SELECT KĀKATĪYA TEMPLES

DR. M. RAMA RAO, M.A., Ph.D., B.Ed.

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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 Śātavāhana 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 Kaṅgala 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 Hanumākondā, Warangal, Pīlampēta, Ghanapūr, Kaṭāchpur, Jākāram, Panagal, Tripurāntakām 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 Cēḷukyan and Hoysala styles, in my forth-

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

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M. RAMA RAO,
Author.
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PLANS

1. Triple shrine—Hanumakonda.
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I. THE TEMPLES OF HANUMAKONDA

Hanumakoṇḍa is a flourishing town situated six miles from Warangal, the headquarters of a district of that name in the Telengana 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 Anumaḍu and Koṇḍaḍu, founded this township. The present name, Hanumakoṇḍa, is a corruption of the name Anumakoṇḍa or Anmakoṇḍa 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 Aṁbakoṇḍa, after one of the Jaina Sāsanadevis and that the name came to be corrupted subsequently into Aṁmakoṇḍa and Anmakoṇḍa. 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 Mahāsamaṇītadhipati Satyārṣaya Bālmaraśa a subordinate of the Rāṣṭrakūṭa king, Amōghavarga, has been found at Kāzipet, near Hanumakoṇḍa.\(^1\)

Subsequent to the fall of the Rāṣṭrakūṭas in the last quarter of the 10th century, the Anumakoṇḍa region was annexed by the Western Cāḷukyas. During the reign of Trailōkyamallā Sōmeśvara I, this region was being governed by minor chieftains like Koḍavarti Dugga who governed Purakōṭapura and Gonna. Prōla I (1030-1075), the first ruler of the Kākatiya family, who was then master of the Koṅavi region in the Warangal district, defeated these minor rulers and obtained the Anmakoṇḍa-viṭ,āya as a fief from the Cāḷukyan emperor\(^2\). Thereafter, he seems to have shifted to Anmakoṇḍa and made it his capital. This town enjoyed that status till Rudradeva, the fifth ruler of the Kākatiya family, made Warangal the joint capital.\(^3\) This monarch’s nephew, Gaṇapatidēva, finally made Orugallū or Warangal the permanent capital.

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1. Kannada Inscriptions in Andhra Pradesh, Wg. 18.
The old citadel of Anmakoṇḍa 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 Anmakoṇḍa and the temples that existed in this town:

(1) Gifts of money were made to some local temple by Mahasamantadhīpati Satyāśraya Bhimarasa, a subordinate of the Rāṣṭrakūṭa king, Amoghavarṣa.(4)

(2) In S. 1001, on the occasion of a solar eclipse, Mahāmaṇḍalēśvara Bēta II gifted 10 mārtus of land to god Prōlēśvara, obviously set up by him, in the name of his father, Prōla I, in the temple of Bētēśvara, built by himself.(4)

(3) Bēta II, son of Prōla I, built a temple named after himself and excavated a tīrtha named Sivapura and laid a garden in Anmakoṇḍa.(4)

(4) Bēta II, a mahāmaṇḍalēśvara, a māhēśvara and the Lord of Anamakoṇḍa, gifted two tanks, named Kēsarimudramu and Seṭṭi-kere, at the time of the installation of Varuṇa.(7)

(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 Hanumakoṇḍa, a temple named the Kaḍalalaya Basadi. Mahāmaṇḍalēśvara Mēlarasa of Ugrāvādī, gifted land under a tank in Orugallu to this deity. Pergaḍe Bēta, was the son of

4. KIAP., Wg. 18.
5. Corpus of Telingaṇa Inscriptions, no. 6.
6. Ibid no. 7.
7. Ibid no. 5.
Yakapabbe and Vaijadandaśāhīṇāthā, a minister of Prōla’s father, Bēta II.($)

(6) Bēta II created Sīvapura to the south-west of Anamakoṇḍa. His son, Prōla II, gifted in S. 1012, a village to Aļiya - Rāmēśvara paṇḍita, a Kālāmukha and the head of the Mallikārjuna-Silāmāṭha of Śriparvata. The Nakaram of the town of Anamakoṇḍa gifted a lamp to god Umā-Bētēśvara in the town.(”)

(7) During the reign of Kākatīya Gaṇapatidēva, the local merchant organisation gifted āyālu or taxes on various articles of merchandise to god Virabhadrēśvara of Anamakoṇḍa.(”)

(8) A certain Gosagi Īśvaradēva installed in Rudrēśvaram, Caturmukhadēva, Dēvi and Dēva, Umāmahēśvara and 1000 lingas and gifted 6 māḍas and marīus of land to these deities for the prosperity of his overlords, the Kākatīya kings.(”)

THE PADMĀKŚI TEMPLE

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

There is a small pond, known as the Padmākśi-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 maṇṭapa before it. The vimāna above the temple is a narrow stepped pyramid with a square sikhara. 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 yakṣīṇī who is now being worshipped as Padmākśi.

