaravahinis on either side. One slab contains the figure of Gaṇapati. Another contains the figures of female deities each seated with the left leg folded and the right hanging holding a sword in the left hand and keeping the right palm on the right thigh. One more slab contains the figure of two soliders before a shrine.

7. Viṣṇu temple:—This temple is further down to the left of the road and is similar in plan and construction to the temple described above. It has the Garbhagrha, Aṅtarāla, mantapa and a porch. There is a low viḍī on the edges of the adhiṣṭāna, now buried and four pillars on the sides and one on either side of the porch on the viḍī. The outer side of the walls of the Garbhagrha and Aṅtarāla are decorated with (a) three plain pilasters (b) a miniature shrine with double pillars, flat cornice, vimāna in three projecting sections having thirteen talas, phalaka in sections, a round sikhara and kalaśa and linga inside (c) three plain pilasters and (d) a miniature shrine as in (b). The vimāna of the temple, contains fourteen steps and is crowned by a Nāgara sikhara.

There are four plain pillars in the centre of the mantapa with a raised square between them. The entrance of the Aṅtarāla is between two pillars and the jambs contain fret work frames. The padi of the dvāra is in three projecting sections. The upper beam is also in three projecting sections and has a row of lotus buds on the under side. The dvāra of the Garbhagrha is simple.
8. **Venkaṭīsa gudī**.—This temple is situated further down to the left of the road. It contains the Garbhaṅga, Aṅtarāla, maṇḍapa and porch. As in the other shrines described above, the adhiṣṭāna is buried and there is a low vedi on its edges. There are three pillars on each side and four on either side of the porch, on this vedi. There is a pillar on either side of the Aṅtarāla. Each wall of the Garbhagṛha is decorated with a vimāna-kṣḍa flanked by three pilasters on either side. There is a flat kapota above the walls. The vimāna of the temple is crowned by a Nāgara stūkha.

There are four plain pillars in the centre of the maṇḍapa. The entrance of the Aṅtarāla is between two pillars. The jambs contain fine figures of dvārapalakas and several sculptures above e.g. ten women standing in a row in various dance poses, pearl hangings and a group of ten women with one playing the mrdanga and others dancing. The upper beam has thirteen semi-circular elevations. The architrave contains a row of seven miniature vimānas, all with round stūkhas and kālasas. The entrance of the Garbhagṛha is also decorated. The base of the jambs contains two cāmaravāhinis and three blocks above with a row of lions. The verticals of the dvāra are also decorated with rows of lions. The upper beam of the dvāra has eleven semi-circular elevations.

9. **The Swayamībhū temple** (Pl. XIII-2)—This temple is to the right of the road and opposite the old excavated site. This is said to be the shrine of god Swayamībhū, one of the tutelary deities of the Kākatīyas. It is a simple structure with the Garbhagṛha, Aṅtarāla, Maṇḍapa and three porches. Each porch has two pillars in the front and a projecting roof. The dvāra inside the porch has a canopy projecting above its upper beam. The outer side of the walls of the Garbhagṛha and Aṅtarāla is plain. The vimāna is a narrow stepped pyramid of twenty one steps with a central conical band on each face. It is crowned by a vṛttō stūkha now shaped into an āmalaka.

The adhiṣṭāna of the temple is buried. There is a low vedi on its edges with pillars on the sides, one on either side of the Aṅtarāla and two in the porch on this vedi. There are four pillars in the centre of the maṇḍapa with a raised square between them. There is a fine granite nandi facing the Aṅtarāla. The entrance of the Aṅtarāla is between two pillars. The jambs have dvārapalakas at the bases and perforated screens above. A canopy in three sections projects over the upper beam of the dvāra and a
row of lotus buds hangs on its underside. The Garbhagṛha has a plain entrance and contains a small linga inside.

A few loose icons are to be found inside the maṇṭapa of this temple. One of them is an image of Vīrabhadra, located in the southern porch which is closed up with three walls. This deity is ten handed and holds bāṇa, gadā, dagger and another object in the upper right hands and dhanus, nāga, gadā and another object in the upper left hands. The lower right hand holds trisūla and the lower left parasu. The god has two tusks and is decorated with kīrtā, two grāvīyakas, hārā, yajñopavītā, broad girdle and a long garland reaching below the knees. There are two images of Mahiśaśamardini, a miniature shrine with a linga inside, two icons of Gaṇapati, a smaller Vīrabhadra image and a slab containing twenty five lingas in this manaṭapa.

There are a few interesting objects in the compound of this temple like a Caturmukhalinga with four faces, a loose head, probably of a royal figure, nandi on a platform, Gaṇapati image and a slab with the figure of Bhikṣāṭanamūrti built into the wall.

10. Ekaśilā (Pl. XIV-1 & 2)—Almost in the centre of the stone fort is a huge rock from which the city and the fort seem to have derived the name Ekaśilānagara or Orugallu. It contains on its top a small shrine with an open pillar maṇṭapa before it.

11. Nelaśaṁbhu guḍi—This small shrine is situated in a depression in the southern part of the fort near the southern gateway. It is partly buried in the ground. It consists of the Garbhagṛha, Aṁtarāla, maṇṭapa and a porch facing the east. The walls of the Garbhagṛha and aṁtarāla are plain. The roof is flat and there is no vimāna above the sanctum. There is a row of semi-circular elevations on the edges of the roof.

There are four pillars on either side on the vedi whose top alone is visible and four more in the porch. There are two pillars on either side of the Aṁtarāla and four in the centre of the maṇṭapa.

There are two fine sculptured pieces outside the shrine to the right, one containing the Saptamahaṅkas and the other a fine figure of Śiva dancing in the bhujāṇgatrāsa pose with nandi to right.

12. Dēvi shrine (Pl. XV-1)—This small shrine is to the northwest of the shrine described above. It consists of the Garbhagṛha
and **Aṅtarāla** with an entrance between two pillars. Each jamb contains at the base the figure of a **dvārapālika** with a **cauri** in one hand. The jambs of the **Garbhagṛha** contain at the base a female figure seated in **padmāsana** holding in each of the two hands the end of an object held above the head in the shape of a semi-circle. The roof is flat and there is no **vimāna** above the **Garbhagṛha**.

13. **Jaṅgamēśvara temple** (Pl. XV-2)—This temple is to the south-west of the Svayamābhū temple. It consists of the **Garbhagṛha**, **Aṅtarāla**, **maṇḍapa** and a porch, facing the north. The **adhiśṭāna** of the temple is buried. The **vidī** on its edges contains a row of four petalled lotuses on both the inner and outer sides. The walls of the **Garbhagṛha** and **Aṅtarāla** are plain and built of huge blocks of stone. The **vimāna** is a stepped pyramid and built of brick. It is crowned by a **Nāgara sikhara**.

There are five pillars on each side and two at the beginning of the porch on the **vidī**. There are six pillars in the centre of the **maṇḍapa** forming two compartments each containing a raised square inside it and a circular part on each square. The entrance of the **Aṅtarāla** is between two pillars with the roll and leaf capitals. The jambs contain a perforated screen hidden by a tall slab covered by lotus scroll work all over. The upper beam of the **dvāra** has a projecting canopy in three sections. The architrave above contains a row of five miniature shrines each with a standing deity inside and a **Nāgara sikhara** above. The **Garbhagṛha** is empty. Its **dvāra** is plain and there is a big slab in the place of the lintel containing the figure of Gajalakṣmi.

14. **Kushimahal**—This is a later construction situated to the right of the road above its bend near the old excavated area. A number of loose sculptures are thrown about round this building. The most interesting of these is the head, probably of a royal personage.
TEMPLES OF KATACHPUR

Katachpur or Katākapura, is a small village situated about a mile in the interior to the left of the Warangal-Mulugu road in the Warangal district of the Telengāna part of Andhra Pradeś. It is on the way from Warangal to Pālampēta. There are two triple shrines outside the village very near the road.(**)  

One of the shrines faces the east and the other faces the south. Both are alike in size, plan and method of construction. Both are in a ruined condition. Both of them are 54 feet square.

The first shrine, which faces the east, consists of a central maṇṭapa with a porch in the east and shrines on the north, west and south. It has a high Upāṭha and adhistsana on whose edges there is a low vedi connecting the porch in the front and the Antarāla behind. In the centre of this vedi on both the inner and outer sides there is a wide band decorated with a row of four petalled lotuses. The walls of the Garbhagṛha and Antarāla are plain and built of large blocks of stone. The roof projects about two feet forward from the top of the walls and its edges contain a row of semi-circular elevations above. The underside of this projection is cut into small squares. The roof is flat and there are no vimānas on the three shrines.

On the vedi above the adhistsana are four pillars, one in each angle and two on either side of the porch. There are four pillars in the centre of the maṇṭapa and the under side of the ceiling above them contains the saṅkọṇa in a square. The entrance of the Antarāla of each of the shrines is well carved. It is situated between two pillars. The jambs have at the base the figures of cāmaravāhinis and the lintel has the figure of Gajalakṣṭi. There is a canopy above the upper beam of the dvāra in projecting sections with a row of lotus buds hanging on its underside. The architrave above is decorated with a row of five miniature shrines. Two of the shrines contain lingas in the Garbhagṛhas.

The second triple shrine is similar. There is a vedi in the Garbhagṛha of the shrine in the north and a fine image of Viṣṇu standing in the Garbhagṛha of the shrine to the east.

26. These temples have been briefly noticed in the Annual Report of the Hyderabad Archaeological Department for 1935-36, pp. 8-9. They are wrongly identified as Cālukyan temples.
TEMPLE OF JĀKĀRAM

This is a fine though small temple situated further down the Warangal-Mulugu road, outside the village of Jākāram. It is about a furlong from the road to the left.

The temple stands on a low mound in midst of fields and faces the south. It is a single shrine with Garbhagṛha, Aṇtarāla and maṇṭapa with three porches in the north, west and south. The Upaṁśa is buried and part of the adhiṣṭāna is visible. The walls of the Garbhagṛha and Aṇtarāla are plain and built of large blocks of stone. There is a low vedi on the edges of the adhiṣṭāna with pillars supporting the roof above. The space between the porches is walled up. The outer side of these walls is decorated with three vimānastambhas and three pilasters alternating in all the sections. The roof is flat and there is no vimāna above the sanctum.

There are four pillars in the centre of the maṇṭapa with a square between them containing a circular elevation on it. The under side of the ceiling above these pillars contains a saṅkōna in a square. The Aṇtarāla has a well carved entrance set between two pillars. The base of the jambs is adorned with the figure of a woman standing in a graceful pose holding bow and arrow and attended by two other women. The upper beam of the dvāra has a canopy in three projecting sections above it. The architrave above contains a row of five miniature vimānas. The entrance of the Garbhagṛha is similar. Inside the Garbhagṛha is a low vedi with a carved kavaca but the image is missing.
THE TRIPURĀNTAKESVARA TEMPLE,

TRIPURĀNTAKAM

Tripurāntakam is a small village in the Mārkāpur Taluk of the Kurnool district in Āndhra Pradeśh. It is situated near the Mārkāpur Road Railway Station on the Bezwada – Guntakal section of the Southern Railway. There is a hillock, named Kumāradri, about a mile to the west of the village. On this hill is the famous temple of Tripurāntakesvara, a celebrated centre of pilgrimage for the Śaivas.

Traditions

Tripurāntakam is intimately associated with Śrīśailam, the famous centre of Śaiva pilgrimage and great stronghold of Vīraśaiva, situated on the Nallamalais in the Nandikōṭkūr Taluk of the Kurnool district of Āndhra Pradeśh. Śrīśailam is described as an extensive kṣetra, covering an area of 20 yojanas, every inch of which was holy. This area had four well known Dvāras or entrances, Tripurāntakam in the east, Jōti-Siddhavatām in the south, Umāmaēśvaram in the north and Brahmeśvaram (Alampūr) in the west. Thousands of pilgrims that visited Śrīśailam, also visited these four gateways. There was an act of great piety, known as girī-pradakaśīna or circumambulation of the hill of Śrīśailam and this included a visit to the four gateways. Each of these four places is said to contain numerous tīrthas and lingas of Śiva.

Accounts of the sanctity of this place and its deities and tīrthas are found in the Mallikārjunapāṇḍitārādhyaścaritraṃu, a Telugu literary work, and in the Śrīśailakhaṇḍa of the Skanda-purāṇa. The Śrīśailakhaṇḍa mentions the Gandharvatīrtha, Kūṇḍiprabha, Pāpavīśāna and Mokṣagūḍha as some of the holy tīrthas round Tripurāntakam. Among the deities of this place,

© I surveyed this temple once in November, 1929 and again in April, 1938.
mention is made of Dhūrjaṭīśvara, Rāmēśvara, Vṛddhasailēśvara, Uttarēśvara, Kēdārēśvara, Gaurīśvara, Saptakōṭiśvara, Maṇḍukēśvara, Sahasralingēśvara, Paraśurāmēśvara, Bhramarēśvara, Maṇikarṇikēśvara, Muktīśvara, Talasiddhēśvara, Srikāmēśvara, Dharmēśvara, Punnēśvara, Tripurāntakēśvara and Tripurādevī. An inscription dated in S. 1175 mentions that the lingas of Pāpavinēśa, Amgarēśvara, Mulasthānēśvara, Sōmēśvara, Khadgēśvara, Kānyā-siddhēśvara, Kēdārēśvara, Mallikārjuna, Kapilēśvara, Gaurīśvara and Uttarēśvara, all of them svayambhū lingas, surrounded the Kumārādri hill, the abode of Tripurāntakēśvara. (S.I.I.X.—340). The Mallikārjunapandittarādhyacaritramu mentions twelve lingas of Śiva-Tipurāntakēśvara, Gaurīśvara, Sōmēśvara, Kēdārēśvara, Khadgēśvara, Pāpavinēśana, Kapilēśvara, Uttarēśvara etc., as situated round Tripurāntakam. It is said that once two untouchables, who made their living by killing animals, went round the Kumārādri and on account of the merit that accrued to them for this act, were reborn as the sons of king Ballaha, Being aware of the sin committed by them in their previous birth and repenting sincerely for it, they obtained salvation and entered Śiva. On another occasion, a hare and a mouse also obtained salvation at Tripurāntakam, having done a small meritorious deed.

Inscriptions

There are 115 inscriptions in the temple of Tripurāntakēśvara and its neighbourhood. Most of these contain gifts of lamps and a few register gifts of lands, villages and taxes. These records indicate that the temple received wide patronage during the period of the Kākatiyas of Warangal. One of them states that the Central shrine was built of stone in S. 1177 (1255 A.D.) by Śāntasaṁbhu, the son of Viśvēśvaraśivaśārya, under the orders of the Kākatiya king, Gaṇapatiḍēva (169 of 1905). Another states that Tripurāntakam marked the eastern entrance to Śrīśailam, that it was guarded by Bhairava and that it was surrounded by eleven svayambhū-lingas (S.I.I. X.340). Mēlāmbikā, a sister of Kākatiya Gaṇapatiḍēva, built a shrine and installed in it god Mēlāmbikēśvara, (Ibid. 254). A teacher,

*This information is based upon the texts of the Tripurāntakam inscriptions published in S.I.I. X. (Vide Nos. under Tripurāntakam on p. 6 of the contents).*
named Dharmaśīva, of the Gōlāgi school, built a Bhāṇḍaruvamāṭha for the temple (Ibid. 315). Many prominent feudatory rulers, generals and officials of the Kākatiya period made valuable gifts to god Tripurāntakēśvara. Among the Telugu Cōḍa chieftains of the time, Karikāla Cōḍa gifted a tank in the Māraṇavāḍi in S. 1025 (Ibid. 62). Another, named Siddhyadēva, gifted two villages in the Pāṇgi-nādu in S. 1179 (Ibid. 355). A Telugu Pallava chief, named Allāḍa Pemmayaḍēva, gifted a lamp in S. 1181 (Ibid. 362). The Velnaḍu chief, Gonka, gifted a village in the Kammanādu in S. 1028 (Ibid. 63). Among the Cāgi chiefs, Gaṇapaya gifted a lamp in S. 1165 (Ibid. 356). Queen Muppamaḍēvi of the same family also gifted a lamp in S. 1164 (Ibid. 296). Mummaḍi Pōtārāja of the Kōṭa family and Murāri Gaṇapati of the Kōṇḍapaḍamaṭi family also gifted cows for setting up lamps in the temple (Ibid. 308, 329). The feudatory rulers of Nātavāḍi also figure in the inscriptions of Tripurāntakam. Mahādeva, Mummaḍi Gaṇapa and Rudrādeva of this family, gifted lamps in S. 1170 (Ibid. 322-367). The Kāyastha chiefs, who were the governors of the Tripurāntakam area, also patronised the Tripurāntakēśvara temple. Gaṇḍapenḍāra Gaṇayāsāhini gifted one village in the Dūpali-Kampaṇam in S. 1172 (Ibid. 332). and another in the Mōṭavāḍi in S. 1179 (Ibid. 346). His minister, Nāmadeva paṇḍita, gifted another village in S. 1176. (Ibid. 343). Gaṇḍapenḍāra Jannigadēva, another Kāyastha chief, gifted two villages in the Pallinādu in S. 1181 (Ibid. 370). Among officials, a Paṇcakaraṇāḍhipati gifted a lamp in S. 1130 (Ibid. 246). A subordinate of the Haihaya king, Anungudēva, is said to have tamed and ridden a turbulent horse, named Punyamārti and gifted a lamp to the god, in honour of his achievement in S. 1157. (Ibid. 283). Another official gifted in S. 1159 a lamp on the occasion of the Kartika-parva festival. (Ibid. 287).

There are several instances of taxes and tolls being gifted to the temple. A sarvādhikāri of Kākatiya Gaṇapati-dēva remitted to the god the suṅkamu collected on 300 bullock loads of articles obtained from the hill (Ibid. 304). One official gifted the Vēṭṭi-suṅkamu collected on salt sold at Tripurāntakam (Ibid. 328). A merchant gild, known as the Nunaḍēsi-Nagaram-Saṅgha, gifted Māgama on every māḍa worth of goods sold (Ibid. 429). Another gild, the Nunaḍēsi-Pekkaṇḍu, gifted taxes on articles sold in several places (Ibid.
473). Another Udbhaya-Nandanä-Pekkanädu, gifted uppu-suñkamu, áyamu and mäcädäçu-suñkamu to the goddess, Tripurādēvi (Ibid. 480). There are references in the inscriptions to the staff of the temple and its adjuncts like cooks, servants, watchmen, reciters of the Mañtrapuṣpa, priests and other employees of 72 niyögas (Ibid. 388, 432 and 502). Mention is also made of several festivals conducted in the temple like the waking up of the god at dawn, Gāṇṭi-utsavam, Tripuradahana-utsavam, Pavitr-ärohaṇa and Vivāha-mahotsavam (Ibid. 340, 466 and 479). Arrangements were also made by devotees for making food offerings to the god on several occasions like Vēgo-jāmu-padi, Viśvesvāra-saṅdhya, Madhyāña-saṅdhya, and Pratā-saṅdhya (Ibid. 340, 371 and 464). Some devotees gifted valuable jewels and utensils like Paṭṭas, Gangāvatāra, flowers of gold, flag staffs of gold and Caturmukha-Kohali of gold (Ibid. 431, 474 and 550). The famous Saiva teacher, and Raja-guru, Viśvesvara Saivācārya, got a forest cleared, founded a village, named Viśvesvarapuram and gifted it to the god (Ibid. 340). Ambadēva, the famous Kāyastha chief who was a Kākatiya subordinate, remitted, at the instance of the teacher, Dharma Siva, Kānika and other taxes collected from the villages of the temple for the purpose of supplying perfumes and fine cloths for the use of the god, for employing musicians and dancers and for conducting a choultry for feeding the brāhmaṇas, ascetics, Vīra-vrata, Mahāvāras. Pāsūpatas, Kālāmukhās, Bhairavas and Tāmalas that visited Tripurāntakam. (Ibid. 657).

Description of the temple.

The temple of Tripurāntakāśvara is situated on a hillock, named Kumāragiri and faces the east. It is inside a prākara which has four gōpura entrances. The entrance in the south is now used as the main entrance and has a flight of steps leading to it. The adhiṣṭāna of the east gōpura has three plain mouldings and a gala cut into compartments adorned with lotuses and pūrṇakalasas. Above are a paṭṭa, narrow recess and alingapatika. There is a small mañjapā adjoining this gōpura entrance, with four pillars each containing the pāda or pedestal, a rectangular block, octagonal shaft, paṭṭa, a cylindrical part, phalaka and roll capital. The gōpura in the south is similar but there are a few sculptures on the inner side of its walls e.g. Gaṇapati seated, a cow standing Ānātraśekhara seated on Nandi, Siva standing in dvibhaṅga blod.
ing parasu in the upper right hand, mṛga in the upper left, sūla in the lower right and Khādga in the lower left and Brahmā with three heads seated on the swan.

Inside the prākāra there is a fine Śiva shrine to the west of the south gopura. It seems to have had a pillared verandah in the east and north which was subsequently closed with walls built between the pillars. The pillars are in the Vijayanagar style and contain figure brackets. The top part of the east wall contains the following sculptures south to north:—rati poses, an elephant, a dwarf seated, two elephants, two dwarfs, an elephant, a bull, five dwarfs, two men with a woman between them standing with her hands in aṅjali, a dwarf, Hanumān and a row containing a lion, elephant, cow with calf and another lion. The top part of the west wall has the figures of dwarfs, lions and makaras. The north wall contains the following sculptures—Lion with makara below, the trunks of both being intertwined: lion standing on makara; woman standing with the right hand raised above the head in vismaya and the left resting on the inner side of the thigh and lion standing on makara.

The entrance of the shrine has a fine doorway. Its base is adorned, on either side, with figures of dvārapalakas standing cross-legged, holding dāmaru in the upper right hand and nāga in the upper left and keeping the lower right in abhaya and resting the lower left on gadā. The jambs contain rows of lions, scroll work and figures in fine dance poses. The upper beam is in three projecting sections with a row of lotus buds hanging below. The lintel has the figure of Gajalakṣmi. The architrave above the doorway contains the following sculptures:—

1. Cāndraśekhara seated.

2. Viṣṇu seated in virāsana holding cakra in the upper right hand and saṁkha in the upper left and keeping the lower right in abhaya and resting the lower left on the left thigh with the palm open.

3. Śiva seated with the left leg folded and the right hanging. He holds trīśūla in the upper right hand, mṛga in the upper left, keeps the lower right in abhaya and rests the lower left on the left thigh.
4. Gaṇapati seated holding trisula in the upper right hand, pūsa in the upper left and keeping the lower right in abhaya and holding a mādakā in the lower left.

5. Viṣṇu standing with Garuḍa to his right.

6. Woman in dance pose with a man playing mṛdaṅga.

7. Durgā standing with eight hands.

8. Woman in a dance pose with a man playing mṛdaṅga.


There is a group of three small shrines to the north of the west gopura. Of these, one is a shrine of Viṣṇu. It consists of a Garbhagrha and a narrow maṇḍapa of tow pillars before it. The verticals of the entrance of the Garbhagrha contain the figure of Hanumān at the base. Inside is an image of Viṣṇu seated in vīrāsana, holding saṅkha in the upper right hand, cakra in the upper left and resting the lower right on the right knee in the varada pose and the lower left on the left knee with the palm open and turned upwards. There is another loose icon in this sanctum of Viṣṇu standing holding saṅkha, cakra, gada and padma. The two shrines adjacent to this shrine contain lingas.

In the eastern part of the courtyard are two basements, probably used for temporary pandals, in the north. In the southern part are four slabs, one containing an inscription, the second and the third containing the figure of a woman riding a horse, and the fourth containing a similar figure and that of a warrior.

The main shrine of Tripurāntakēśvara stands in the centre of the courtyard and faces the east. There is a dhvajastāṁbha between the east gopura and the shrine but no entrance into the shrine in this direction. This shrine consists of a closed maṇḍapa, the mukhamanṭapa beyond it, partly walled and with two entrances in the north and south, two antaraḷas and the Garbhagrha beyond them.
The main shrine is a simple structure surmounted by an imposing vimāna. The adhisṭāna is low and contains upāna, recess, paṭa, recess, moulding, narrow gala and aśingopatikā. The outsides of the walls of the antarālas contain a single koṭa or niche each, with two pilasters on either side. The niche in the north wall contains an image of Durgā standing on the head of a buffalo with a man to right and lion to left. The niche in the south wall contains the image of Gaṇapati in the bhujāṅga-trāsa pose with the right leg resting on the mouse and holding aksamālā in the right hand and daṇḍa in the left and keeping the lower right in abhaya and the lower left in Karhasta. Similarly, the three walls of the garbhagṛha also contain niches with pilasters. The niche in the south wall contains the image of Candraśeṅhara standing, that in the west wall contains the figure of Liṅgodbhavamūrti and the niche in the north wall contains the image of Brahmā with three heads. There is a row of kūṭas and arches containing deity figures on the edges of the roof, which seems to be a later addition. The vimāna of the shrine is of the tritāla type and contains Kūṭa, śinaḥalāṭa, paṇjara, śinaḥlalāṭa, paṇiara, śinaḥlalāṭa and Kūṭa in each tāla.

There are nandis in the four corners on the phalaka. The Gaḷa above is high and decorated with śinaḥlalāṭas in the four cardinal directions. Above it are a round sikhara of the Vēsara order and a Kalāṭa. The interior of the shrine consists of the Garbhagṛha, two antarālas before it and two maṇḍapas beyond. The outer maṇḍapa which is closed by walls, contains a perforated screen in the east wall and four black granite pillars in the centre. To its west is the mukhamanḍapa partly closed on the sides and with an entrance in the north and south. There are four rows of four pillars each in this maṇḍapa with an elevated square between them and a nandi in its centre. The entrances of the antarālas and the Garbhagṛha are plain. The sanctum contains the liṅga of Tripurāṅtakēśvara set up on a low vidi.

There is a small Devī shrine to the north of the shrine of Tripurāṅtakēśvara connected with it by a short covered verandah emanating from the northern passage of the mukhamanḍapa. This Devī shrine consists of the Garbhagṛha, antarāla and a narrow
compartment before it. The outsides of its walls is plain. The vimāna of the shrine is of the dvitāla type and contains rows of the series—Kūta, Kūta, Śāla, kūta and kūta. The phalaka has lions at the four angles. The gajā is adorned with simhalalatās. The sikhara above is round and of the Vēsara order. Inside the Garbhagṛha there is a fine image of Devī standing holding trisūla in upper right hand, damaru in the upper left and utpala in the two lower hands.
Great temple—Pālampēta

(to face p. 49)
THE TEMPLES OF PĀLAMPĒṬA

Pālampēṭa is a small village in the Mulug taluk of the Warangal district, situated about 40 miles north-west of Hanumakoṇḍa in the Warangal district of Andhra Pradesh. It is near the bund of the famous Rāmappa lake which has a total area of 71 square miles and a semi-circular chain of hills connected by an earthen dam 2000 feet long, 15'20" wide and 56' high, constructed in the 13th century in the Kākatiya period. About a mile from the village and midway between it and the tank is the Rudrēśvara temple built by the famous Kākatiya general, Rećerla Rudra, in S. 1135 (1213 A.D.) during the reign of Kākatiya Gaṇapatiidēva. This general constructed a big tank and a town named Ātukūru on the tank bund and the temple of Rudrēśvara in that town. He gifted two villages, named Upparapalli and Borlapalli, for the enjoyment of this god and Gaurīśa. This Rudrēśvara temple is a master-piece of architecture and is taken to mark the climax of medieval Deccan architecture. Besides this main shrine, there are seven other smaller ones round it.

An inscription on the four sides of a slab set up in the entrance maṇṭapa of the court yard of the Rudrēśvara temple, gives interesting details about the builder of this temple and his family. In the famous Rećerla family was born Brahmā, a celebrated general of the Kākatiya king, Prōla I (1030-1075 A.D.). This general accompanied the Western Caḷukya armies which were pursuing the Coḷa forces, defeated in the battle of Koppam, to Kānci and tore the gateways of that city open as if it were a mere curtain and obtained victory for his Kākatiya master.(27) In this family were born Kāṭaya and his son, Kāma, who, as the general of the Kākatiya king, Prōla II, (1110-1158) killed Guṇḍa, ruler of Manthani,(28) previously humiliated by Prōla. This general begot by Prōḷāmbo a son named Rudra. Rudra was one of the greatest Kākatiya generals of his time and rendered signal service to the Kākatiya kingdom. After the sudden and premature death of king Mahādēva in a battle with the Yādavas of Dēvagiri, his son and heir, Gaṇapatiidēva, was captured by the enemy. Taking advantage of this misfortune, several enemies and feudatories created confusion in the Kākatiya kingdom, between 1198 A.D.,

27. Kak. War., p. 33
28. Ibid pp. 43-44
the year of Mahādeva’s death and 1202 A.D., by which year Gaṇapatideva was back in his kingdom and peace and order were restored. During these critical days, Rekarla Rudra drove away all the enemies, put down all rebels and preserved the Kākatiya kingdom from imminent dissolution. He handed it over in tact to Gaṇapatideva. (29) This general was a pious devotee of Śiva and installed god Rudrēśvara in Örugallu, the capital of the Kākatiyas and gifted to that god the village of Nekkoṇḍa. He built a big town and created a lake near it, as if to reflect its beauty. In this town of Ātukuru he built a fine temple and installed in it god Rudrēśvara in S. 1135 on Sunday, the eighth day of the bright half of the month of Magha in the cyclic year Śrīmukha and gifted to that god the villages of Upparapalli and Borlapalli. He also gifted the Village of Naḍukuḍe jointly to gods Kātiēśvara and Kāmēśvara, obviously named after his parents and to god Rudrēśvara, set up by him and named after himself. (30)

THE RUDRĒŚVARA TEMPLE

This temple is situated inside a compound of low walls on the bank of a narrow canal, originating from the Rāmappa lake. It faces the east and consists of the Garbhagriha, Aṅtarāla, a big Mukhamanṭapa and three porches leading into the maṇṭapa. The temple is complete in all parts and has an upāpīṭha and adhiśṭāna or double platform below and a tall vimāna above (Pl-XVI-1&2).

1. Upāpīṭha:

This lowest member on the elevation is 5’7” high and consists of upāna, paṭṭa, paṭṭa with semi-circular elevation at each end, moulding, four narrow paṭṭas, tripāṭṭa, gala, tripaṭṭa, moulding with three paṭṭas, gala, three broad paṭṭas, another gala, three paṭṭas, moulding and aliṅgapaṭṭika. On the top of this upāpīṭha there is a pradakṣiṇa about 8’ wide.

2. Adhiśṭāna:

This upper base is 4’ high and situated inside the pradakṣiṇa and consists of upāna, recess, three paṭṭas, moulding, four paṭṭas, gala, moulding in three sections, broad paṭṭa, moulding, three paṭṭas, gala and aliṅgapaṭṭika.

29. Ibid pp. 39-40
30. CTI, no. 41
3. Porches:

There are three porches in the east, north and south leading into the mukhamantapa. There is a low vedī above the adhiṣṭāna running on the east, south and north with openings in the porches and in two sections in the west, one on either side of the Antarāla. This Vedī is decorated on the outsides with four bands, the lowest containing a row of elephants, the second a row of eight petalled lotuses in compartments, the third a row of fine figure sculptures and the top band containing a row of four petalled lotuses. These bands are the same all over except for the fact that the figure sculpture varies.

East Porch (Pl. XVII-1)

(1) The figure sculpture on the front block to the proper right of entrance is as follows:

(a) Woman standing in dvibhaṅga holding a bent garland of beads.

(b) Two women, one standing in dvibhaṅga with hands raised above the head and kept in anjalī and the other also in dvibhaṅga holding a fish-like object.

(c) Vēṇugopāla standing in Vytyastapāda playing the flute and a woman standing with a câmara in her upraised right hand.

(d) Two women, one to left standing in dvibhaṅga holding a bag in both the hands and the other to right in the same posture with hands held above the head in anjalī.

(e) Woman standing in Vytyastapāda holding câmara in the right hand.

(f) Bhairava standing with parasu in the upper right hand, triśūla in the upper left and bowl in the lower left. He wears a long Kapālamālā reaching his knees.

(g) Woman standing in dvibhaṅga holding a snake in both the hands.

(h) Cāmara-vahini standing in dvibhaṅga.

(i) Cāmara-vahini standing in dvibhaṅga.

(j) Cāmara-vahini standing in Vytyastapāda.

(k) Woman standing holding dagger in both the hands.

(l) Woman standing with the right hand hanging and the left bent at the elbow and supporting the head inclined to left.
(2) The south section at right angles to No. 1 above contains
the following sculptures from east to west:—

(a) Woman standing in dvibhaṅga combing hair with
the right hand and holding a mirror in the left hand.

(b) Woman standing in dvibhaṅga holding a round object
in the right hand bent at the elbow and resting below the right
breast and keeping the left hand hanging.

(c) Woman standing in dvibhaṅga holding a bow in the
left hand and arrow in the right hand.

(d) Woman standing in dvibhaṅga holding bow and arrows
in the left hand and resting the right hand on a tall object.

(e) 
(f) 
(g) Woman standing in samabhaṅga holding câmara, in the
right hand and a round object in the left.

(h) Same as above.

(i) Woman standing with the legs bent at the knees and
playing mṛdanga.

(j) Woman in the Bhujaṅgatrāśa pose holding both her
hands up in vismaya.

(k) Woman playing mṛdanga.

(l) Woman in the Bhujaṅgatrāśa pose holding the right
hand up in vismaya and the left bent at the elbow and kept below
the right breast with the palm open.

(m) Woman playing mṛdanga.

(n) Woman in the catura pose with the palm of the left
hand below the right breast and the right hand upraised, bent at
the elbow and with its palm resting on the head.

(o) Woman playing mṛdanga.

(p) Woman standing in dvibhaṅga with the right hand
raised above the head and holding a câmara.

(3) The section connecting the east and south porticos
contains the following sculptures:—

(a) Woman in the Bhujaṅgatrāśa pose with the left palm
kept below the right breast and the right hand holding a long
garland of beads and its palm resting on the head.