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

8. KIAP, 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 Padmākṣi may be identical with Aṃbā or Padmāvatī, two Śaśandēvis of the Jainā pantheon. The Padmākṣi of today has two arms. Aṃbā or Aṃbikā, the Śasanaṇēvi of the 22nd Tirthankara, must have Simhalaṇḍhana and four hands holding a bundle of mangos in the right hands and an aṅkuṣa and a child in the left hands. So the Padmākṣi of today cannot be identified with Aṃbā or Aṃbikā. Padmāvatī is the Śasanaṇēvi of Pārvśvanātha, the 23rd Tirthankara. She must have the Haṁsa-laṅḍhana and four hands. According to the Digambara Jainā tradition, there ought to be five serpent hoods above her head, while according to the Svētāmbara tradition her vehicles are Kukkuṭa and Sarpa and she must hold lotus and pāsa in the right hands and fruit and aṅkuṣa in the left hands. The Padmākṣi of today does not confirm either to this description of Padmāvatī. That the shrine was the basadi of Kaḍalālaya built by Mailama 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 Pārvśvanātha and because in all probability these figures represent Mailama 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 Aṃbakoṇḍa. In that case, the hill on which this shrine is located must have been known as Aṃbakoṇḍa and the deity in the shrine must have been Aṃbā. This leads to some reasonable inferences. This Śasanaṇēvi, Aṃbikā, was also known as Kuṣmāṇḍini. According to one late inscription, a Kuṣmāṇḍa creeper issued a son by the grace of Kākāti, the para-śakti. This son and his descendants came to be known as the Kākatiyas. The Prataparudriya of Vidyānātha states that Kākati was the name of Durgā. The goddess Kākāti was the tutelary deity of the Kākatiyas and there was a famous temple of this deity in the city of Warangal. The early Kākatiyas who ruled from Anmaikoṇḍa as their capital had the title Kākatipura-Varādhēsvara or Lord of the town of Kākati. It follows from this that Anmaikoṇḍa 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 Aṃbā or Kuśmāndinī or Kaḍalālaya, the Sāsanadevi of the Jainas as their tutelary deity, identified her with Durgā, so as to suit their Hindu persuasion and worshipped her as Kākataśīma.

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 riveted 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 Mályavaṁta hill in the north, the sea in the east and Srīśailam 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 Rudrēśvāra 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 Upāpitha:—The Upāpitha, 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, gāla cut into compartments decorated with four petalled lotuses, paṭṭa, dvipaṭṭa, three paṭṭas, narrow gāla.
and āḷiṅgapāṭṭikā. The top of this Upāṭha constitutes a prada-
kṣīṇa, 9' wide.

The Adhiṣṭāna:—This member, which constitutes the upper
platform, is 3' 5'' high and consists of upāna, paṭṭa with a semicircu-
lar projection at the end, moulding, paṭṭa, gala, three paṭṭas,
dvipaṭṭa, two paṭṭas, gala, and āḷiṅgapāṭṭikā.

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 decora-
tions 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, simhalatala 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
Śrīvaiṣṭa designs, round gala, wide moulding, round gala, paṭṭa,
part in eight sections with decorations, plain *pattā* in eight
sections, round recess, round moulding, round recess, part in eight
sections with bead decorations, three *pattās*, recess, *pattā*, stout
rectangular block, recess, *pattā*, recess, *pattā*, semicircular eleva-
tion 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 *vādi*, 3½ high on the *adhiṣṭāna*
supporting the pillars, each 10'4" high on the roof. The inner side
of the base of this *vādi* is cut into compartments by short pilasters,
each compartment containing a lotus of four petals. The out-
er side of the *vādi* is in two sections, the bottom one narrow
and the top one broad, both cut by short pilasters into compart-
ments each containing a lotus of four petals. Above that part of
the *vādi* 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 Sūrya* (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 *pattā*, wide *gāla* in four sections
projecting from each other, another broad *pattā*, 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 sepa-
rated 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*, *gāla*, round *Śikhara* and
*kalasa*. 
(b) Recess with a miniature vimāna as above containing five talas.

(c) Wide projection with a kōśṭa of two pilasters. Inside it is a deity standing in samabhānga with four hands and a snake curled behind him with its hoods spread above the head. There is a plain kapōta above the kōśṭa 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 kapōta. Above the kapōta 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, pūṇakalasas 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 āmalaka sikhara, on a pilaster.

(o) Projection with a pillar.

(p) Recess with a miniature vimāna of eight tālas 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 āmalaka 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 kapōta 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, simhalalāta, horse, lion with the forelegs raised and a running elephant. There are double pillars supporting a plain projecting kapōta. Above the kapōta 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.
(b) Recess with a miniature vimâna as above containing five talas.

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

(d) Recess with a miniature vimâna 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 vimâna of five talas on a pilaster.

(g) Projection with a pillar.

(h) Recess with a miniature vimâna of eight talas and Nâgara sikhara on a pilaster.

(i) Projection with a pillar.

(j) Recess with a miniature vimâna 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 kapûta. Above the kapûta is a row of three miniature vimânas. The vimânas on the sides have an ayatâsra part surmounted by an āmalaka sikhara and a conical central band. The central vimâna 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, pûrṇakalasas and women in dance poses. Below the parapet there is an inverted Śrîvatsa symbol and below it a miniature vimâna with āmalaka sikhara.

(l) Recess with a miniature vimâna on a pilaster (Pl. III-2).
(m) Projection with a pillar.
(n) Recess with a miniature vimāna of eight talas surmounted by an āmalaka 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 Śūrya 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 Śūrya 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 āmalaka 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 kapōta 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, Purṇakalasā, simhalalāṭa, horse, lion with the forelegs raised and a running elephant. There are double pillars supporting a plain projecting kapōta. Above the kapōta is a horizontal block with a makarunukha on either side surmounted by an āyatāśra 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 āyatāśra 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 pūryakalasā 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 kapōṭa. Above the kapōṭa 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 kalaṭa. 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 somanātra jetting 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 gala and round sikhara.