(b) Woman standing in Vytyastapāda holding sūla in the
right hand and keeping the left palm below the right breast.
(c) Woman playing mrødanga.
(d) Woman as in (a) above.
(e) Woman as in (c) above.
(f) Woman standing in dvibhaṅga holding cāmara in the right hand.
(g) Man with a beard standing behind a square shield with swords on it, holding śūla in the right hand and resting the left palm on the edge of the shield.
(h) Woman playing mrødanga.
(i) Woman in the Bhujaṅgatrāsa pose with the left hand hanging and the right held above the head in vismaya.
(j) Woman playing mrødanga.
(k) Woman in the Bhujaṅgatrāsa pose with the hands kept in añjali below the breasts.
(l) Woman playing mrødanga.
(m) Woman in the Bhujaṅgatrāsa pose with the left palm catching the right breast and the right hand bent at the elbow and upraised and its palm resting against the right side of the head.
(n) Woman in dvibhaṅga blowing bugle.
(o) Woman standing in tribhaṅga holding lotus with stalk in the right hand and a round object in the left.

(4) The front section to the proper left of the entrance contains the following sculptures:—
(a) Sage standing in samabhāṅga with his hands in añjali.
(b) Nude jaina Tirthaṅkara.
(c) Woman standing in dvibhaṅga with the right hand hanging and the left palm under the chin.
(d) Woman standing in Vytyastāpāda playing the flute.
(e) Woman in the Vytyastapāda pose with the left hand hanging and the left palm kept below the right breast.
(f) Woman walking with the right hand upraised and the left kept across the left thigh.
(g) Bearded sage seated in padmāsana.
(h) Woman standing in dvibhaṅga.
(i) Woman in the Bhujaṅgatrāsa pose with the right hand upraised and the palm on the head and the left palm kept below the left breast.
(j) Woman playing the mṛdanga.
(k) Woman as in (i) but with hands and legs in the reverse order.
(l) Woman playing the mṛdanga.

(5) The east section at right angles to No. (4) above contains the following sculptures:
(a) Cāmaravahini standing in samabhaṅga.
(b) Woman standing in samabhaṅga holding a cloth across her knees.
(c) Woman standing in dvibhaṅga.
(d) Woman holding two strings of pearls.
(e) Woman standing in dvibhaṅga holding an object in each hand.
(f) Woman standing in dvibhaṅga with a bow on the left shoulder and arrow in the right hand.
(g) Woman holding a child against her chest.
(h & i) Woman standing in dvibhaṅga holding a double string of pearls across the knees.
(j) Woman standing in dvibhaṅga with the right hand hanging and the left palm on the stomache.
(k) Nude jaina Tirthaṅkara.
(l) Woman in the Bhujāṅgatrāśa pose with the hands in aṅjali held above the head.
(m) Woman standing in samabhaṅga with the hands in aṅjali held above the head.
(n) Nude jaina Tirthaṅkara.
(o) Woman in dvibhaṅga holding a double string of pearls across the knees.
(p) Woman holding sword in her right hand.

(6) The section at right angles to No. (5) above contains the following sculptures:
(a) Woman in tribhaṅga with the right hand holding a bow and the left hanging.
(b) Nude jaina Tirthaṅkara.
(c) Woman standing with legs bent at the knees.
(d) Woman playing the mṛdanga.
(e) Woman standing in dvibhaṅga holding a sword with the hilt up.

(f) Woman playing the mṛdanga.

(g) Woman in the Bhujāṅgatrāśa pose with the left hand hanging and the right palm resting on the head.

(h) Woman playing the mṛdanga.

(i) Woman standing in vṛtyastapāda, with the right palm below the left breast and the left hand hanging.

(j) Woman holding an object across her knees.

(k) Nude jaina Tīrthaṅkara.

South Porch

(7) The front block to the proper left of the entrance contains the following sculptures:—

(a) Woman standing in tribhaṅga holding cāmara with handle.

(b) Woman as above standing in vṛtyastapāda.

(c) Woman playing the mṛdanga.

(d) Woman in the Bhujāṅgatrāśa pose with the left hand hanging and the right palm on the head.

(e) Woman in tribhaṅga playing the mṛdanga.

(f) Nṛtta-Gaṅapati in the Bhujāṅgatrāśa pose holding paraśu in the upper right hand, ṭrisūla in the upper left, Daṇṭa in the lower right and mōdaka in the lower left.

(g) Cāmaravāhinī in the dvibhaṅga pose.

(h) Woman in tribhaṅga holding a snake in the two hands held above the head.

(i) Bhairava standing in dvibhaṅga holding ḍamaru in the upper right hand, ṭrisūla in the upper left, dagger in the lower right and bowl with skull hanging from it in the lower left, with dog to right.

(j) Cāmaravāhinī in dvibhaṅga.

(k) Dēvi in the Bhujāṅgatrāśa pose with the right leg on apasmarā below lying with the upper part of the body raised and the hands in aṅjali. The deity holds Ḍamaru and Gaṇṭa in the upper right hands, ṭrisūla and another object in the upper left hands and keeps the lower right hanging. There is a man to right kneeling with his hands in aṅjali.
(8) This section which is at right angles to the above, contains the following sculptures:

(a) Cāmaravāhinī.
(b) Nude jaina Tīrthankara.
(c) Woman standing with hands hanging.
(d) Cāmaravāhinī.
(e) Vēṇugōpāla.
(f) Cāmaravāhinī in Vytyastapāda.
(g) Woman in dvibhaṅga holding bow in the left hand and arrow in the right.
(h) Cāmaravāhinī in dvibhaṅga.
(i) Woman in dvibhaṅga holding a three stringed pearl garland in the hands.
(j) Mithuna, with the woman seated on the man's shoulders hugging his head and man hugging her feet.
(k) Mithuna, with man holding a woman up catching her lower legs and woman hugging his chest.
(l) Mithuna with the man holding a woman up.
(m) Mithuna as above.
(n) Bearded man standing behind a square shield holding sword in one hand.
(o) Nude Jaina Tīrthankara.

(9) This section which connects the south and east porches contains the following sculptures:

(a) Nude Jaina Tīrthankara.
(b) Man holding sword in the right hand standing behind a square shield.
(c) Woman in dvibhaṅga holding cāmara in the right hand and a round object in the left.
(d) Nr̥tta-Gaṇapati in the Bhujanagatrasa pose with elephant's ears and one tusk, holding parasu in the upper right hand, mōdaka in the upper left, Daṇḍa in the lower right and mōdaka in the lower left.
(e) Cāmaravāhinī in Vytyastapāda.
(f) Woman in Vytyastapāda holding bow in the left hand and arrow in the right.
(g) Nude Jaina Tirthankaras.
(h) Sūrya standing in samabhaṅga holding a lotus in each hand and decorated with cakrakundaḷas, two graiṣvyaṅkas, girdle with pearl hangings, and long garland reaching the knees.
(i) Cāmaravāhini in Vytryaṭṭapāḍa.
(j) Bhiksūṭanamūrti holding damaru in the upper right hand, Nandi on pillar in the upper left, dagger in the lower right and bowl with kapāla hanging from it in the lower left. He is adorned with cakrakundaḷas, graiṣvyaṅka, double girdle and a long garland reaching below the knees. There is a dog to left.
(k) Sūrya as in (i) above.
(l) Eight handed Narasimha killing Hiranyakaśipu.
(m) Cāmaravāhini in Vytryaṭṭapāḍa.
(n) Six handed Nṛttta-Gaṇapatī in the Bhujagatrasa pose holding anikaṇḍa in one upper right hand and keeping another hanging, parasa in one upper left hand and keeping another holding Dānta in the lower right and mōdaka in the lower left.
(o) The front block to the proper right of the entrance contains the following sculptures:—
(a) Nṛttta-Gaṇapatī in the Bhujagatrasa pose holding anikṣaṇa, pāṣa, dānta and mōdaka with elephant’s ears and one tusk decorated with Nāga-baṇḍha and a girdle of pearls.
(b) Cāmaravāhini in dvībhāṅga.
(c) Nude Bhairava holding triśūla in the upper right hand, damaru in the upper left hand and bowl with a skull hanging from it in the lower left. He is adorned with graiṣvyaṅka, broad girdle and a long garland reaching below the knees. There is a dog to left.
(d) Cāmaravāhini in dvībhāṅga.
(e) Bhiksūṭanamūrti.
(f) Cāmaravāhini in dvībhāṅga.
(g) Woman playing the mṛdanga.
(h) Woman in the Bhujagatrasa pose with the left palm below the right breast and the palm of the upraised right hand resting on the head.
(i) Woman playing the mṛdanga.

(j) Cāmaravāhinī in dvibhāṅga.

(k) Woman in dvibhāṅga holding a garland of pearls.

(l) Woman in dvibhāṅga with the right hand in abhaya and the left hanging.

(11) The section which is at right angles to No. (10) above contains the following sculptures:

(a) Woman in Vytyastapāda holding cāmara in the right hand and a round object in the left.

(b) Vēnu-gopāla in Vytyastapāda.

(c) Woman in Vytyastapāda holding bow in the left hand and arrow in the right.

(d) Cāmaravāhinī in dvibhāṅga.

(e) Woman in Vytyastapāda holding bow in the right hand and arrow in the left.

(f) Cāmaravāhinī in dvibhāṅga.

(g) Woman playing the mṛdanga.

(h) Woman in the Bhujaṅgatrāsa pose with both hands joined and in cīn mudra held above the head.

(i) Woman in dvibhāṅga with a garland in both hands held above the head.

(j) Bhikṣā-ṭaṇamūrti in dvibhāṅga holding ḍamara in the upper right hand, triśūla in the upper left, dagger in the lower right and bowl in the lower left.

(k) Woman in tribhaṅga with both hands bent at the elbows and raised up in vismaya.

(l) Woman playing the mṛdanga.

(m) Cāmaravāhinī in Vytyastapāda.

(n) Nṛṣṭa-Gaṇapati in the Bhujaṅgatrāsa pose holding aṅkuṣa in the upper right hand, pāśa in the upper left, Daṅka in the lower right and mōdaka in the lower left.

(o) Cāmaravāhinī in dvibhāṅga.

(p) Woman playing the mṛdanga.

(12) The section at right angles to (No. 11) above contains the following sculptures:

(a) Nṛṣṭa-Gaṇapati in the Bhujaṅgatrāsa pose.
(b) Cāmaravāhīni in Vytyastapāda.
(c) Cāmaravāhīni in the Tirascīna pose.
(d) Cāmaravāhīni in Vytyastapāda.
(e) Bhikṣāṭanamūrti.
(f) Woman playing the mṛdanga.
(g) Woman in the Lalita pose with hands held above the head.
(h, i) Cāmaravāhīni in dvibhaṅga.
(j) Woman playing the mṛdanga.
(k) Woman in the Bhujaṅgatṛasa pose with the left palm below the right breast and the right palm on the head.
(l) Woman playing the mṛdanga.
(m) Woman as in (k) above.
(n) Woman in dvibhaṅga holding a garland in both the hands above the head.
(o) Bhairava holding dāmaru and triśūla in the upper hands and dagger and bowl in the lower hands.

North Porch:—
(18) The section on the front block to the proper right of the entrance contains the following sculptures:—
(a) Woman playing the mṛdanga.
(b) Woman in the Bhujaṅgatṛasa pose with the left hand hanging and the right palm between the breasts.
(c) Woman playing the mṛdanga.
(d) Woman in the Bhujaṅgatṛasa pose with the left hand hanging and the right palm resting on the head.
(e) Nude Jaina Tirthaṅkara.
(f) Woman in dvibhaṅga holding a long object above the head.
(g) Woman in the Vytyastapāda pose.
(h) Woman as above playing a flute.
(i) Woman in the Bhujaṅgalalīta pose with both the palms on the abdomen.
(j) Woman in dvibhaṅga holding a long śūla.
(k) Woman in dvibhaṅga holding a double string of pearls.
(19) The Section at right angles to No. 18 above contains the following sculptures:—

(a) Bearded sage standing in samabhāṅga with the hands in añjali.

(b) Woman in tribhaṅga with bow in the left hand and arrow in the right. A man picks a thorn from the under side of her left foot.

(c) Cāmaravāhini in dvibhaṅga.

(d) Woman in dvibhaṅga holding a double string of pearls.

(e) Woman as above holding a long object above her head.

(f) Woman in tribhaṅga with the left palm resting on the left thigh and the right hand holding a long object up.

(g) Woman in tribhaṅga holding a long object above the head.

(h) Woman in Vytyastapāda holding flute on the chest.

(i, j) Woman in tribhaṅga holding a cloth across her knees.

(k) Woman in dvibhaṅga with dagger in the right hand and the left at kaṭi holding a string of pearls.

(l) Woman in tribhaṅga with the left hand holding a mirror and the right holding the end of a cloth spread across the knees.

(m) Woman in dvibhaṅga holding a sword with the point down in the right hand and resting the left palm below the left breast.

(n) Woman in dvibhaṅga with arrow in the right hand and shield in the left.

(o) Woman as above holding a long stick in both the hands.

(20) The Section at right angles to No. 19 above contains the following sculptures:—

(a) Woman in dvibhaṅga holding vina in the right hand and keeping the left palm against the left side of the head.

(b) Woman playing the mṛdanga.
(c) Woman in the Bhujaṅgatrasa pose with the left palm below the right breast and the right palm on the head.

(d) Woman playing the mṛdanga.

(e) Side view of a woman with the right hand stretched.

(f) Woman in dvibhaṅga holding a stout garland at the ankles.

(g) Woman in dvibhaṅga holding a sword with the point down.

(h) Woman as above with the left hand hanging and the right holding an object up.

(i) Woman as in (g)

(j) Woman as in (e).

(k) Nude Jaina Tirthankara.

(l) Man seated in padmāsana with his hands in aṅjali.

(m) Cāmaravāhinī in dvibhaṅga.

(17) The section on the front block to the proper left of entrance contains the following sculptures:

(a) Woman in the Lalita pose with the left palm below the right breast and the right palm on the head.

(b) Nṛtta-Gaṇapatī in the Bhujaṅgatrasa pose.

(c) Nude Jaina Tirthankara.

(d) Woman standing in samabhāṅga holding a long object.

(e) Woman playing the mṛdanga.

(f) Woman in the Bhujiagatrāsa pose with the left hand hanging and the right palm on the head.

(g) Embracing mithuna.

(h) Cāmaravāhinī in dvibhaṅga.

(i) Woman walking holding an object in the right hand above the head.

(j) Woman with the left hand below the right breast and the right upraised.

(k) Bhairava.

(l) Woman in dvibhaṅga.
(16) The Section at right angles to No. 17 above contains the following sculptures:—

(a) Woman standing under a tree with the left hand catching the end of the cloth and the right on the head of a boy standing to right.

(c) Man standing under a tree in dvibhaṅga with the hands on the hilt of a sword with its point resting on the ground.

(e) Embracing mithuna under two trees.

(d) Mithuna in the sex act under a tree.

(f) Mithuna in the sex act.

(g) Woman in Vytyastapāda under a tree with bow on the left shoulder and arrow in the right hand.

(h) Woman as above picking a thorn from the under side of her left foot with an arrow held in the right hand.

(i) Woman playing the mṛdanga.

(j) Woman in the Bhujaṅgrāsa pose with the left hand on the left breast and the right palm on the head.

(k) Woman playing the mṛdanga.

(l) Woman in dvibhaṅga with the left hand hanging and the right holding a long object above the head.

(m) Bhairava.

(n) Woman in dvibhaṅga holding a long object above the head with both the hands.

(15) The section at right angles to No. 16 above contains the following sculptures:—

(a) Bearded sage standing in samabhāṅga.

(b) Woman playing the mṛdanga.

(c) Woman in the Bhujaṅgrāsa pose with the left palm below the left breast and the right palm on the head.

(d) Woman playing the mṛdanga.

(e) Cāmaravahini in Vytyastapāda.

(f) Nude Jain Tirthankara.

(g) Woman standing in Vytyastapāda holding a bent stalk above the head.
(h) Woman standing in samabhāṅga with the hands in ānjali.

(i) Woman playing the mṛdanga.

(j) Woman in the Bhūjaṅgatrāsa pose with the right palm below the right breast and the left palm on the head.

(k) Woman playing the mṛdanga.

(l) Woman standing in tribhaṅga with the right hand hanging and the left bent at the knee and resting on the stomache.

(m) Woman playing the mṛdanga.

(n) Woman in the Bhūjaṅgatrāsa pose with the left hand hanging and the right palm on the head.

(13) The section connecting the south porch and the Aṅtarāla of the temple contains the following sculptures:

(a) Woman in the Bhūjaṅgatrāsa pose with the left palm below the right breast and the right palm on the head.

(b, c) Woman playing the mṛdanga.

(d) Woman as in (a) above.

(e) Woman as in (b) and (c) above.

(f) Woman in dvibhaṅga with the right hand in abhaya and the left holding a round object.

(g) Nude Jaina Tirthankara.

(h) Cāmaravāhinī in Vytyastapāda.

(i, j) Cāmaravāhinī in dvibhaṅga.

(k) Nyṛta-Ganapati in the Bhūjaṅgatrāsa pose.

(l) Cāmaravāhinī in dvibhaṅga.

(m) Sūrya standing in samabhāṅga holding a lotus in each hand.

(n) Cāmaravāhinī in dvibhaṅga.

(o) Bhairava.

(p) Cāmaravāhinī in dvibhaṅga.

(14) The section connecting the north porch and the Aṅtarāla contains the following sculptures:

(a) Cāmaravāhinī in dvibhaṅga.

(b) Woman in dvibhaṅga with hands in ānjali.

(e) Woman standing with the lower part of the left leg resting on the right knee.
(d) Woman playing the mrdanga.

(e) Woman in tribhaṇga with the hands hanging and the hair flowing down in two plaits.

(f) Woman standing in tribhaṇga with another woman seated to her right.

(g) Woman standing in Vṛtyastapāda with the right hand hanging and the left on the abdomen.

(h) Woman standing in tribhaṇga with the right hand hanging and the left holding an object.

(i) Woman standing in dvibhaṇga holding an object above the head.

(j) Woman in the Bhujaṅgatrāsa pose with the right hand hanging and the left palm on the head.

(k) Woman standing in tribhaṇga holding a mirror in the right hand and a long object in the left against the abdomen.

(l) Woman in Vṛtyastapāda holding a long stalk in both the hands.

(m) Woman in tribhaṇga holding one end of a garland in the left hand below the left breast and keeping the right hand hanging and holding the other end of the garland.

(n, o) Bearded sage standing in samabhāṅga.

THE WALLS

South wall of the Aśtarāja:

There is a broad band above the adhiṣṭāna containing the following decorations:—(1) makaramukha (2) Creeper (3) makaramukha (4) creeper (5) Gaṇapati seated with two elephants, one on each side, with their trunks knotted above his head. (6–9) as in 1–4. (10–13) as in 1–4. (14) Bhikṣāṭaṇa (15–18) as in 1–4 (19–22) as in 1–4.


The wall above this band is decorated as follows.

(1) Pilaster.

(2) Empty space.

(3) Recess with a miniature vimāna on three slender pilasters and with five talas and a round sikhara.
(4) Projection with four pilasters. Those at the ends are decorated with pearl hangings at the top. The two central pilasters support a sālā which has a projecting kapota in tiers, gāla, kapota and a crowning Nāgara sikhara.

(5) Recess with a miniature vimāna of five talas and round sikhara on three slender pilasters.

(6) Projection with pilasters and sālā as in (4) above.

(7) Recess as in (5) above.

(8) Projection with pilasters as in (4) above.

(9) Recess as in (5) above.

North wall of the Añtarāla:—

The band at the base of this wall contains four elephants, makara, two elephants, makara, elephant, makara, Bhairava between two elephants, makara, makara, elephant, makara, Ganañapati seated between two elephants, makara, elephant, makara makara, makara, elephant, Ganañapati seated between two elephants, elephant, makara, elephant and two elephants.

The wall above this band is similar to the south wall.

South wall of the Garbhagṛha:—

The band at the base of the wall contains makramukha, creeper, elephant, creeper, makaramukha, makaramukha, creeper, elephant, and makaramukha.

The wall above this band is decorated as follows:—

(1) Projection with four pilasters with a sālā above the two central pilasters.

(2) Recess with a miniature vimāna of five talas on a pilaster.

(3) Projection with four pilasters with a sālā above the two central pilasters.

(4) Recess with a miniature vimāna of five talas over a pilaster.

(5) Wide projection with three shrines in a vertical row (Pl. XVII-2). The adhiṣṭāna of the lowest shrine contains on the east and west a miniature vimāna, a pillar, a miniature shrine and a pillar. The part above is decorated with pearl garlands. Above is a band with three elephants and above it a band with three pilasters and three compartments containing two lions and a swan. The front part has the adhiṣṭāna in three sections
projecting from one another. Above it are a finely carved pillar, recess, with a miniature vimāna of four talas on a pilaster and a Nāgara śikhara, another finely carved pillar on each side with nandi facing the west in the centre. Above is a projecting band in three sections each decorated with pearl hangings. Then there is a narrow recess. Above is a broad band containing the figures of a man kneeling with his hands in a ājali, elephant, man running in consternation, elephant, Bhairava, elephant, elephant with the tip of its trunk resting on the underside of the foot of a man, man with the right leg placed behind with the right hand holding a sword above the head and the left holding a shield, elephant catching the thigh of a man before it and man with a sword in the upraised right hand and a shield in the left. Above this is another band with eight pilasters and the figures of a lion, swan, lion with forepaw raised, swan, lion, swan and lion.

Above this is the lowest of the three shrines in the vertical row. There are double pillars on each side with a square projection on each containing a small niche. Each pillar has a roll capital with a hole on the underside. These pillars support a projecting kapota or cornice in three sections, with a row of lotus buds hanging on the underside. The second and third shrines are similar though smaller. On the sides there are fret work frames with holes.

(6) Projection with two pilasters.

(7) Projection with two pilasters.

(8) Recess with a miniature vimāna of five talas on a pilaster.

(9) Projection with four pilasters with a stāla above the two central pilasters.

(10) Recess with a miniature vimāna.

(11) Projection as in (9) above.

West or back wall:—

The decoration on this wall on either side of the three shrines in the centre is similar to that of the south wall.

The adhiṣṭana of these shrines has on each side two pillars and two miniature vimānas on pilasters. The front side contains in a row a pillar, a miniature shrine on a pilaster, nandi, a miniature shrine on a pilaster and a pillar. Above is a projecting band
with pearl decoration and above it is a recess. Then there is another band which has two elephants, a makarā, elephant and makara on the east and west sides and makara, elephant, makara, elephant, two makaras from whose mouths emanates a creeper forming three arches with the figure of Sūrya below the central arch, elephant, makara, elephant and makara. There is another band above which has the figures of: four lions in three compartments in the sides and two lions, lion, swan, swan, lion and woman fighting a lion in the front. Other details are the same as those of the shrines on the south wall. There are three Nāgara vimānas on the architrave above the entrance of the Garbhagṛha of the lowest shrine.

**North wall of the Garbhagṛha:**

The decoration on this wall is similar to that of the other two walls.

The miniature vimānas on the bands of the adhīṣṭāna of the vertical row of the three shrines contain Nāgara sthākharas. These shrines are similar to those on the other two walls.

### FIGURE BRACKETS

There are thirty eight figure brackets attached to the short pillars which are on the vādi on the three sides of the Mukhaṁaṇṭapa, which support the heavy roof above. These brackets are of the following description (Pl. XVIII, XIX & XX):

**East porch – front side – above the north block –**

1. Woman standing under a tree with the right leg stiff and the left foot across the right knee, with bow in the left hand and the right hand hanging. A man to left picks out a thorn from the underside of her left foot.

2. Woman in the Bhujāṅgatāsā pose with the left palm below the left breast and the right palm resting on the head. There is a man on either side at bottom playing the mrīdanga.

**East porch – North side –**

1. Elephant below with the trunk stretched, lion above with its right leg resting on the head of the elephant and the left leg
on the tip of its trunk and the two forepaws upraised. There is a
man below the left forepaw.

East porch – front side – above south block –

(1) Woman in Vytyastapāda under a tree with the left
hand below the abdomen and the right upraised holding lotus
with stalk.

(2) Woman in tribhaṅga with a snake coming down her
shoulders and on to the thighs, holding another snake up in both
the hands above the neck.

East porch - South side.

(1) Two yālīs as on the north side.

(2) Piece at right angles to the above - two yālīs.

(3) Piece to south connecting the east and south porches -
2 yālīs.

South porch – front side – east block.

(1) Woman standing under a bower in Vytyastapāda with
bow in the left hand.

(2) Woman in the Bhujāṅgatrāsā pose with the left palm
touching the right breast and the right hand held up
in vismaya.

South porch – front side – west block.

(1) Woman in tribhaṅga with the feet facing opposite direc-
tions and the hands at kaṭi.

(2) Woman in the Bhujāṅgatrāsā pose with both the hands
raised up in vismaya.

South porch – West side. Two yālīs.

South porch – connecting piece. Two yālīs.

Piece connecting with the wall of the Aiñtarāla - Two yālīs.

Piece adjacent to the one connecting the north porch -
Two yālīs.

Piece connecting above with north porch Two yālīs.

North porch – front side – west block.

(1) Woman in Vytyastapāda with the left palm between the
breasts and the right held up in vismaya.

(2) Woman in dvibhaṅga with both the palms behind
the head.
North porch - front side - East block.

(1) Woman in the Bhujāṅgatrāśa pose with both the hands upraised in Cīn mudra.

(2) Woman in Vytyastapāda with the right hand held up in vismaya and the left palm on the abdomen. There are a man to right and woman to left holding up a garland flowing across the lower part of her legs.

North porch - East side—Two yālis.

Piece adjacent to the above—Two yālis.

Piece connecting the above with the East porch—Two yālis.

Sculptured slabs:—

These are in pairs on either side of the entrances of the porches.

The slab on the right side of the entrance of the east porch (Pl. XXI-1) contains the figure of a woman standing under a creeper in trībhanga holding a plant in both the hands. She wears ṁatra-kuṇḍalas, broad graivīyaka, hāra, girdle, with pearl hangings and ardhoruka. There is a cāmaravāhinī in dvibhaṅga to right. The slab on the left side contains (Pl. XXI-2) the figure of a woman in the Bhujāṅgatrāśa pose with the right hand hanging holding a piece of cloth, and the left elbow resting at kaṭī. Two plaits of hair hang to the sides. She wears cakrakunḍalas, graivīyaka, hāra of pearls, broad girdle and ardhoruka. There is a woman on each side at bottom playing mṛdanga.

The slab on the right side of the entrance of the south porch contains the figure of a woman (Pl. XXII-1) in Vytyastapāda with a cāmara held above the head in the right hand and the left palm resting on the left thigh. She wears cakrakunḍalas, hāra, broad girdle, and a long garland of beads hanging from both the shoulders. There is a cāmaravāhinī on each side at bottom and a monkey picking a thorn from the underside of the right foot of the woman. The slab to left contains the figure of a woman (Pl. XXII-2) in Vytyastapāda holding with her right hand above the head a tube from which emerge three lotus buds and hanging the left hand to the side holding a lotus. There is a cāmaravāhinī in vytyastapāda to right and another in dvibhaṅga to left at the bottom.

The slab to the right of the entrance of the north porch contains the figure of a woman (Pl. XXIII-1) in Vytyastapāda
holding a cāmara above the head in the right hand and the left palm resting on the left thigh. She wears cakrakundalas, graivīyaka, hāra and broad girdle. A long garland of beads hangs from her shoulders. There are a cāmaravahini to right and a cāmaravahini and another woman to left at the bottom. The slab to the left of the entrance contains the figure of a woman (Pl. XXIII-2) with the right leg slightly bent and the left leg thrown across the right holding bow in the left hand and arrow in the right. There are a man to right picking a thorn from the under side of her foot with a dagger and a man with cāmara to left at the bottom.

**VIMĀNA**

The vimāna above the garbhagṛha is partly fallen. Only four talas are visible and each of them contains the distended series of kūta, pāṇi, kūta, pāṇjara, sālā, pāṇjara, kūta, pāṇjara and kūta. There is a sukanāsa projecting from the front base of the vimāna and covering the Aṅtaraṇa below. Its sides are decorated with the series—kūta, pāṇjara, kūta, pāṇjara and sālā in two talas.

**ROOF**

There is no kapota or cornice above the walls. The roof projects about 3 feet forward and contains as many projections as there are on the walls and adhiṣṭāna below. The underside is cut by vertical and horizontal rafters into numerous compartments. There are rows of lotus buds hanging.

**INTERIOR**

The inner side of the Vedi on the edges of the Mukhamantapa is decorated with compartments containing rows of four petalled lotuses.

All the pillars in the mantapa, excepting the four in the centre, are simple. They have five carved bands in the centre and a rectangular block at the base and top. The underside of the phalaka is adorned with lotus leaves. There is a roll and leaf capital above.

**Minor Shrines:**

There are seven minor shrines on the vedi. The first is to the left of the Aṅtaraṇa and contains only the Garbhagṛha. Its dvara is between two pilasters with a dvārapālaka at the base of each,
and a roll and leaf capital above. There are three miniature vimānas on the architrave with two pilasters with a swan above in between them. There is a projecting kapota with rows of lotus buds on the under side and eight semi-circular elevations above. The padī or base piece is in three projections and the lintel of the upper cross beam contains the figure of Gaṇapati. The second is a shrine of Durgā situated almost in the north-west corner of the Vedi. The third, situated in the north-east corner, is another Gaṇapati shrine. The fourth is to the left of the entrance of the east porch and contains an icon of Bhairava. The other three are in corresponding positions on the southern half of the Vedi. There is a Saptamātṛka slab to the right of the entrance of the south porch.

The Central Pillars (Pl. XXIV, XXV & XXVI-I):—

These pillars are richly carved and contain fine sculptures. Each of them contains generally, from bottom to top (a) an arch on each face at base with a sculptured figure inside (b) rectangular block (c) recess (d) tripaṭṭa (e) recess (f) broad paṭṭa (g) band with creeper design (h) recess with fine round bands containing diamond and bead decoration (i) band with dancers and musicians (j) band with bead hangings (k) Paṭṭa (l) recess (m) Paṭṭa with figure sculpture (n) circular part richly carved (o) round moulding with pearl hangings, (p) row of swans (q) round part with lotuses (r) circle with lotus buds hanging on the under side (s) Phalaka and (t) roll capital with leaf hanging. These Pillars Contain fine dance sculptures (Pl. XXVI.2, XXVII, XXVIII and XXIX).

Each pillar contains the following sculptures:—

Pillar A:— South-eastern angle.

1. Band with sixteen mithunas in various poses including the sex act.

2. Band in eight sections each with a group of dancers and musicians.

3. Band with the south face containing Nṛtta-Gaṇapati with two musicians on each side.

4. Band with the west face containing a group of six dancers.

5. Band with the north face containing one dancer and four musicians,
6. Band with a rectangular block on the north face containing a dancer in the centre with one dancer emanating to each side from her and three musicians on either side.

Pillar B - at the south-western angle.
1. The east face contains a group of eight dancers and the top part contains a band with two dancers emanating from one in the centre and three musicians to right and two to left.

The top part of the west face contains a man in Vytyastapāda with bow in the left hand and arrow in the right with two women on either side.

The top part of the north face contains the Samudramadhana.

Pillar C - in the north-west corner.

The top band of the east face contains Gopīvastrāpaharaṇa while that on the south face is decorated with two dancers in the centre accompanied by two musicians on either side. The top part of the west face contains Samudramadhana with Lakṣmi coming out of the ocean while that of the north face contains three dancers with two musicians on each side.

Pillar D at the north-eastern angle.

The top band of the east face of this pillar contains two dancers and three musicians. The top band of the west face is adorned with a dancer, woman playing mṛdanga, dancer, woman playing mṛdanga, dancer and woman playing mṛdanga in a row.

The underside of the ceiling above the pillars has fine sculptures. (Pl. XXX).

Aṅtarāla entrance.

This consists a pilaster and a jamb on either side of the entrance which contain fine sculptures.

The padi or base piece consists four compartments under each jamb and seven in the centre. The compartments below the right jamb contain (1) man with sword in the right hand standing behind a square shield (2) woman in dvibhaṅga holding sūla in the right hand (3) woman in Vytyastapāda with the right hand hanging and the left holding a bundle of lotus leaves and (4) woman holding a bag in the right hand and a round object in the left.
The compartments below the left jamb contain the figures of (1) woman in dvibhaṅga holding a suckling child in the right hand and a round object in the left (2) woman in Vytyastapāda holding bow and arrow in the right hand and keeping the left in varada (3) woman in Vytyastapāda holding a stick in the right hand and a plant in the left and (4) man with sword in the right hand standing behind a square shield.

The compartments below the paḍī contain the figures of (1) woman in dvibhaṅga with the left leg slightly bent holding a snake in the two hands lifted above the head (2) woman in Vytyastapāda holding a stick in the left hand and a bag in the hanging right hand (3) woman in Vytyastapāda holding a lotus in the right hand (4) Cāmaravāhinī in dvibhaṅga (5) woman in Vytyastapāda as in number (2) above and (6) woman in dvibhaṅga holding a long object in both the hands raised above the head.

The bases of the jambs also contain fine sculptures. The base of the right jamb contains the figures of (1) woman standing under a tree with a monkey on one branch, with the left leg behind the right, with the right palm on the knot of the hair and the left on the stomache. (2) woman in dvibhaṅga with the right palm on the head and the left on the leg (3) woman holding a bow in the left hand (4) woman holding lotus in the right hand and keeping the left palm on the right breast and (5) woman in dvibhaṅga with the right hand held up in vismaya and the left resting on the stomache holding an object. The base of the left jamb contains (1) woman standing with the right leg behind the left and with the right hand held above the head (2) woman in dvibhaṅga with the right hand held above the head (3) woman in the above pose with the left palm on the right side of the waiste (4) woman in tribhaṅga with the right leg behind the left standing on the tips of the toes and with the left hand held above the head and the right palm on the abdomen and (8) woman in dvibhaṅga with bow on the left shoulder and the hands in anjali.