(m) Projection with a pillar having the figure of Śūrya 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 Śūrya inside. Below this Kōṭa 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 Śūrya 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 paṭṭa, broad paṭṭa, empty space, creeper design between two paṭṭas, empty space, empty space between two paṭṭas, moulding with a semi-circular elevation, paṭṭā, recess, paṭṭa, dvipaṭṭa, recess, paṭṭa, dvipaṭṭa, recess, dvipaṭṭa, broad paṭṭa, recess, paṭṭa and dvipaṭṭa, 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 bhūjaṅgatrūṣa 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 Gajasura-saṁhāramūrti. 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 trīśula and kuṇta and one left hand holding a long object. He is decorated with kiriṭa, makarakūṇḍalas, graivēyaka, hára, long stout yajñopavīta, broad girdle and Pūrṇīrūka.

Añṭarāla:—There are two miniature shrines on the two side walls of the Añṭarāla. Each has a projecting base, two pilasters, a projecting kapota 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 āmalaka 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 Śrivatsa 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 kalasa 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 dvibhaṅga (d) female deity holding flower in the left hand (e) standing deity figure with four hands and (f) cāmaravāhinīs.

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 vēṭi in the centre.
THE VASUDEVESVARA SHRINE

The architrave above the entrance of the Añtarāla of this shrine contains a fine figure of Viṣṇu-Narasiṁha in the Bhujaga-trāsa 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-1):—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 sikhara on a pilaster.
(c) Projection with a niche containing a figure of standing Viṣṇu inside. The god holds sanikha 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 cakrakuṇḍalas, three graivēyakas, broad girdle and long yajñopavīta. Above the niche is a row of three miniature vimānas each of seven talas crowned by a round sikhara.
(d) Recess with a miniature vimāna of eight talas and round sikhara 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 sikhara.
(g) Projection with a pillar.
(h) Recess with a miniature vimāna on a pilaster with eight talas and round sikhara.
(i) Projection with a pillar.
(j) Recess with a miniature vimāna on a pilaster with eight talas and round sikhara.
(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 pūrṇakaṭasas. There are double pillars on either side with a cross beam, the under side of which contains a
lotus. There is a projecting kapōta above adorned with lotuses and pearl hangings. The underside of the ceiling inside the shrine contains a lotus in saṅkūṭa. Above the shrine is a row of three vimānas each with a conical band in the centre and with eight talas and a round sikhara.

(l) Recess with a miniature vimāna with eight talas and round sikhara on a pilaster.
(m) Projection with a pilaster.
(n) Recess with a miniature vimāna of eight talas on a pilaster.
(o) Projection with a pilaster.
(p) Recess with a miniature vimāna 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 vimāna of eight talas and round sikhara on a pilaster.
(c) Projection with a pilaster.
(d) Recess with a miniature vimāna of eight talas on a pilaster.
(e) Projection with a pilaster.
(f) Recess with a miniature vimāna 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 pūrṇakalāśa, lotus, elephant and elephant with rider on the other. There are double pillars with roll and leaf capitals. There is a projecting kapōta decorated with lotuses and pearl hangings. There are three miniature vimānas above the kapōta, the central one being bigger. The side vimānas 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 Viṣṇu standing holding śaṅkha, 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 Viṣṇu standing in samabhāṅga holding śaṅkha, 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 śikhara on a pilaster.
(c) Projection with a pilaster.
(d) Recess with a miniature vimāna of seven talas and round śikhara on a pilaster.
(e) Projection with a pilaster.
(f) Recess with a miniature vimāna of seven talas and round śikhara 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 kapōta. There is a lotus in āṭākṇa on the underside of the ceiling of the garbhagṛha. There are three miniature vimānas in a row above the kapōta, those on the sides containing six talas and the central one nine talas all with round śikhara.
(h) Recess with a miniature vimāna of nine talas and round śikhara 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 gada 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 - Antarāla entrance:—The entrance of the Antarāla 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 Śrivatsa symbol, band with lotuses, band with inverted Śrivatsa 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 Śrivatsa 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 śimhalalāta gable, recess, round moulding, recess, round moulding, round moulding with pearl hangings, recess, padma, and phalaka with pearl hangings.

The paḍī or base piece is in three sections, each containing a niche with kapota and round sikhara and the central section containing a salā-kōṣṭa.

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 sāla 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 issue: 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 Nṛtta-Narasimha with a real lion's face (Pl. V-1). He is in the Bhujāṅgatāsā pose with the right leg resting on a lotus. He has eight hands and a wide open mouth and is adorned with kīrīṭa, graivīyakas, hāras, long yajñō-pavīta and wide girdle.

Aṅtarāla:—There are two miniature shrines, one in the north wall and the other in the south wall, of the Aṅtarāla. 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 ṣaṭkōṇa 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 kalaśa. 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 kalaśa. The pāḍī 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 Gajalakṣmī 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 vidi 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 RUDRĒŚVARA 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 kōṣta with the figure of Bhairava standing in dvibhaṅga, holding ḍamaru 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 ḍamaru in the upper right hand, triśūla in the upper left and gadā 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 padmāsana 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 pilaster.