The portion above the jambs contains fretwork frames with circles containing the figures of dancers and musicians. The pillars have similar medallions with dance sculptures all over.
The verticals and cross beam of the dvāra are decorated with diamond cutting and the lintel has the figure of Gajalakṣmi. The architrave above contains the figure of Naṭarāja in the centre and Gaṇapati and Dēvi at the extremes. In between are four dancing deities on each side.

The Garbhagṛha:—

The jambs on either side of the entrance of this structure are in four sections containing (1) vertical row of musicians and dancers (2) vertical row of lions with an elephant at the base (3) pillar and (4) vertical with creeper design.

The verticals of the dvāra have pūrnakuṁbhās at the base and diamond cutting all over. The lintel is carved into a miniature shrine. There is a projecting canopy above with a row of lotus buds hanging on the underside. The architrave above contains five miniature vimānas. There is a projecting plank along each side wall in the interior and a moon stone before the paḍī of the entrance.

The central band of the Viḍi above the adhiṣṭāna is decorated with figures in dance poses (Pl. XXXI & XXX II).

SHRINES IN THE COMPOUND OF THE RUDRĒŚVARA TEMPLE

I. Shrine opposite the north porch.

This shrine, which is partly ruined, consists of the Garbhagṛha, Aṅtarāla and the mukhamanṭapa with a porch and faces the east.

Its upaṭṭha is buried and covered by the fallen stones. The adhiṣṭāna consists of upāna, recess, moulding, recess and aliṅgapatṭika with semi-circular hangings along the edge.

The walls are decorated on the outer side. The north and south walls contain pilaster, miniature vimāna of seven talas on a pilaster, pilaster with a miniature shrine with Nāgara sikhara, miniature vimāna on a pilaster, pilaster, miniature vimāna on a pilaster, pilaster, miniature vimāna on a pilaster, wide pilaster with a miniature shrine having a Nāgara sikhara, miniature vimāna on a pilaster, pilaster and pilaster. The back wall on the west is decorated with pilaster, miniature vimāna on a pilaster, pilaster, miniature vimāna on a pilaster, wide pilaster containing
a miniature shrine with \textit{Nāgara sikhara}, miniature \textit{vimāna} on a pilaster, pilaster, miniature \textit{vimāna} on a pilaster and pilaster.

There is a projecting canopy above the walls with five rows of lotus buds hanging on the under side.

The greater part of the \textit{vimāna} of the shrine is fallen. Only the first \textit{tala} is intact and it contains the series – \textit{kūṭa, kūṭa, sāla, kūṭa} and \textit{kūṭa}. There is a \textit{Śukanāsa} projecting from its front base and covering the \textit{Aṇtarāṇa} below.

The \textit{maṇṭapa} has a low \textit{vedi} on three sides decorated on the outer side with two bands of lotuses.

There are a nandi and a damaged icon of Gaṇapati at the entrance of the \textit{maṇṭapa}. There are four central pillars inside, plain and simple. The beams above these pillars contain lotus, on the underside. The jambs of the entrance of the \textit{Aṇtarāṇa} and the \textit{Garbhagṛha} contain sculptures at the bases and fretwork frames above. There is a projecting canopy above the entrances of the two structures. The architrave above the entrance of the \textit{Aṇtarāṇa} has the figure of Naṭarāja dancing in the \textit{Bhujāṅgatrāsa} pose in the centre and musicians on either side. There are projecting planks along the three walls of the \textit{Garbhagṛha}.

II. Shrine opposite the East porch.

This is almost entirely in ruins and only the high \textit{adhiṣṭāna} and the parapet decorated with bands of lotuses are in tact.

III. \textit{Maṇṭapa} opposite the south porch.

Only two elephants, one on each side of the entrance, are in tact.

IV. Ruined \textit{maṇṭapa} adjacent to the above \textit{maṇṭapa}.

SHRINES OUTSIDE THE RUDRĒŚVARA TEMPLE

There are many shrines outside the main temple in varying conditions of preservation.

I. Shrine at the eastern end of the tank bund.

This is a small but interesting structure and a replica of the main temple in plan and general features. It consists of the
Garbhagṛha, Aṇītaraṇa and Mukhaṁoṭapana with three porches and faces the west.

The adhiṣṭūna consists of upāna, patta, recess, broad patta moulding, recess, dvipatta, gala, moulding and ṣīṅgapaṭṭikā.

The walls of the shrine are plain but for a band of elephants at the base. The roof projects forward and there are two rows of lotus buds along the edges on the under side.

The porches contain a vedī above the adhiṣṭūna decorated on the outsides with a band of elephants, a band of lotuses and a projecting flat cornice. There are two pillars in the front and four at the back on this vedī supporting the roof above in each porch.

There are four central pillars inside the maṇḍapā adorned with sculptures. One pillar contains the figures of (1) a woman dancer accompanied by a woman playing mṛdanga on each side (2) woman in dvibhaṅga holding a snake in both hands above the head with a woman in the Bhujaṅgartāśa pose to right holding up a viṇā and another to left playing a viṇā. (3) woman in dvibhaṅga with cūmara in the upraised right hand and a round object in the left. There is another woman in dvibhaṅga, with both hands holding round objects and raised above the head. A third woman is in the same posture with the right hand kept behind the back and the left holding a long object and (4) nude Jaina Tīrthāṅkarā with a woman on either side keeping the hands in anjali. The second pillar contains the figures of (1) woman in the Bhujaṅgartāśa pose with the right palm on the head and the left on the stomache with a woman playing mṛdanga on either side. (2) Nṛtta-Gaṇapati (3) woman holding cūmara in the right hand and a bag in the left with a cūmaravāhinī on either side and (4) woman dancer in the centre with one dancer emanating from her to each side. The third pillar contains the figures of (1) woman in the Bhujaṅgartāśa pose with the hands held above the head and with a woman playing mṛdanga on either side. (2) woman in dvibhaṅga with a fish in the two hands with a cūmaravāhinī and a boy (3) two cūmaravāhinīs and (4) woman in the Bhujaṅgartāśa pose with the right palm on the head and a woman playing mṛdanga. The fourth pillar contains the figures of (1) woman in the Bhujaṅgartāśa pose with the right palm on the head and the left on the abdomen and a woman playing mṛdanga on either side (2) two
women dancers emanating to the sides from another in the
centre with her hands in aṅjali kept above the head. The
dancers on the sides hold bag in the right hand and keep the
left palm on the head (3) woman in the Bhujaiigatrasa pose with
the left palm on the head and the right below the right breast.
There is a woman playing mrdanga on either side and (4) woman
playing viṇa with the right leg behind the left. A woman stands
to right with the right hand held up in vismaya and the left palm
on the abdomen.

The underside of the ceiling contains nine compartments.
That part above the four central pillars has treble lotus with a bud
in the centre.

The entrance of the Aṅtarāla is well carved. The padī or base
piece is in three sections, the central one projecting. The base
of the right jamb contains the figures of a cāmaravāhinī in
Vytyastapāda and two women with the right palm on the head and
the left on the abdomen. The base of the left jamb contains the
figures of a woman in dvibhaṅga with a bag in the left hand, a
woman in tribhaṅga with the right hand upraised and the left
resting on the right thigh and a cāmaravāhinī in vytyastapāda.
There is a fretwork frame above each jamb. The verticals of the
dvāra contain a cāmaravāhinī at the base and diamond cutting all
over the cross beam similarly carved.

The lintel contains a figure of seated Gaṇapati. There is a
projecting canopy above the dvāra in three sections. The architrave
above it has five miniature vimānas.

The entrance of the Garbhagṛha is also carved. There are a
cāmaravāhinī and a dvārapālaka at the base of the right jamb and
cāmaravāhinī and Śiva at the base of the left jamb. There is
another cāmaravāhinī at the base of the two verticals.

There is a miniature shrine on the vedi in one corner. The
base of each jamb of the entrance of this shrine contains the
figures of a dvārapālaka and two cāmaravāhinīs. The architrave
above the entrance has three miniature shrines. Inside is a fine
icon of Viṣṇu.

II. Three shrines at the western end of the tank bund.

Shrine A:

This is partly in ruins and contains only the Aṅtarāla and the
Garbhagṛha. The dvāra of the aṅtarāla has a jamb and a pilaster
on either side. The bases of the jambs contain a few sculptures—
(1) woman in Vytyastapāda holding a long object in the hands
above the head and man in dvibhaṅga holding dagger in the right
hand and raising the left up in vismaya. (2) group of women
under a tree, one with the right foot thrown back from which a
monkey picks a thorn, another in dvibhaṅga with the hands in
āṅjali and a cāmaravahini in vytyastapāda. (3) woman in Vytya-
stdapāda holding up a snake in both the hands and another holding
snake in the right hand and keeping the left palm below the right
breast. (4) two women in vytyaspūda holding cāmaras in the
right hands and keeping the left hands on the right thighs. There
is another woman in dvibhaṅga with her hands in āṅjali.

The pada is in three sections and the cross beam has a lintel
adorned with the figure of Gajalakṣmī.

The entrance of the Garbhagṛha contains a jamb and a pillar
on either side. The base piece of the right jamb has the figure of
Viṣṇu standing in tribhaṅga. There are a man and a woman to
right and a woman to left. The base piece of the left jamb has
the figure of Viṣṇu in Vytyastapāda with two women on either
side. The pada has a semi-circular projection in the centre and
the cross beam has five projections with two rows of lotus buds
hanging on the under side. The lintel has a figure seated in the
dhyāna pose. Inside the Garbhagṛha there are plank shelves along
two walls and a projecting canopy against the back wall. There
are four pilasters in the four corners and a band of lotus petals at
the top of each wall.

Shrine B: —

This shrine too contains only the Garbhagṛha and the Aṅtarāla.
The base of the right jamb of the entrance of the Aṅtarāla
contains the figures of three women standing under a tree, one in
Vytyastapāda with hands akimbo, one in the same pose holding a
cāmara and the third with the right leg behind the left and with
the right hand hanging and the left palm on the abdomen. The
jamb to left contains at its base the figures of one woman in
Vytyastapāda with a parrot, another combing the hair looking
into a mirror and the third offering a fruit to a parrot. There are
fret work frames above the bases. The verticals are decorated
with diamond cutting and the lintel contains the figure of
Gajalakṣmī. There is a canopy above in three projecting
sections.
The entrance of the Garbhagṛha is guarded by dvārpālakas and cāmaravāhinī. There is a projecting canopy above in three sections with three rows of lotus buds on the underside. There are plank shelves along each of the walls.

Shrine C:—

This is a triple shrine facing the east and is in a ruined condition. There is a low vādi on the adhiśṭāna which is now buried. The roof projects from the walls and contains rows of semi-circles on the under side.

The central maṇṭapa has four plain pillars with a raised part between them.

The bases of the jambs of the entrances of the Antarālas of the shrines contain the figures of woman with bow and sword, Cāmaravāhinī, women with hands in aṇjali, woman holding a snake in the two hands, woman standing under a tree and picking a thorn from her foot and a woman holding a bundle of buds.

All the shrines have architraves decorated with a row of five miniature vimānas. There are a number of loose icons in the maṇṭapa and a Saptamātrīka slab with Śiva and Gaṇapati at the ends.

III. Triple shrine to the west of the main temple.

This shrine has a central mukhamaṇṭapa, shrines on the north, west and south and a porch in the east. There is a low vādi above the adhiśṭāna connecting these shrines and its outer side, which is in eight sections, is decorated as follows:—

(a) This is to the right of the entrance of the porch. This has two panels, one containing the figure of a Dévi seated in Vīrāsana with a lotus in the right hand and the other containing panels of women dancers.

(b) This is at right angles to (a) and contains a band with seven miniature vimānas and another containing four compartments with women dancers and Śiva seated in Vīrāsana holding trisūla and đamaru in two hands and keeping the other two in abhaya and Varada with a cāmaravāhinī on either side.

(c) This is to the west of the southern shrine and contains one band with seven miniature vimānas of five talas with a conical central band and āmalaka sikhara and another band with nine compartments, each with a lion with a fore paw raised.
(d) Like (c) above.

(e) This is to the north of the back or western shrine and contains one band with five miniature șalas and five miniature vimānas with horizontal bands. There are the figures of Śiva seated in Virāśana, two dancers, a bearded sage and a woman playing mṛdanga. The second band contains a row of lions.

(f) This is at right angles to (e) above. It has one band containing six miniature șalas and four miniature vimānas with horizontal bands with dancers below them. The second band has a row of lions.

(g) This is to the east of the northern shrine. One of its bands contains seven miniature shrines and the figure of a four handed Dēvi seated in Virāśana. The second band has the figures of dancers.

(h) This is to the left of the entrance of the porch. One of its bands contains ten miniature shrines and the other the figures of dancers and wrestlers.

There are long fret work frames connecting the Vādi and the roof.

All the three shrines have only the Garbhagṛha and no Aṅtarāla. The base of the jambs of the entrance of each Garbhagṛha has dvārapālakas and cāmaravāhinis and a projecting canopy above. The architrave contains five miniature vimānas each with central conical band. The entablature above the central pillars of the maṇṭapa contains compartments decorated with the figures of dancers.

IV. Shrine to the north-west of the main temple.

This is a small shrine with Garbhagṛha, Aṅtarāla and Mukhamaṇṭapa. The walls are plain. The bases of the jambs of the Aṅtarāla contain fine sculptures and above them are fret work frames. The architrave contains a row of miniature vimānas each with a central conical band. The base of the entrance of the Garbhagṛha contains figures of Dvārapālakas. There is a treble lotus on the under side of the ceiling above the four central pillars of the maṇṭapa.

V. Shrine to the West of No. IV.

This too is a small shrine with Garbhagṛha and Aṅtarāla. The Adhiṣṭāna is buried in the ground.
The entrance of the Aītārāḷā contains pūrnakalastas at the base and fret work frames above them on either side. There is Gajalakṣmi on the lintel and a projecting canopy above. The entrance of the Garbhagṛha is plain.

The vimāna of the shrine contains semi-circular elevations on each of its ten steps and a square phalaka above them. There is a platform at its front base, probably part of a sukanāśa. There is a conical band in the centre of each step of the vimāna.\(^{(21)}\)
THE TEMPLES OF GHANAPÜR

Ghanapur is a village situated eight miles north-east of Pālampet and fifty miles north-east of Warangal in the Warangal district of Āndhra Pradesh. It can be reached by bus from Warangal and Hanmakonda. There is a mud fort, 260' square, in this village inside which are to be found twenty-two shrines of great architectural value. No detailed account of these temples is available so far.

The main shrine, dedicated to Śiva, is in the centre of the fort. There are a maṇḍapa and three shrines to the east, three shrines and a maṇḍapa to the south, eight shrines to the west and five shrines to the north of the main temple. These shrines have vimānas of different types and this reminds one of the group of Early Calukyan shrines at Pāparanāsānam near Alampūr, in Āndhredesā and Aihole, in northern Karnātaka.

The Main Shrine

This shrine, which resembles the great temple at Pālampet in size, plan and construction, is one of the bigger temples of the Kākatīya period. It measures 92'6" from west to east and 55' from north to south and faces the east. It consists of the Mukhamāṇḍapa with three porches in the east, north and south and the Anītarāla and Garbhagrha, in the west. It is situated on a double platform and has no vimāna above the Garbhagrha, (Pl. XXXIII-1).

Upapitha:—This lowest member on the elevation is well carved and consists of upāna, recess, dvipaṭṭa, recess, paṭṭa, recess, tripaṭṭa, gala and ālingapaṭṭikā. On the top of this platform is a pradakṣina, about 9 feet wide.

Adhiśṭāna:—This upper platform, situated inside the pradakṣina, mentioned above, contains upāna, paṭṭa, dvipaṭṭa, three paṭṭas, recess, dvipaṭṭa, three paṭṭas, gala, and ālingapaṭṭikā.

Porches:—Each porch has a base decorated with a band containing a row of elephants, a band with full lotuses and a flat cornice. Above the base is a low parapet or vidi containing a band with figure sculptures in compartments between pilasters, a band with four petalled lotuses and a wide flat band, from bottom to top.

32. For a brief notice of these temples see Annual. Rept. of the Hyd. Arch. Dept. for 1931-33.
The temples of Ghanapur

(to face p. 82)
Pillars: There are short pillars on this parapet supporting the roof. These pillars contain five bracket figures as in the Pālampet temple. The figures on the right side of the east porch have disappeared. The pillars above the piece connecting the eastern and southern porches contain an elephant below, a yāli above it and a human figure coming out of the mouth of the yāli (Pl. XXXIII-2), and two more yāli brackets. The figures on the front side of the southern porch have fallen. There are two yāli brackets on the pillars above the piece connecting the porch with the wall of the Aṁtarāla. One of the brackets of the part of the north porch contains the figure of a woman standing in dvibhaṅga, with her hands held up above the head and another, the figure of a woman in the Bhujanāgrāsa pose with hands held above the head. There is one yāli bracket standing on the left side of the east porch. Many broken pieces of these bracket figures lie scattered on the ground around.