(k) Projection with a pilaster below which is a square containing the figure of a four handed deity, seated in padmāsana and holding ḍamaru and triśūla in the upper hands and kalāśa 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 kapūta 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, *āmaru* 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 Bhikṣūṭanamūrti.

West Wall (Pl. VI-I):—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 dvibhaṅga 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 dvibhaṅga holding a kalaśa 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 Nagāra 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 Nṛṣṭta-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 āmalaka 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 padī 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 kapōta 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 Śiva, a camaravāhini, Śiva with four hands, a camaravāhinī and a woman holding kalāsa in one upraised hand.

Before the central part of the pādi 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 Gajalakṣmī. Above are two rows of seven semi-circular projections.

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

MUKHAMAṆṬAPA

There is a big Mukhamāṇṭapa 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 (Pā. 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 sinhalalāṭa 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 sinhalalāṭas 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 MAṬAPA

Opposite the triple shrine described above, there is a big maṭapa, beyond a big nandi (Pl. VII-1), now without roof, locally known as the Thousand pillared maṭapa. 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 Maṭapa:*—This maṭapa (Pl. VII-2) consists of an upāṭha and adhistāna and three porches in the north, east and south. There is a narrow pillared verandah outside the maṭapa proper connecting the three porches.

**Upāṭha:**—This part consists of upāna, pāṭa, gala cut into compartments each of which contains a four petalled lotus, broad pāṭa, moulding, plain gala, pāṭa, tripāṭa and aśingapāṭṭika. There is a pradakṣīna, about 8' broad above.

**Adhistāna:**—This upper platform is very high and contains numerous parts like - upāna, pāṭa, moulding, five pāṭas, tripāṭa, three pāṭas, dvipāṭa, pāṭa, broad pāṭa, three pāṭas, narrow gala, pāṭa, dvipāṭa and aśingapāṭṭika.

**Porticos:**—Each of the three porticos consists of a small open pial, originally containing a pillar and a low vēdi or parapet beyond. This vēdi 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 vēdi in each portico contains a row of miniature vimīnas. 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 vedi 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 sikhara.

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

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

There are twenty four pillars above the vedi 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 mañṣapa, 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 mañṣapa 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 sikhara 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 pūṇakalā 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 Gajalakṣmi. The padi 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 Āndhra Pradēsh. This town, variously known as Ūrugallu, Ėkaśilānagara, Ėkōpalā and Āndhranagari, 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 Vijayavāda-Kāzīpēt section of the Central Railway. It is about six miles distant from Hanumakoṇḍa, 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 Hanumakoṇḍa.

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 Hanumakoṇḍa 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 Spartavedi and Svayāṁbhū. Rudrādeva, the son and successor of Prōla, is said to have built the town of Ūrugallu and transacted part of his business from that centre. Gaṇapatiđēva, the nephew of Rudrādeva and the greatest of the Kākatiyas, is stated in an inscription dated in S. 1174 as ruling from Hanumakoṇḍa but a record of S. 1176 describes him as ruling from the city of Ūrugallu. Obviously, the monarch shifted the capital permanently from Hanumakoṇḍa to Warangal some time between 1252-1254 A.D. His two successors, Rudrāṁbā and Pratāparudrādeva, continued to rule from the city.

A Telugu literary work, named the Kridabhīrāmamu, gives an interesting description of the city as it was in the early fourteenth
century. It describes the sojourn of two friends, a brāhman and a vaiśya, from sun rise to sun set in the city. The friends first entered the Velipālemu and then moved on to Mēdatiṇḍa and saw a mēdari woman and a woman of the untouchable caste. They next went to the Mailasanta and the Halikavāti in the middle of the Velipālemu. Here, they saw several people belonging to the lower classes and a group of gamblers. Then they went to the Mōharivāda 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 Virulaguḍī or the temple of the Heroes, the shrine of Ėkavīra and the temples of Mailāru, Bhaṅrava, Camaḍēśvari, Virabhadrā. Musānamma, Kumārasvāmi and the Pāṇḍavas. From here could be seen the temples of Kēśava and Svayambhū glittering in the sunlight. They reached a Bhaṅrava 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 Vēṣyavatikā or the quarters of the dancing girls and met Mācaldēvī, the famous courtesan of the court of king Kākatiya Pratāparudrādēvā. 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 Kriḍābhīrānamu and locate them in the modern fortress of Warangal. The fort consists of a wide mud wall, known as the Matti-koṭa, 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-koṭa. 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 Erālu guḍī or Virula guḍī and the Mēḍrāyan guḍi. To the north of the path way are the shrines of Virabhadrā 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 Kanču-köta 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 tōrānas 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 Venkaṭeśa. To the south of the old excavated area is the Svayaṁbu temple and to its east a big rock, known as the Ėkaśilā 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 Nēlaśaṁbhugūḍi and the other a small Dēvi shrine. To the south of the Svayaṁbu temple is another big shrine known as the Jangameśvara temple.

The Eral guḍi mentioned above is identical with the Virula guḍi mentioned in the Kraṅḍābhīrāmanu. 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 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 Bāhyakaṭakamū or the outer fort and contained the Mailasaṁṭa, or the place were the fair was held, the Hālikavāṭi or the quarters of the agriculturists. In this area were also included Mōharivaḍe and Velipālemu. Inside the second enclosure or the Rāti-kōta was the temple of the Heroes identical with the Eral guḍi mentioned above. The shrines of Ėkaṉira, Camaḍēśvari and other deities must have been in the neighbourhood of the Virulaguḍi. The temples of Kēśava and Svayaṁbhū must be identical with the Svayaṁbhu 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 Nēlaśaṁbhguḍi guḍi, mentioned above, must have been located the Brahmaṇavāḍa and the Vēṣyavāṭikā.
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 Kākatiya Pratāparudradēva and was the home of poets, artists and all other men of talent. The city withstood several invasions. The Yādavas of Dēvagiri 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 Kākatiya generals met the invaders at Upparapalli, defeated and drove them away. The Sultān sent a second expedition under the command of his famous general, Mālik Kāffūr. The general successfully besieged the fort and the Kākatiya 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 Ghiasuddin Tughlāk. This invasion was undertaken with the express purpose of annexing territory by defeating the Hindu rulers of the Deccan. The Kākatiya forces offered stiff resistance and the Muslim prince was defeated and forced to fly to Devagiri with much loss of men and material. He led a surprise attack in 1323 A.D. The greater part of the Kākatiya 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.

The fort and the city of Warangal had a chequered career subsequent to the fall of the Kākatiya 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. 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.

15. Rama Rao—The Kākatiyas of Warangal, p. 88
16. Kaluvacheru inscription in JAHRS
17. 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 Muṣunuri Prōlaya Nāyaka who liberated part of coastal Ṭhānḍrā and the agency tract and ruled over it form Rēkapallī. 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 Kaulas 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 Bahamānī 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 Bahamānī Sultān, Ahmad Shāh conquered Warangal and incorporated it in his kingdom. Later the Gajapatis of Orissa invaded and conquered the city. Subsequently, a Hindu chieftain, named Sītāpatī or Chītāb 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 Qutb 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 dharmā from his preceptor, Dhruvēśvara ānd was engrossed in the worship of Śiva.(19).

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

4. Dated in the reign of Kākatiya Gaṇapati ēdeva, states that the Dharmasālis of three towns installed Śālēśvara ēdeva at

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18. CTW Wg. 20.
19. *Hyderabad Archaeological Series* no. 13, pt. 2, Ins no. 15
20. *Ibid* no. 14
Gaṇapatiśvaram in the name of the king and Sakalēśvara in the
name of all devotees and gifted to these gods ayavetti and that
the Nakaram of Caramitthy gifted a vrṣṭi to god Nakarēśvaradēva.(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 Sōmanāṭhadēva of Maṭṭiyavāḍa.(21a)

6. Dated in the reign of Kākatiya Pratāparudrādēva, mentions
Aghorāsiśvācarya, the sthānapati of god Sahasaralinga-Ganapatī-
śvaradēva in the Māṁṭu-Annaya gudī, the temple of Virabhadrē-
s'vāra, Saṁtagauriśvāra, Nagarapuvāḍa Rudrēśvāra, Brāhmala-
kunṭa Sōmanāṭhadēva, the god of Upparavāḍa and the matha of
Rācagurūdēva. Mentions also the Pāṅugaṇṭivāḍa.(22).

7. Dated in Kali 4561, states that Virabhadra Raghudēva
Narendra conquered the fort of Orugallu situated in the kingdom
of Omainsăhu, the Sultăn of Kalubarga. This Raghudēva was
the son of Paraśurāma, brother of Pratāpa Kapilēśvāra Gajapati,
who became the Lord of Utkala at the command of Puruṣottama,
and who was the grandson of Jēgēśvāra. (E. l. XXXI., pp. 125-
130).

8. Dated in the year Pramādi in the reign of the Gajapati king,
Kapilendra, states that Lacchidēva Kumāra Mahāpātra, son of the
king, captured the fortress of Orugallu.(23)

9. Dated in the same year and the same reign, states that
Hambira Mahādeva Kumāra pātra, son of the king, captured
Gaḍēkikōṭā.(24)

10. Dated in S. 1425, states that Cittāpakhaṇa, who belonged
to the Bhōgi family and who was the son of Mādāyanāyaka and
and grandson of Nāga, captured the city of Warangal, re-installed
Pāṅcālarāya - Kṛṣna and the goddess Kākati, removed by the
Turukkas and that he worshipped Svayambhūdēva, the tutelary
deity of the Kākatiyas, daily.(25)

21. CTI no. 10
21a. Ibid no. 11.
22. Ibid no. 16
23. Telingana Inscription II, no. 1
24. Bhārati XII, pp. 426-432
25. CTI Kg. 22
Warangal Fort.

(to face p. 33)
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 adhiṣṭāna of the temple is buried in the ground. There is a low vedi or parapet on its edges. There are four pillars in the east and west on this vedi and two on the portions forming the porches. The walls of the Garbhagṛha and Aṅtarāla are plain. The vimāna is a stepped pyramid built of brick and each of its faces has a central conical band. The sthikara is of the Nāgara Order.