Walls of the Aṁtarāla:— There is a band containing a row of elephants at the base of each wall above the adhiṣṭāna. Both the northern and southern walls of the Aṁtarāla are finely decorated. Each of them contains (a) a projecting plain part (b) a miniature vimāna on a pilaster below an arch of creepers, the vimāna containing a vertical row of seven flat bands marking so many talas and a round ṣikhara (c) projection with a pilaster containing at its base, the figure of Śiva with a woman dancer on either side, (d) recess with a miniature vimāna on a pilaster (e) projection with a pilaster containing at its base the figure of a woman dancer with a woman on either side playing the mṛdanga (f) recess with a miniature vimāna on a pilaster (g) projection with a pilaster and (h) recess with a miniature vimāna on a pilaster.

Walls of the Garbhagṛha:— The three walls of the Garbhagṛha are also well decorated (Pl. XXXIV-1 & 2).

The decoration on the north wall is in five parts - (a) a wide projection with a pilaster in three sections projecting from each other. The central part of the outermost pilaster is decorated with lotus and pearl hangings. There is a niche at the base of the pilaster under a creeper arch containing the figure of Śiva in the Bhujanāgrāsa pose reversed. He holds trisūla and ṇāmaru in the upper hands, keeps the lower right in abhaya and holds a round object in the lower
left. (b) recess with a miniature vimāna on a pilaster under a creeper arch, the vimāna containing five talas and a round stūkha (c) projection with a pilaster in three sections (d) recess with a miniature vimāna on a pilaster, the vimāna containing seven talas and (e) projection with a pilaster in three sections containing at the base a woman dancer in the centre with one woman dancer emanating from her to each side.

The decoration on the back wall is in nine sections (a) projection with a pilaster containing at the base one woman dancer in the centre with a woman dancer emanating from her to each side (b) recess with a miniature vimāna on a pilaster (c) projection with a pilaster (d) recess with a miniature vimāna on a pilaster (e) projection with a pilaster containing a niche under a creeper arch and having a defaced sculpture inside (f) recess with a miniature vimāna on a pilaster (g) projection with a pilaster (h) recess with a miniature vimāna on a pilaster and (i) projection with a pilaster.

The decoration on the south wall is similar to that on the north wall. The niche at the base of the wide pilaster contains the figure of Śiva dancing in the catura pose, holding ḍamaru and trisūla in the upper hands, akṣamāla in the lower right and a round object in the lower left. Above is a band depicting one woman dancer in the centre with a woman dancer emanating from her to the sides, one woman dancer and a woman playing the mrdanga on each side beyond.

The Interior:— The insideside of the parapet on the edges of the Mukhamantapa contains a gaḷa cut into compartments, each having a lotus of four petals. There are five minor shrines, one on either side of the entrance of the Aṅtarāḍa, one on the western section of the northern porch, one on the northern section of the eastern porch and one on the eastern section of the southern porch, on the parapet, as in the great temple at Pālampet. The roof of the maṇṭapa has fallen. (Pl. XXXV-1)

The entrance of the dvāra of the Aṅtarāḍa is fine. There are five finely sculptured figures at the base of each jamb and the portion above contains fretwork frames with three rows of circular holes and two rows of men in dance poses. The verticals of the dvāra contain one horizontal row of men and another of women in fine dance poses. The architrave above contains, in the centre, the
figure of Śiva dancing in the Bhujāṅgatāśa pose in the reverse, two deities, Kumāra, Brahmā and a woman, to right and a woman, Viśnu, two deities and Gaṇapati to left. There is a projecting canopy above the dvāra. The base piece below is in three sections the sections at the ends containing the figure of a woman dancers each.

The Garbhagṛha is 14' square and has an entrance finely carved. The base piece is in three sections, the central projecting section containing a woman dancer accompanied by a woman on either side playing the mṛdanga. The base of the jamb has a woman in tribhaṅga, a cāmaravāhinī, a four handed dvārapālaka and another cāmaravāhinī. Above are vertical rows containing men in dance poses, lions, a pilaster with a woman at its base holding a snake above and creeper design. The verticals of the dvāra are decorated with the diamond design as is the cross beam. The lintel contains the figure of Gajalakṣmī. There is a projecting canopy above the entrance with four lotus buds hanging from the edge on the underside. The architrave above the canopy contains a row of five vimānas, each in three projecting sections, with four horizontal rows of flat bands and a round sikhara. In between these vimānas are four pilasters with miniature vimānas above. In the interior of the Garbhagṛha there is a plank shelf on each of the three walls and a linga in the Somasūtra on a vidī in the centre.

Minor Shrines and maṇṭapa (Pl. XXXV-2, XXXVI & XXXVII)

There is a maṇṭapa, now in a ruined condition, opposite the east porch of the main shrine.

To the south of this maṇṭapa is a small shrine with Aṅtarāla and Garbhagṛha. The maṇṭapa in the front is fallen. It has a vimāna of four talas, each containing the series-kūṭa, kūṭa, sāla, kūṭa and kūṭa. There is a Nāgara sikhara with a sinhalalāṭa gable on each face. A gable like Śukanāsa projects from the front base of the vimāna and covers the Aṅtarāla below. There is the series - kūṭa, kūṭa and sāla on each side of the Śukanāsa.

To the north of the maṇṭapa are two shrines. One of them contains an open maṇṭapa with the Garbhagṛha beyond and a vimāna of four talas, each containing the series - kūṭa, kūṭa, sāla, kūṭa and kūṭa. There is the Śukanāsa above the Aṅtarāla. The other shrine is similar.
There is a manṭapa opposite the southern porch of the main shrine with one minor shrine to its left and two shrines to its right. This manṭapa has three porches in the east, west and north. Of the latter, one shrine consists of the Aṅtarāla and Garbhagṛha. The entrance of the Aṅtarāla is finely carved and contains fretwork frames. The vimāna above this shrine is of the tritala or three storeyed type and has a Nāgara sikhara with a śīṁhalaḷaṭa gable on each face. The sukanāsa before it is fallen. The other shrine contains an open manṭapa and the Garbhagṛha. There is no vimāna. The other shrine to left is similar.

There is a group of eight shrines to the west of the main shrine. Of these, the first from south to north, contains only the Garbhagṛha with a carved doorway. Its vimāna is fallen. The second shrine is ruined. The third is partly buried in the ground and contains an open manṭapa and Garbhagṛha. Its vimāna is of four talas and contains the series - kūṭa, kūṭa, sāla, kūṭa and kūṭa. It has a Nāgara sikhara with a śīṁhalaḷaṭa gable on each face. The next shrine is similar. Its vimāna, which is of four talas, is peculiar. Each tala contains five miniature vimānas with a horizontal band in each tala and a central conical band on each face. It has an āmalaka sikhara. The fifth shrine has an open manṭapa and garbhagṛha and vimāna of five talas decorated with the series - kūṭa, kūṭa, sāla, kūṭa and kūṭa. It has a Nāgara sikhara with a śīṁhalaḷaṭa gable on each face. The next three shrines are similar.

There is a group of five shrines to the north of the main shrine, west to east. The first shrine is ruined. The next contains the Garbhagṛha and Aṅtarāla, a vimāna of five talas, a Nāgara sikhara with śīṁhalaḷaṭa gables and sukanāsa. The next shrine is a replica of the main shrine with a mukhaṃṭap of three porches, Garbhagṛha and Aṅtarāla. The manṭapa contains four pillars in the centre. The entrance of the Aṅtarāla has a well carved doorway with jamb containing fret work frames. There are miniature shrines, each with a flat band in each tala and a conical band in the centre, on the architrave above. There are six minor shrines on the vedi or parapet of the porches. The roof is flat. The shrine next to this contains an open manṭapa and the Garbhagṛha. The vimāna is of five talas, each containing five vimānas of flat bands and an āmalaka sikhara and sukanāsa. The last shrine of this group is in ruins.
There is one more shrine among trees to the north of this fort area but it is in a very ruined condition.

Reḍḍi Gudi

This small shrine with three porches is at the other end of the village and is partly ruined. It consists of the Garbhagṛha Aṁtarāla and Mukhamanaṭapa with four plain central pillars.

The outer side of each wall of the Aṁtarāla is decorated with the series - (a) projecting wall space (b) recess with a miniature vimāna above a pilaster (c) projection with pilaster (d) recess with a miniature vimāna above a pilaster (e) projection with a pilaster.

The outer side of each of the side walls of the Garbhagṛha is decorated with the series - (a) projection with pilaster (b) recess with a miniature vimāna above a pilaster (c) projection with pilaster (d) recess with a miniature vimāna above a pilaster (e) projection with a broad pilaster, (f) recess with a miniature vimāna above a pilaster (g) projection with pilaster (h) recess with a miniature vimāna above a pilaster and (i) projection with pilaster. The back wall contains a broad central projection with a pilaster and three sections with two recesses containing a miniature vimāna above a pilaster and one projection with a pilaster on either side of it.

The underside of the ceiling above the four central pillars in the interior contains a treble lotus in a double square. The entrance of the Aṁtarāla is well carved and contains fret work frames. There is a projecting canopy above it. The architrave above contains five miniature vimānas of horizontal bands and a conical band in the centre.
III. The Chāyasomēśvara Temple, Panagal.

This temple is situated in the fields about a mile to the east of the village of Panagal, in the Nalgonda district of Andhra Pradesh. It is a triple shrine which is of particular importance on account of the stepped Nāgara vimāna of the shrines which are in tact and the play of shadow inside the Garbhagṛha of the main shrine.

The shrine is situated inside a compound built of large blocks of stone which is now partly ruined. There are three entrances to this compound, one in the east, consisting of a maṇṭapa of four pillars, another in the south, consisting of a long, narrow maṇṭapa and the third in the west, consisting of a two storeyed maṇṭapa. There are six small subsidary shrines in the compound, two in the south, three in the west and one in the north, each with walls on three sides and two pillars in the front.

The main shrine consists of a mukhamaṇṭapa with a roofed porch in the south and three shrines to the north, east and west. (Pl. XXXVIII).

There is a low adhīṣṭūna to be seen in the front consisting of a flat upāna, deep gala adorned with four petalled lotuses and a flat aliṅgapaṭṭika. Above this is a vidi, the outsides of which is decorated with a row of elephants, a row of human figures and a flat band.

The adhīṣṭūna of the shrines is not visible. The walls are built of large blocks of stone. There is no kapūta above the walls.

The vimāna of each shrine consists of twelve steps, a narrow gala and a Nāgara sthikara with a sinhalalāṭa on each face.

There is a row of miniature vimānas on the edges of the roof of the front part of the mukhamaṇṭapa and the porch. There is a sukanāsa projecting from the front base of each vimāna with a big sinhalalāṭa gable in its front.

The entrance of the porch is made of four short pillars and a flight of four steps guarded by elephant trunks.

The Mukhamaṇṭapa contains sixteen pillars and the floor in the centre is 8” high. There are four carved granite pillars in the four corners of this square. There is a fine Nandi in it. The

33. For a brief notice of this temple see Ibid 1927-28, pp. 2-6.
underside of the ceiling is divided into nine compartments, the central one containing a lotus.

The three shrines are similar in construction. There is no 
Āñtarāla entrance as such but only two pillars in its place. The 
jambs of the doorway of the Garbhagṛha contain the figures of 
dvārapālas. The wall on either side contains a kūṭāgāra on two 
slender pilasters. The lintel of the cross beam has the figure of 
Gajalakṣmi. The architrave above is decorated with a row of 
miniature shrines. The shrines in the north and south contain 
only the vēdis. In the Garbhagṛha of the western shrine there is a 
deep pit filled with water. Inside is a vēdi and on it the linga of 
Sōmesvara. There is a square beam of shadow above the linga 
on the wall, observable throughout the day time.
The temples of Pillalamarri.

Pillalamarri is a small village situated about three miles to the north-east of Sūryāpēṭa, the headquarters of a taluk of that name in the Nalgonda district of Telengāna, in Āndhra Pradeś. This village contains three temples which are good examples of Kākatiya architecture. 34

The history of the village can be traced from a few inscriptions found in its temples and some more found at Nāguṇapādu, nearby. The village was originally situated inside a fortress, which has now disappeared. It was the headquarters of the Rêcerla family, whose members played a prominent part in the history of the Kākatiya period as generals under Prōla I, Rudradēva and Gaṇapatiṭidēva, well known rulers of the imperial Kākaṭiya dynasty of Āndhradēśa. The earliest known member of this family was Mucca, who was a general of the Kākatiya King, Prōla I (1030—1075 A.D.). This general accompanied his master along with the Western Cāṇukyan armies which pursued the Cōla army after its defeat in the battle of Koppam, besiezed the city of Kāncē and entered it, tearing open its gate as if it was a mere curtain. 35 In his family was born Kāṭa, son of Mucca. This Kāṭa had a son; named Kāma, who married Kācāṁbä and begot two sons, named Bēta and Nāma. 36 Both these brothers were famous for their piety and valour and were subordinates of the Kākatiya kings, Rudradēva and Gaṇapatiṭidēva. Of these, Bēta married Erramā or Eṟrakasānī, the great-granddaughter of a certain Bhimaya nāyaka, the Lord of Sannaṁguru and the daughter of Komarenāyaka and Erapa. His son was Malla. 37 Nāmi Rêḍḍī married Aitamā. 38 These chiefs of the Rêcerla family had many titles like Sakala-Gaṇagān-alaṅkāra, Paranārāra, Āmanikamṛti-puravār-adhāśvara, Viralakṣmi-nijāśvara, Mārbalabhīma, Raṇaraṅga-rāma, Vitaraṇa-kāṛṇa, Patīśam-anjanēya, Saucagāṅgēya, Svaṁidrōhara - ganḍa, Banaranāṇḍa, Satya-ratnākara, Mānumakul-udītya.

There are six inscriptions in the temples of Pillalamarri which give the following informations:—

---

34. For a short notice of these temples see Ibid 1926-27, pp. 1-4.
35. CTI, no. 37
36. Ibid no. 41
37. Ibid nos. 41 and 42
38. Ibid no. 42
39. Ibid no. 41
1. Nāmi Reḍḍi, a servant of king Rudradēva, built a trikūta (triple shrine) and installed in it gods Nāmēśvara, Kāmēśvara and Kācēśvara, named after himself and his parents, in S. 1117, on a Sunday, the 13th day of the bright half of the month of Vaiśākha in the cyclic year, Rākṣasa. He gifted for the daily worship etc., of these deities 7 martus of wet land under the Sabbi-samudramu and 7 martus of dry land in the village of Guṇṭipalli. He made a further gift of 8 martus of wet land under the Viśvanātha-samudramu in the village of Nāgulapādu to god Nāmēśvara, 2 martus of land in the same village to god Viśvanātha and 3 martus of land in the village of Kuḍukudiya to the triple shrine of Kāmēśvara.\(^{40}\)

2. Nāmi Reḍḍi built a fine temple and installed in it god Nāmēśvara, named after himself, in S. 1124 on a Saturday, the 14th day of the bright half of the month of Caitra, in the cyclic year, Dundubhi and gifted to the god two tanks, named the Guḍlacheru and Kātyākēcheru. He gifted further, 2 martus of land to god Aiteśvara and two martus to god Viśvanātha. Nāma’s wife, Aitamā, installed a linga of Śiva, named after herself, and gave a vṛitti to that god; Viśvanātha, a son and Prōla, the sister’s son of Nāmi Reḍḍi, also installed lingas of Śiva and gifted vṛittis. Aitamā further gifted 3 martus of land to god Aiteśvara and two martus to god Viśvanātha.\(^{41}\)

3. Erakasāni, wife of Bēti Reḍḍi, built a beautiful temple in Pillalamarri and installed in it god Erakēśvara, named after herself in S. 1130, on a Monday, the 3rd day of the bright half of the month of Jyēśṭa, in the cyclic year, Vībhava and gifted to the god 4 martus of wet land behind the Erakasamudramu, also named after her, 46 martus in Kṛopūru and Upparlapādu and 12 martus near the Lakṣmaṇasamudramu, excavated by her at Pillalamarri. On the same day, Erakasani installed goddess Tripurādevī and gifted to her 12 martus of wet land in Pillalamarri and 2 martus of dry land in Erakapuram. She also gifted 10 martus of land to gods Komarēśvara, named after her father and Erakēśvara on the bund of the Erakasamudram, named after her mother, both installed by her. Mention is made of gods Mācideva, Bētēśvara and Erakēśvara installed by Irāṭuri Somaya, to whom also gifts were made.\(^{42}\)

\(^{40}\) Ibid no. 38  
\(^{41}\) Ibid no. 41
4. Erapōtu Laṁkāṁgāru, the governor of Pillalamarri and a subordinate of Kāpayānāyānīṁgāru, re-installed in S. 1279 on the 13th day of the bright half of the month of ṇyēṣṭha, in the cyclic year, Hēmalāṁbi, god Erakēśvāra whose linga was destroyed by Sultan Alauddin, for the merit of his father, Anumakoḍa Māciṇāyānīṁgāru, his mother, Rudrasānī and his master, Kāpayānāyānīṁgāru, and gifted 1 adḍa of land behind the Dēvara-kuṇṭa in Pallalamarri to that god. Kāpayānāyānīṁgāru is given titles like Āndhrades-adhiśvara, Anumānagantī-puravār-āśvara, Cōdarājya-sthāpan-ācārya and Kānci-rakṣhapālaka.\(^{43}\)

5. Nāmi Reḍḍi gifted 19 houses inside the fort of Pillalamarri to the Sthānapati and 18 musicians, dancers etc., of the Nāmēśvara temple.\(^{44}\)

6. A gift of 5 martus of land was made for the maintenance of a choultry on the bund of the Erakasamudramu wherein 15 people were fed daily, divided as 1 martu for the cook and 4 martus for maintaining the students and a further ½ martu for the supply of water for the calīvaṇḍiri.

The identification of the temples mentioned in the inscriptions, summarised above, with those actually found in the village is a little difficult. The inscriptions mention a triple shrine containing Nāmēśvara, Kāmēśvara and Kūcēśvara, a temple of Nāmēśvara, both built by Nāmi Reḍḍi and a temple of Erakēśvāra built by Erakāsānī, and other shrines like those of Visvānāthēśvara, Aitēśvara and Erakēśvāra on a tank bund, Bēṭēśvara and Erakēśvāra, Komarēśvara and the shrine of Tripurāśvi. Of these, the temple situated outside the village, is now known as the Sōmēśvara temple, one single shrine is known as the Nāmēśvara temple and the triple shrine as the Mukkanṭāḷśvara temple. The Hyderabad Archaeological Department mentions the Sōmēśvara, Rāmēśvara and Muṇḍakaṭēśvara temples.\(^{45}\) There is thus an obvious confusion. The Nāmēśvara temple of today, which is a single shrine inside the village, must be identified with the Nāmēśvara temple built by Nāmi Reḍḍi in S. 1124. The name Rāmēśvara given to it by the Hyderabad Archaeological Depart-

---

42. Ibid no. 42
43. Ibid no. 40
44. Ibid no. 37
45. Ibid no. 39
ment is wrong. The triple shrine adjacent to it, now wrongly known as Mukkaṇṭisvāra is really the trikūṭa built by Nāmi Reḍḍi for housing Nāmēsvāra, Kāmeshvāra and Kaceśvāra in S. 1117. The temple outside the village, now wrongly named the Sōmeshvāra must be identified with the Ekaśvāra temple built by Ekaśāni in S. 1130. There are clear traces of vandalism in this temple, particularly on the four central pillars of the Mukhamanṭapa. The other shrines mentioned in the inscriptions cannot be traced.

THE ERAKESVARA TEMPLE

This is a fine temple built on a double platform with three porches and a vimāna. It is a complete temple like the great temple at Pālampēt and commands a panoramic view of the entire neighbourhood (Pl. XXXIX–1).

The shrine is star shaped and contains a Mukhamanṭapa with porches on the east, north and south and the Garbhagṛha and Aṇtaraḷa in the west (Pl. XXXIX–2).

The Upāṭha:

The upāṭha or the lowest member on the elevation, is 4' 6" high. It consists of upāna, broad paṭṭa, narrow recess, paṭṭa with semi-circular elevations, another recess, two broad paṭṭas, gala, two narrow paṭṭas, tripatiṭa, gala, paṭṭa, recess and āltāṅgapatiṭika with a semi-circular hanging at each end. There are three entrances on this platform in the east, north and south, each with a flight of seven steps guarded by an elephant’s trunk on each side. This upāṭha is 103' 3" east to west and 100' north to south. At its top is a pradaksīna, about 8’ wide.

The Adhiṣṭana

This upper platform is within the pradaksīna mentioned above. It consists of upāna, paṭṭa, narrow recess, paṭṭa, paṭṭa with a row of semi-circular elevations, wide gala, tripatiṭa, wide gala, wide paṭṭa and āltāṅgapatiṭika with semi-circular elevations. It is 4' high and has three entrances in the east, north and south. The porches

There are two pials, one on either side of the flight of steps. Beyond is a Vedi or parapet whose outer side is decorated with a band having a row of lotus buds, the gala cut into compartments each having a four petalled lotus and the top band containing a
row of semi-circular hangings. The sections of the vedi connecting the porches and the Antarala are similarly decorated.

The walls

There is a short wall on either side of the Antarala projecting on the edges of the adhistana. The outer side of each of these walls is decorated with the series—(a) projecting pilaster (b) recess with a miniature vimana on a pilaster (c) projection with a pilaster in three sections (d) recess with a miniature vimana on a pilaster (e) projection with a pilaster (f) recess with a miniature vimana on a pilaster and (i) projection with a pilaster. The piece connecting this wall with the wall of the Antarala contains four projections with a pilaster each and three recesses between them, each with a miniature vimana above a pilaster (Pl. XL-1.).

The outsides of each of the two walls of the Antarala contains the series—(a) recess with kuta-kosta on two slender pilasters (b) projection with a pilaster in four sections and (c) recess with kuta-kosta on two slender pilasters.

The outsides of each of the two side walls and the back wall of the Garbhagriha is decorated with five projecting pilasters, the central one being wider, and four recesses in between them each containing a kuta-kosta on two slender pilasters. (Pl. XL-2).

Vimana

The vimana of this shrine is partly fallen. It appears to have been a catustala or four storeyed vimana. Each tala is decorated with a distended pavilion-like vimana in the centre in three sections with two vimanas on either side beyond. All these vimanas contain horizontal bands with a conical band in the centre of each tala. Probably it had a Nagara sikhara. There is a sukanasa projecting from the base of the vimana in the front and covering the Antarala below. On each side of this sukanasa there is a broad arch containing a vimana of flat horizontal bands and a round sikhara in three sections. There are nandis on the top of the sukanasa in the front. The face of the sukanasa has a wide gable on slender pilasters.

The Interior

The Mukhamanta is reached through a stone entrance built at the end of the flight of steps in the Adhistana. The inner side of the walls of the vedi or parapet running on three sides
Plan of the Nameśvara temple—Pillalamarri
(to face p. 95)
is decorated with four petalled lotuses in compartments between pilasters. There are four carved pillars in the centre of the maṇḍapa with full lotuses carved on the sides and underside of each beam. The underside of the ceiling above the pillars is cut into nine compartments, each with a lotus.

The entrance of the Aṅtarāśa is well carved. The base of each jamb contains the figures of two women, a dvārapālaka and a cāmaraśāhini. The portion above the jambs contains fret work frames and two pilasters with lotus creeper design. The verticals and cross beam of the dvāra are decorated with diamond cuttings and the lintel contains the figure of Gajalakṣmi. The base piece contains a central projection with a niche on either side having the figure of a woman standing with her hands in anjali. The architrave above contains a miniature shrine, a creeper, woman in dance pose, a broad shrine, a woman dancer, a creeper and a miniature shrine.

The entrance of the Garbhagṛha is also finely carved. The pilasters of the jambs contain vertical rows of women in fine dance poses. The verticals of the dvāra contain rows of linga on vedi and diamond design alternating. At the top of the walls inside are to be found a band of lotuses, a band of semicircular elevations and a band of lotuses. There is a plank shelf in the middle of each wall. The underside of the ceiling contains a lotus in śākāṇa. In the centre of the Garbhagṛha is a well carved vedi with a black granite linga in its centre.

THE NĀMESVARA TEMPLE

This temple, including the triple shrine and the small shrine of Brahmā, is situated within a compound inside the village.

This temple is more beautiful and more richly sculptured than the Erakēśvara. It consists of an open Mukhamāṇṭapa with a covered porch in the east and the Aṅtarāśa and Garbhagṛha to the west (Pl. L-I. 1).

The Adhiṣṭāna

The adhiṣṭāna of this temple is comparatively low and consists of upāna, recess, patṭa with a row of semi-circular elevations, recess, patṭa, recess, another patṭa with semi-circular elevations, recess, dvipatṭa, recess and alingapatṭika.
Vedi.

There is a low vedi or parapet on the adhitana connecting the portico and the Antarala, enclosing the sides and front of the mantapa. This vedi is decorated with a gala containing compartments between pilasters having four petalled lotuses. There are four pillars on the portico part and eight on the mantapa part of this vedi supporting the roof.

Portico

This portico contains four plain pillars and an entrance finely carved. There are the figures of camaravahinis and women in dance poses on the base pieces of the jambs and fretwork frames above them. The verticals and cross beam of the dvāra are decorated with diamond cuttings. The lintel contains the figure of Gajalakṣmī. There is a projecting canopy above the entrance. The two sides of the portico before the entrance have slanting back pieces.

Mukhamantapa

This mantapa is 29' 8" square and contains four finely carved pillars in the centre at the corners of a square elevation which contains a circular elevation inside it. All the four pillars are alike. Each of them contains - (a) a double sinhalalata at the base containing the figures of two women in fine poses (b) a male and a female deity with attendants on either side (c) three plain flat bands (d) two big sinhalalatas (e) three paṭṭas well ornamented (f) a row of women dancing holding branches in their hands (g) three ornamented paṭṭas (h) paṭṭa with bead garlands (i) two plain flat bands (j) a row of women in dance poses (k) two plain paṭṭas joined by a triangular elevation in the centre (l) a row of men kneeling and holding a three-stringed bead ornament (m) three plain circular bands joined by a central sinhalalata (n) three plain circular bands (o) a circular band with a row of swans (p) a circular band with the chain ornament (q) a plain circular band (r) a deep recess (s) circular band with swans in circles (t) three circular bands with bead garlands (u) a row of small sinhalalatas (v) a band with lotus buds (w) an ornamented band (x) square phalaka with swans and bead garland design and a big sinhalalata on each face and (y) roll capital with two women in fine poses on the underside and a protruding lion at the base. The inner and outsideside of the beams above the pillars are decorated with
rows of miniature vimānas with flat horizontal pāṭhas in each tala and a round sikhara above and Nāgara vimānas alternately. The underside of each beam contains three lotuses. The underside of the ceiling above the pillars contains three squares, one within the other, with many compartments in interspaces. The eight triangular compartments contain lions riding elephants under a big simhamukha. At the angles of the innermost square are fine deity figures. Inside this square are ten concentric circles adorned with lotus buds. In the centre is a big bud containing the figure of Siva dancing in the Bhujangatrāśa pose.

The Aṅtarāla

This is 9' 8" x 7' 9". The entrance is profusely carved. The base piece contains two big vimānas in the centre and two on either side. The base of each jamb contains the figure of a dvārapālaka with an attendant on either side. There are fret work frames above. The lintel contains the figure of Gajalakṣmi. There is a projecting canopy above the entrance. The architrave above contains a row of three miniature vimānas of flat horizontal bands and a round sikhara.

The Garbhagṛha

This part is 9' 8" square and contains a granite linga set up on a vēdi, finely carved. The underside of the ceiling contains a śaṭkōṇa with a lotus in the centre.

The roof

The edges of the roof of the Mukhamāṇḍapa and the portico contain a row of miniature shrines with flat horizontal bands marking each tala.

The Vimāna

The greater part of the vimāna is fallen. It seems to have been a pañcatala or five storeyed structure. Each tala contains the series - vimāna, vimāna, distended vimāna, vimāna and vimāna. There is a sukanāśa covering the Aṅtarāla below with a nandi at its top.

THE TRIPLE SHRINE

This shrine is adjacent to the Nāmeśvara shrine described above. It contains a square Mukhamāṇḍapa with a covered portico to the east and three shrines in the south, west and north (Pl. L-2-2).
The adhiṣṭūna of this temple is buried in the ground.

The portico contains four plain pillars, plain roof and a flight of four steps guarded by an elephant trunk on either side. Its doorway is plain.

There is a low plain parapet running on the edges of the maṇṭapa. The maṇṭapa is 24’6” square and contains sixteen pillars. There are four carved pillars in the centre with a circular and square elevation between them. The ceiling above these pillars contains a lotus in a saṅkōṇa and four simhalalāṭas in the four corners on the underside.

The three shrines are alike and are comparatively plain. The outsides of their walls has no decorations. The Aṅtarāla is 8’8” x 7’ and the Garbhagṛha 8’8” square. The base of the jambs of the Aṅtarāla contains figure sculpture. The lintel has the figure of Gajalakṣmī. The architrave above contains a row of five vimānas with flat horizontal bands in each of the talas and a central conical band.

**THE SHRINE OF BRAHMĀ**

This is a small shrine with plain stone walls on three sides and two pillars in the open front. It has a narrow Aṅtarāla with a plain entrance. The Garbhagṛha beyond contains a slab with the image of Brahmā. This deity has three heads and four hands, the two upper hands upraised, the lower right in the dhyāna pose and the lower left holding kamaṇḍalu. There is a female deity, probably Sarasvati, by his side. Both are seated on a swan.
ARCHITECTURAL FEATURES

The Kākatiya temples described so far are of great value for the study of the architecture of medieval Deccan. They possess several peculiar and interesting features which are not to be found in the temples in other parts of Andhradēśa. These temples constitute a distinct group and illustrate the evolution of an important style of architecture.

The main features of the Kākatiya style of architecture derived from the foregoing study of representative temples are as follows:—

*The types*—The plan of these temples shows an interesting variety. There are two general types of temples, the single shrine and the triple shrine.

The triple shrines are found at Panagal, Pillalamarri, Pālāmpēṭa and Hanumakonḍa and seem to have been very popular during the Kākatiya period. These shrines are generally known as *Trikūṭas*. The general pattern of these shrines consists of a central *māṇṭapam* with a porch in one direction and a shrine in each of the other three directions, all facing the *māṇṭapam*. The famous Rudrēśvara, Vāsudēśvara and Śūrya temple of Hanumakonḍa is the best and finest example of a triple shrine. One such shrine at Pillalamarri and the shrine at the western end of the tank bund at Pālāmpēṭa are similar in plan. The triple shrine at Panagal and shrine no. III to the west of the main temple at Pālāmpēṭa are similar in plan. In all these examples each shrine contains the *Garbhagṛha* and the *Aṅṭāraḷa*. The triple shrine at Panagal and shrine no. III to the west of the main temple at Pālāmpēṭa contain only the *Garbhagṛha* and do not have the *Aṅṭāraḷa* before it.

Among the single shrines there is an appreciable variety. The great temple at Pālāmpēṭa is the best and the most complete and fully developed example of this type. It has the *Garbhagṛha*, *Aṅṭāraḷa* and *Māṇṭapam* with three porches on the three sides. The main shrine at Ghanapūr, five other shrines and the Reḍḍīgūḍi at the same place and the ruined temple at the eastern end of the tank bund at Pālāmpēṭa are of the same type. The Ekapūra temple of Pillalamarri is similar. The next variety contains the *Garbhagṛha*, *Aṅṭāraḷa* and *Māṇṭapam* with a single porch. The *Nāmēśvara* shrine at Pillalamarri, one of the minor shrines
at Ghanapūr and minor shrine IV at Pālampeṭa are good examples of this type. The third variety contains only the Garbhagṛha and Āntarāla. Three shrines at Ghanapūr, two small shrines at the western end of the tank bund and minor shrine V at Pālampeṭa are examples of this variety. In the next variety, the Garbhagṛha is found behind an open maṇṭapa as in the case of three examples at Ghanapūr. There is only the Garbhagṛha in the last variety as in the case of one shrine at Ghanapūr.

The base—There are two varieties in the bases of these temples. Some temples contain a double base consisting of the Upaṭīṭa with a broad pradaṅgaṇa at its top and the Adhiśṭāna built above it inside the pradaṅgaṇa. The triple shrine at Hanumakoṇḍa, the Erakēśvara temple at Pillalamarri, the main shrine at Ghanapūr and the great temple at Pālampeṭa are good examples of this variety. All the other temples have only a single base, the Adhiśṭāna.

Walls—The architects of the Kākatiya period used several new devices for decorating the outer side of the walls of the temples. They did not convert them into picture galleries as is the case with the Hoysala temples. Nor were large spaces left with a pilaster here and a niche there as is the case with the Pallava and Cōla temples. These architects spread the decorative members uniformly on the wall space and thus secured balance and elegance. The walls of the Kākatiya temples do not have pronounced angles and returns, projections and curves so as to form a stellar plan. The part with the Garbhagṛha and Āntarāla inside is essentially rectangular. A few projections have been added on to the plain surface so as to create an alternation of projections and recesses. The central projection is invariably broader and where there are two of them, one contains a miniature shrine as is the case with the triple shrine at Hanumakoṇḍa and three such shrines in a vertical row as in the case of the great temple at Pālampeṭa. In some cases, the projections contain, at the base of the pilaster in it, either a kośṭa or a sala or a miniature shrine of the Nāgara Order as in the case of a minor shrine in the compound of the great temple at Pālampeṭa. The recesses contain mostly a miniature vimāna of horizontal bands on a pilaster as in the case of the triple shrine at Hanumakoṇḍa and the great temple at Pālampeṭa, the same type of vimāna under a creeper as in the case of the main temple at Ghanapūr.
and Kūṭa-kōṣṭa as in the case of the Erakēśvara temple at Pillalamarri. The projections on the walls of the great temple at Pālampēṭa contain a sālā on two slender pilasters with one slender pilaster on either side. There is only one temple whose walls are plain i.e. the shrine at the eastern end of the tank bund at Pālampēṭa.

The roof—Another peculiar feature of the Kākatiya temples is a row of miniature vimānas of brick found on the edges of the roof. These are found in the Erakēśvara and Nāmēśvara shrines of Pillalamarṣi and the triple shrine at Panagal. These rows of vimānas are similar to the series of Kūṭa. Paṇjara and sālā found in similar places in Pallava temples and the chunchu of the Vijayanagara times.