There are four central pillars in the maṇḍapa before the Aṅtarāla with a square elevation between them. The underside of the ceiling above these pillars contains a satkōṇa inside a square and big lotus petals in the corners. The Aṅtarāla has an open entrance set between two pillars and there is no dvara. There is a finely carved moon stone before the padī 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. Maṇḍalamina guḍī:—This is a small structure situated to the north of the Virabhadra guḍī. This shrine, built entirely of stone, contains only the Garbhagṛha and Aṅtarāla. The entrance of the Aṅtarāla 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 minititure vimānas. The jambs on either side of the dvāra have, at their bases, the figures of Saiva dvārapālakas 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 sthikara 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-I)—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 *toraṇas*, one in each of the cardinal directions. Each *toraṇa* 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 *toraṇas* contained originally a majestic temple built of granite stone. It must have been the grandest structure of the Kakatiya 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 south-western corner of the site situated between the four *toraṇas*. Excavations recently conducted in the area have brought to light (1) a small quadrangle with an entrance in the north and an *adhiśṭāna* on the three sides with a short flight of steps in the west and south. On the *adhiśṭāna* 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 *adhiśṭāna* 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 *adhiśṭāna* is buried and there is a low *vedī* 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 *vedī*. There are two huge *dvārapālika* 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
Aṁtarāḷa 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 sikharas. The Aṁtarāḷa 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 padmāśana with pairs of cāmaravāhinis 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, Aṁtarāḷa, maṇṭapa and a porch. There is a low vedi on the edges of the adhiṣṭāna, now buried and four pillars on the sides and one on either side of the porch on the vedi. The outer side of the walls of the Garbhagrha and Aṁtarāḷa 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 kalasa 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 maṇṭapa with a raised square between them. The entrance of the Aṁtarāḷa 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. *Venkatōsa gudi*:—This temple is situated further down to the left of the road. It contains the Garbhagṛha, 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-kōṣṭha flanked by three pilasters on either side. There is a flat kapotā above the walls. The vimāna of the temple is crowned by a Nāgara sikhara.

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 sikharas and kalaśas. The entrance of the Garbhagṛha is also decorated. The base of the jambs contains two cāmara-vahinīs 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 Svayaṁbhū 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 Svayaṁbhū, 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 vrṭṭa sikhara 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 Virabhadra, located in the southern porch which is closed up with three walls. This deity is ten handed and holds bāna, 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 triśūla and the lower left parasu. The god has two tusks and is decorated with kirīta, two graivṛyakas, hāra, yajñopavita, broad girdle and a long garland reaching below the knees. There are two images of Mahiśamardani, a miniature shrine with a linga inside, two icons of Gaṇapati, a smaller Virabhadra image and a slab containing twenty five lingas in this maṇṭapa.

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 Bhikṣaṭṭamurti built into the wall.

10. Ekaśila (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 pillared maṇṭapa before it.

11. Nelaśambhu gudi—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, Aūtarāla, maṇṭapa and a porch facing the east. The walls of the Garbhagṛha and aūtarāla 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 Aūtarāla and four in the centre of the maṇṭapa.

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

12. Dīvī shrine (Pl. XV-1)—This small shrine is to the northwest of the shrine described above. It consists of the Garbhagṛha
and Antarāla with an entrance between two pillars. Each jamb contains at the base the figure of a dvārapālikā 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. Jainaṁśvara temple (Pl. XV-2)—This temple is to the south-west of the Svayaṁbhū temple. It consists of the Garbhagṛha, Antarāla, maṇṭapa and a porch, facing the north. The adhiṣṭāna of the temple is buried. The vedi on its edges contains a row of four petalled lotuses on both the inner and outer sides. The walls of the Garbhagṛha and Antarāla 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 vedi. There are six pillars in the centre of the maṇṭapa forming two compartments each containing a raised square inside it and a circular part on each square. The entrance of the Antarāla 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 Gajalakṣmī.

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 KAṬACHPŪR

Kaṭachpur or Kaṭākṣapura, 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 Telingāna part of Andhra Pradesh. It is on the way from Warangal to Pālampūṭa. There are two triple shrines outside the village very near the road. (26)

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 maṇḍapa with a porch in the east and shrines on the north, west and south. It has a high Upapīṭha and adhiṣṭāna on whose edges there is a low vedī connecting the porch in the front and the Antarāla behind. In the centre of this vedī on both the inner and outer sides there is a wide band decorated with a row of four petalled lotuses. The walls of the Garbhaṅga 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 vedī above the adhiṣṭāna are four pillars, one in each angle and two on either side of the porch. There are four pillars in the centre of the maṇḍapa and the under side of the ceiling above them contains the śaṭkōṇa 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 cāmaravahinīs and the lintel has the figure of Gajalakṣmī. 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 vedī in the Garbhaṅga of the shrine in the north and a fine image of Viṣṇu standing in the Garbhaṅga 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 Caḷukyaṇ 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, Aṇṭarāḷa and maṇṭapa with three porches in the north, west and south. The Upāṭṭha is buried and part of the adhistāṇa is visible. The walls of the Garbhagṛha and Aṇṭarāḷa are plain and built of large blocks of stone. There is a low vedi on the edges of the adhistāṇa with pillars supporting the roof above. The space between the porches is walled up. The outsides of these walls is decorated with three vimānastāṁbhas 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 śaṭkōṇa in a square. The Aṇṭarāḷa 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 TRIPURĀΝṬAKEŚvara TEMPLE,

TRIPURĀΝṬAKAM

Tripurāṇṭakam is a small village in the Mārkāpur Taluk of the Kurnool district in Āndhra Pradesh. It is situated near the Mārkāpur Road Railway Station on the Bezwada – Guntakal section of the Southern Railway. There is a hillock, named Kumārāḍri, about a mile to the west of the village. On this hill is the famous temple of Tripurāṇṭakeśvara, a celebrated centre of pilgrimage for the Śaivas.¹

Traditions

Tripurāṇṭakam is intimately associated with Sṛiśailam, the famous centre of Śaiva pilgrimage and great stronghold of Vīraśaiva, situated on the Nallamalais in the Nandikōṭkur Taluk of the Kurnool district of Āndhra Pradesh. Sṛiśailam 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, Tripurāṇṭakam in the east, Jōti-Siddhavatam in the south, Umāmaēśvaram in the north and Brahmēśvaram (Alampūr) in the west. Thousands of pilgrims that visited Sṛiśailam, also visited these four gateways. There was an act of great piety, known as girī-pradakṣiṇa or circum-ambulation of the hill of Sṛiśailam 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 Mallikārjunapaṇḍitārādhyaacaritramu, a Telugu literary work, and in the Śrīśailakhaṇḍa of the Skāndapaṇḍita. The Śrīśailakhaṇḍa mentions the Gandharvatīrtha, Kuṇḍiprabha, Pāpaviniśaṇa and Mōkṣagūṇḍa as some of the holy tīrthas round Tripurāṇṭakam. Among the deities of this place,

¹ I surveyed this temple once in November, 1929 and again in April, 1928.
mention is made of Dhūrjaṭiśvara, Rāmēśvara, Vṛddhaśailēśvara, Uttarēśvara, Kēḍārēśvara, Gauriśvara, Saptakōṭiśvara, Maṇḍukēśvara, Sahasralingēśvara, Paraśurāmēśvara, Ṭhāmarēśvara, Maṇikarṇikēśvara, Muktiśvara. An inscription dated in S. 1175 mentions that the lingas of Pāpavināśa, Amgarēśvara, Mulasthānēśvara, Sōmēśvara, Khadgēśvara, Kanyā-siddhēśvara, Kēḍārēśvara, Mallikārjuna, Kapilēśvara, Gauriśvara and Uttarēśvara, all of them svayamabhū lingas, surrounded the Kumārādri hill, the abode of Tripurānākēśvara. (S.I.I.X.—340). The Mallikārjunapāṇḍitārādhyaścaritramu mentions twelve lingas of Śiva-Tipurānākēśvara, Gaurēśvara, Sōmēśvara, Kēḍārēśvara, Khadgēśvara, Pāpavināśana, Kapilēśvara, Uttarēśvara etc., as situated round Tripurānākām. 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 Tripurānākām, having done a small meritorious deed.

Inscriptions*

There are 115 inscriptions in the temple of Tripurānākēśvara 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 rule of the Kākatiyas of Warangal. One of them states that the Central shrine was built of stone in S. 1177 (1255 A.D.) by Śāntaśambhu, the son of Viśvēśvaraśivācārya, under the orders of the Kākatiya king, Gaṇapatiidēva (169 of 1905). Another states that Tripurānākām marked the eastern entrance to Sriśailam, that it was guarded by Bhairava and that it was surrounded by eleven svayamabhū-lingas (S.I.I.X.340). Mēlēmēbikā, a sister of Kākatiya Gaṇapatiidēva, built a shrine and installed in it god Mēlēmēbikēśvara, (Ibid 254). A teacher,
named Dharmasiva, of the Goḷāgī school, built a Bhāṇḍaruvamaṭha for the temple (Ibid. 315). Many prominent feudatory rulers, generals and officials of the Kākatiya period made valuable gifts to god Tripurāntakeśvarā. Among the Telugu Cōḍa chiefstains of the time, Karikāla Cōḍa gifted a tank in the Mārjavādi in S. 1025 (Ibid. 62). Another, named Siddhayadēva, gifted two villages in the Pānigī-nādu in S. 1179 (Ibid. 355). A Telugu Palliava chief, named Allāḍa Pemmayadēva, gifted a lamp in S. 1181 (Ibid. 362). The Veḷnāḍu chief, Gonka, gifted a village in the Kammanāḍu in S. 1028 (Ibid. 63). Among the Cāgī chiefs, Gaṇapaya gifted a lamp in S. 1165 (Ibid. 356). Queen Muppamadēvi of the same family also gifted a lamp in S. 1164 (Ibid. 296). Mummaḍi Potaraja of the Kōṭa family and Murāri Gaṇapati of the Koḍapaḍamaṭi family also gifted cows for setting up lamps in the temple (Ibid. 308, 329). The feudatory rulers of Natavāḍi also figure in the inscriptions of Tripurāntakam. Mahādeva, Mummaḍi Gaṇapa and Rudradēva 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 Tripurāntakeśvara temple. Gaṇḍapendāra Gangayasaḥini gifted one village in the Dupali-Kaṁpaṇam in S. 1172 (Ibid. 332), and another in the Moṭṭavādi in S. 1179 (Ibid. 346). His minister, Nāmadeva paṇḍita, gifted another village in S. 1176. (Ibid. 343). Gaṇḍapendāra Jannigadēva, another Kāyastha chief, gifted two villages in the Pallaṇāḍu in S. 1181 (Ibid. 370). Among officials, a Paṁcakaraṇadhipati 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 Puṇyamūrti 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 Kārtika-parva festival. (Ibid. 287).