Pillars—The pillars in the Kākatiya temples are of two broad varieties, plain and decorated. The pillars inside the maṇḍapa of the great temple at Pālampēṭa and the triple shrine at Hanuma-kōṇḍa are of black granite and lathe turned. They are highly polished and decorated with various geometrical and bead designs. The pillars in the maṇḍapa of the temple of Pālampēṭa contain fine figure sculptures, both secular and religious and scenes from the epics. The pillars in the other temples and shrines are of sand stone and mostly plain though in a few cases there is figure sculpture of a high order. In two cases, the great temple at Pālampēṭa and the main temple at Ghanapur, there are short pillars located above the vidi on the adhiseṣāna and supporting the roof above, which are remarkable. They contain diagonal brackets with the figures of lion and elephant and beautiful women in attractive dance poses. These brackets with female figures correspond to the madanika brackets of Hoysala temples but for their plasticity and dynamism they are reminiscent of similar figures from Sānci and Amarāvati.

Vimānas

The vimānas of these temples are peculiar. They are not of the curvilinear variety of the Early Cāḷukya temples of northern Kărṇāṭaka and Āndhradesa. Nor do they have horizontal rows of diminishing size containing the series—kūṭa, sālā and paṇjara as is the case with the Pallava and Eastern Cāḷukya temples. They contain rows of either distended kūṭas and sālas or miniature vimānas, narrow and wide, the former occurring in the place
of the kūṭas and the latter in the place of the sālās. The different talas are not clearly marked and the entire structure looks like a pyramid with decorations on the surface. The principles of verticalism and horizontalism have been harmoniously balanced in these vimānas. Another distinguishing feature is the presence of the sukanāsa. This member is generally added at the front base of the curvilinear vimānas of the Early Cālukyan temples in Āndhra and northern Kāṇṭaka and also before the Nāgara and Vīsara vimānas of diminishing tiers found in northern Kāṇṭaka. The addition of the sukanāsa to the vimānas of the Kākatiya temples is peculiar.

Miniature vimānas

Miniature vimānas are a popular architectural device used widely in the Kākatiya temples. They are found in recesses on the outer side of walls, on the outer side of the low vedis raised above the adhiṣṭānas, on the architrave above the upper beam and canopies of the entrances of the Antaraṇas and Garbhagṛhas and in a few cases on the entablature above the beams of Mukhamāṇ-ṭapas. These miniature vimānas contain from five to nine talas of horizontal bands of diminishing size and have some times a conical band, either plain or decorated in the centre of the front face. They sometimes contain an āyatāśra part above the gala. They are crowned by sikhara which are either four faced and belong to the Nāgara Order, or are round or āmalaka shaped and belong to the Vīsara order. They are single vimānas in most cases but in others they are in three sections one emerging out of the other. It is evident that these are not mere decorative devices but are actual miniatures of existing vimānas because the latter are found above several miniature shrines in the Kākatiya temples.

Miniature shrines

These are found extensively in Kākatiya temples. In each case the shrine is complete. It has a canopy and a low parapet with an opening in the centre in the front. There is a Garbhagṛha beyond with a lotus on the underside of its ceiling. There is a kapota above the walls and a vimāna of horizontal bands with a Nāgara or Vīsara sikhara above. In a few cases, there is no sikhara and the vimāna ends with the phalaka. Such shrines are found on the side walls of the Antaraṇas, on the architrave above the entrance of Garbhagṛhas and as in the case of the triple shrine
at Hanumakoṇḍa and the great temple at Pālampēṭa on the outer side of the walls of the Garbhagṛha.

Carved entrances

Another interesting feature relates to the dvāra of the Añṭarūla. This dvāra is fixed in a large and wide frame consisting of the wall portion, pillars, pilasters and jambes. All these are fully sculptured. There are fret work frames with holes set vertically above the base of the jambes in order to let in enough light. In the temples of other styles the dvāras are located in the centre of walls which are plain or decorated. Another feature relating to these dvāras is the projecting canopy above the cross beam. These canopies contain as many curves as there are in the padi below. The architraves above the dvāras are equally remarkable. In the bigger temples, like the triple shrine at Hanumakoṇḍa and the great temple at Pālampēṭa and the main temple at Ghanapur, this portion found above the Añṭarūla is like a frame with two makaras at the extremities with the upper edge cut into a number of creeper arches, with a dominating deity figure in the centre flanked by figures of minor deities or humans. The portion above the cross beam of the dvāra of the Garbhagṛha contains a row of miniature shrines or vimānas.

Minor Shrines

Another peculiar feature of these Kākatiya temples is the setting up of miniature shrines for minor deities on the vedi located on the edges of the maṇṭapa and above the adhiṣṭāna. Such shrines are found in the great temple at Pālampēṭa and the main temple at Ghanapur.

Subsidiary shrines

The major temples like those at Ghanapur and Pālampēṭa are surrounded by a cluster of minor shrines. There are several of these both inside and outside the compound of the great temple at Pālampēṭa while at Ghanapur eighteen of such shrines are located on the four sides of the main shrine.

Other features

There are some other features characteristic of the architectural style of the Kākatiya temples. Plank shelves in the walls of the Garbhagṛha and finely carved canopies above the vedi contain-
ing the linga are features not found in the temples of other styles. Similar is the case with the moon stone found before the entrances of Ṭīrūḷa and Garbhagrahas. The viḍī on the edges of the maṇṭapa with its outer side decorated with figure sculpture and miniature vimānas adds grandeur to the interior.

Thus the Kākatiya temples possess numerous new features and constitute a group by themselves.
APPENDIX
List of Kākatiya Temples.

<table>
<thead>
<tr>
<th>Location</th>
<th>Deity</th>
<th>Date</th>
<th>King</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Hanumakonda, Warangal Dt.</td>
<td>Varuṇa</td>
<td>—</td>
<td>Bēta II</td>
<td>Refers to the installation of the god. <em>(Hyd. Arch. Ser. No. 13, part II, No. 5).</em></td>
</tr>
<tr>
<td>4. Inugurti.</td>
<td>Bhairava</td>
<td>—</td>
<td>Prōla</td>
<td>Jalandhara Bhairava installed on a hill. <em>(Tel. Ins. Vol I. No. 3).</em></td>
</tr>
<tr>
<td>7. Būrugugadda, Mahaboobnagar Dt.</td>
<td>Gōpinātha</td>
<td>—</td>
<td>Rudradēva</td>
<td>Installed with his consorts by Dēvākīputradāsa <em>(Kākatiya Sanchika - Appendix Ins. No. 28).</em></td>
</tr>
<tr>
<td>Location</td>
<td>Deity</td>
<td>Date</td>
<td>King</td>
<td>Remarks</td>
</tr>
<tr>
<td>------------------------</td>
<td>----------------------------</td>
<td>-------</td>
<td>------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>8. Bekkallu.</td>
<td>Śiva and Pārvatī.</td>
<td>—</td>
<td>Gaṇapati</td>
<td>Built by Gadādhara, a feudatory. <em>(Kākatīya Sanchika - Appendix Ins. No. 12).</em></td>
</tr>
<tr>
<td>Location</td>
<td>Deity</td>
<td>Date</td>
<td>King</td>
<td>Remarks</td>
</tr>
<tr>
<td>---------------------------</td>
<td>-----------------------------------------------------</td>
<td>-------</td>
<td>--------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>18. Pammi, Warangal Dt.</td>
<td>Śiva, Kēś'ava and Prōlēśvara.</td>
<td>S. 1156</td>
<td>Gaṇapati</td>
<td>Built by Devanapragada <em>(Kakatiya Sanchika-Appendix. Ins. No. 27 ; Corp. Ins. Tel. K. 16)</em></td>
</tr>
<tr>
<td>21. Gajjavaram,</td>
<td>Mahādēvēś'vara.</td>
<td>S. 1167</td>
<td>Gaṇapati</td>
<td>Built in the name of the king's father <em>(S.I.I. V-116).</em></td>
</tr>
<tr>
<td>Location</td>
<td>Deity</td>
<td>Date</td>
<td>King</td>
<td>Remarks</td>
</tr>
<tr>
<td>--------------------------</td>
<td>------------------------</td>
<td>------</td>
<td>----------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Bollēśvara</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28A. Būrugaḍḍa.</td>
<td>Cannagōpiṇātha.</td>
<td>S. 1180</td>
<td>Rudradēva</td>
<td>Built by Dēvakīputra, brother of the king's prādhāni (J.A.H.R.S. V II-2)</td>
</tr>
<tr>
<td>Location</td>
<td>Deity</td>
<td>Date</td>
<td>King</td>
<td>Remarks</td>
</tr>
<tr>
<td>---------------------------</td>
<td>----------------</td>
<td>------------</td>
<td>------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>34. do</td>
<td>Bhōganātha</td>
<td>Bhāva</td>
<td>Gaṇapati</td>
<td>Built by Appasetṭi (Corp. Ins. Tel Km. I).</td>
</tr>
<tr>
<td>Location</td>
<td>Deity</td>
<td>Date</td>
<td>King</td>
<td>Remarks</td>
</tr>
<tr>
<td>------------------------</td>
<td>---------------</td>
<td>------</td>
<td>-------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Guntur Dt.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39. Alunagāda,</td>
<td>Varada-</td>
<td>S. 1196</td>
<td>Rudrāmadēvi</td>
<td>Built by four individuals. (Corp. Tel. Ins. No. 2).</td>
</tr>
<tr>
<td>Nalgonda Dt.</td>
<td>Gōpīṅātha</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mahaboobnagar Dt.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guntur Dt.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>42. Uṃāmahāsesvara,</td>
<td>—</td>
<td>S. 1202</td>
<td>Rudrāṁbā</td>
<td>Five temples built by Kāraṇamu Rāmaya and his family. (Corp. Tel. Ins. Mn. 41).</td>
</tr>
<tr>
<td>Mahaboobnagar Dt.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Krishna Dt.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guntur Dt.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guntur Dt.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>Deity</td>
<td>Date</td>
<td>King</td>
<td>Remarks</td>
</tr>
<tr>
<td>---------------------------</td>
<td>------------------</td>
<td>--------</td>
<td>-----------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>46. Pillalamarri, Nalgonḍa Dt.</td>
<td>Erakēśvara</td>
<td>S. 17</td>
<td>Kāpayaṇayaka</td>
<td>Reinstitution of linga after its destruction by Allauddin. <em>(Tel. Ins. Vol. I. M. No. 11).</em></td>
</tr>
<tr>
<td>48. Nāgulapādu, Nalgonḍa Dt.</td>
<td></td>
<td></td>
<td></td>
<td>1 mile South-west of the village. <em>(Ibid 1926-27, P. 6.)</em></td>
</tr>
<tr>
<td>49. Kaṭachpur, Warangal Dt.</td>
<td></td>
<td></td>
<td>2 temples</td>
<td>On the Hanumakoṇḍa - Pālampēṭa road between the 17th and 18th mile stones <em>(Ibid 1935-36).</em></td>
</tr>
<tr>
<td>50. Koṇḍapalem,</td>
<td></td>
<td></td>
<td>2 temples</td>
<td>Two miles in the interior from the 5th mile stone on the Hyderabad-Siddipet Road. <em>(Ibid).</em></td>
</tr>
<tr>
<td>51. Manthani, Karimnagar Dt.</td>
<td></td>
<td></td>
<td>Numerous temples</td>
<td>24 miles from the Peddapalli Railway Station <em>(Ibid).</em></td>
</tr>
<tr>
<td>52. Nagunūr, Karimnagar Dt.</td>
<td></td>
<td></td>
<td></td>
<td>6 miles east of Karimnagar. Many old temples. <em>(Ibid 1927-28).</em></td>
</tr>
<tr>
<td>53. Peddampēṭa,</td>
<td></td>
<td></td>
<td></td>
<td>Near Rāmagundam Railway Station, two temples <em>(Ibid 1927-28).</em></td>
</tr>
</tbody>
</table>
1. Triple shrine, Hanumakoṇḍa—front view.

*Courtesy, Arch. Sur. Ind.*

2. Triple shrine, Hanumakoṇḍa—side view.

*Courtesy, Arch. Sur. Ind.*
1. Triple shrine, Hanumakoṇḍa—Porch.

2. Triple shrine, Hanumakoṇḍa—Sūrya shrine.
1. Triple shrine, Hanumakoṇḍa—miniature shrine in wall.

2. Triple shrine, Hanumakoṇḍa—miniature Vimānas on pilasters
1. Miniature shrine, Vāsudēvēśvara—Hanumakonda.

2. Viṣṇu on pillar, Vāsudēvēśvara—Hanumakonda.
1. Triple shrine, Hanumakoṇḍa—architrave above antarāla, 
Vāsudevēśvara.

1. Triple shrine, Hanumakoṇḍa—Rudrēśvara shrine.
1. Triple shrine, Hanumakondé—Wall of Rudrēśvara shrine.

2. Triple shrine, Hanumakondé—Piller in maṇṭapa.
1. Triple shrine, Hanumakoṇḍa—Nandi.  
*Courtesy, Arch. Sur. Ind.*

2. Pillared maṇṭapa before Triple shrine—Hanumakoṇḍa.  
*Courtesy, Arch. Sur. Ind.*
1. Stone wall with steps—Warangal fort.

2. Virabhadra temple—Warangal fort.
1. Old excavated site—Warangal fort.

2. Tōrāṇa—Warangal fort.
1. Two tōraṇas—Warangal fort.

*Courtesy, Arch. Sur. Ind.]*

2. Slab with miniature shrines—Warangal.
1. Pillar capital—Warangal fort.
1. Corner piece—Warangal fort.

2. Sculptured slab—Warangal fort.
1. Sculptured slab—Warangal fort.

2. Elephant frieze—Warangal fort.
1. Sculptured slab—Warangal fort

2. Svayambhū temple—Warangal fort
1. Ńkaśilă, distant view—Warangal fort.

2. Ńkaśilă, closer view—Warangal fort.
1. Dēvi shrine—Warangal fort.

1. Great temple, Pālampēṭa—Side view.

*Courtesy, Arch. Sur. Ind.*

2. Great temple, Pālampēṭa—Front view.

2. Great temple, Pālampēṭa—walls.
1. Great temple, Pālampēṭa—Bracket figures.

2. Great temple, Pālampēṭa—Bracket figure.

_Courtesy, Arch. Sur. Ind._
1. Great temple, Pālampēṭa—Bracket figure.

*Courtesy, Arch. Sur. Ind.*

2. Great temple, Pālampēṭa—Bracket figure.

*Courtesy, Arch. Sur. Ind.*
1. Great temple, Pālampēːṭa—Bracket figure.

*Courtesy, Arch. Sur. Ind.*]

2. Great temple, Pålampēṭa—Sculpture in porch.

2. Great temple, Pālampēṭa—Sculpture in porch.
1. Great Temple, Pālampēṭa—
Sculpture in Porch.

2. Great temple, Pālampēṭa—
Sculpture in porch.
2. Great temple, Pālampēṭa—Sculptures on maṇḍapa pillar.

*Courtesy, Arch. Sur. Ind.*}


*Courtesy, Arch. Sur. Ind.*

2. Great temple, Pālampēṭṭa—Pillar sculptures.
1. Great temple, Pālampēṭa—Pillar sculptures

2. Great temple, Pālampēṭa—Pillar sculptures.
1. Great temple, Pālampēṭa—Pillar sculptures

2. Great temple, Pālampēṭa—Pillar sculptures.

2. Great temple, Pālampēṭa—Pillar sculptures.

2. Great temple, Pālampēṭa—Pillar sculptures.

2. Great temple, Pālampēṭa—underside of ceiling.
1. Great temple, Pilampetâ—Sculptures on band.

2. Great temple, Pilampetâ—Sculptures on band.
1. Great temple, Palampêta—Sculptures on band.

2. Great temple, Palampêta—Sculptures on band.
1. Main temple, Ghanapūr—front view.

1. Main temple, Ghanapūr—Wall.

2. Main temple, Ghanapūr—Wall.
1. Main Temple, Ghanapūr—Pillar bracket.

2. Group of temples—Ghanapūr.
1. Group of temples—Ghanapūr.

2. Shrine with three porches—Ghanapūr.
1. Group of shrines—Ghanapur.

2. Shrine—Ghanapur.
1. Triple shrine, Panagal—front view.

2. Triple shrine, Panagal—Back view.
1. Erakesvara temple, Pillalamarri—front view.

2. Erakśvara temple, Pillalamarri—view of porch.
1. Nāmeśvara temple, Pillalamarri.

2. Triple shrine, Pillalamarri.
1. Erakeśvara temple, Pillalamarri—full view.

2. Erakeśvara temple, Pillalamarri—side view.
Central Archaeological Library,
NEW DELHI. 44412.

Call No. 726. 14509545/Rao.

Author—Rao, M.R.

Title—Rakatiya Temples.

“A book that is shut is but a block”

CENTRAL ARCHAEOLOGICAL LIBRARY
GOVT. OF INDIA
Department of Archaeology
NEW DELHI.

Please help us to keep the book clean and moving.