There are several instances of taxes and tolls being gifted to the temple. A sarrādhikārī of Kākatiya Gaṇapatidēva remitted to the god the suṅkamu collected on 30) bullock loads of articles obtained from the hill (Ibid. 304). One official gifted the Veṭṭi-suṅkamu collected on salt sold at Tripurāntakam (Ibid. 328). A merchant gild, known as the Nānadeśi-Nagaraḥ-Saṁgham, gifted Maṇama on every maṇī worth of goods sold (Ibid. 429). Another gild, the Nānadeśi-Pekkanḍu, gifted taxes on articles sold in several places (Ibid.
473). Another Ubhaya-Nānādetā-Pekkaṇḍru, gifted uppu-suṅkaṇam, āyamu and maḍabādi-suṅkaṇamu to the goddess, Tripurādevī (Ibid. 480). There are references in the inscriptions to the staff of the temple and its adjuncts like cooks, servants, watchmen, reciters of the Maṅtrapuṣpa, priests and other employees of 72 niyōgas (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, Gaṇṭi-utsavam, Tripurācānana-utsavam, Paviṭr-ārohaṇa 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 Vṛgō-jamu-padi, Viśvesvarasaṅdhyā, Madhava-ānana-saṅdhyā, and Pratāsa-saṅdhyā (Ibid. 340, 371 and 464). Some devotees gifted valuable jewels and utensils like Paṭṭas, Gangāvatara, flowers of gold, flag staffs of gold and Caṭurṣukha-Kohal of gold (Ibid. 431, 474 and 550). The famous Saiva teacher, and Raja-guru, Viśvesvarā Saṇvācārya, got a forest cleared, founded a village, named Viṇḍesvarapuram 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 Śiva, 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, Vira-vratas, Mahāśvaras. Paṣupatas, Kalāmukhas, Bhairavas and Yamalas that visited Tripurāntakam. (Ibid. 657).

Description of the temple.

The temple of Tripurāntakaśvara is situated on a hillock, named Kumāragiri and faces the east. It is inside a prākāra which has four gopura entrances. The entrance in the south is now used as the main entrance and has a flight of steps leading to it. The adhisṭana of the east gopura has three plain mouldings and a gāla cut into compartments adorned with lotuses and pūṃnakalasas. Above are a paṭṭa, narrow recess and a lingapattika. There is a small maṇḍapa adjoining this gopura entrance with four pillars each containing the pāda or pedestal, a rectangular block, octagonal shaft, paṭṭa, a cylindrical part, phalaka and roll capital. The gopura 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 Candraśekhara seated on Nandi, Śiva standing in dvibhaṅga hlot.
ing parasu in the upper right hand, mrga in the upper left, sula in the lower right and Khadga in the lower left and Brahma with three heads seated on the swan.

Inside the prakara there is a fine Siva 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 Vijayanagara 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 anjali, a dwarf, Hanuman 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 dvarapalakas standing cross-legged, holding damaru in the upper right hand and naga 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 Gajalakshmi. The architrave above the doorway contains the following sculptures:—

1. Candrashekara seated.

2. Vishnu seated in virasana holding cakra in the upper right hand and samkhya 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. Siva seated with the left leg folded and the right hanging. He holds trisula in the upper right hand, mrga in the upper left, keeps the lower right in abhaya and rests the lower left on the left thigh.
4. Gaṇapati seated holding triśūla in the upper right hand, pūša in the upper left and keeping the lower right in abhaya and holding a mōdaka 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 gōpura. Of these, one is a shrine of Viṣṇu. It consists of a Garbhagṛha and a narrow maṇḍapa of tow pillars before it. The verticals of the entrance of the Garbhagṛha 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, gadā and āśā. 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 Tripurāntakaśvara stands in the centre of the courtyard and faces the east. There is a dhvajastambha between the east gōpura and the shrine but no entrance into the shrine in this direction. This shrine consists of a closed maṇḍapa, the mukhamantaṇḍapa beyond it, partly walled and with two entrances in the north and south, two antarālas and the Garbhagṛha beyond them.
The main shrine is a simple structure surmounted by an imposing vimāna. The adhiṣṭāna is low and contains upāna, recess, paṭṭa, recess, moulding, narrow gala and a long aśānika. The outserside of the walls of the aśānika 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 buffalow with a man to right and lion to left. The niche in the south wall contains the image of Gaṇapati in the bhujanga-trāśa pose with the right leg resting on the mouse and holding aśamālā in the right hand and daṇḍa in the left and keeping the lower right in abhaya and the lower left in Karihasta. Similarly, the three walls of the garbhagṛha also contain niches with pilasters. The niche in the south wall contains the image of Caṇḍrāśekhara 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 kūtas 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 trīṭala type and contains Kūṭa, śiśnhalalāṭa, pañjara, śimhalalāṭa, pañiara, śiśnhalalāṭa and Kūṭa in each tala.

There are nandis in the four corners on the phalaka. The gala above is high and decorated with śiśnhalalāṭas in the four cardinal directions. Above it are a round sikhara of the Vēśara order and a Kalāṭa. The interior of the shrine consists of the Garbhagṛha, two antarālaśas before it and two maṇṭapas beyond. The outer maṇṭapa 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 mukhamaṇṭapa partly closed on the sides and with an entrance in the north and south. There are four rows of four pillars each in this maṇṭapa with an elevated square between them and a nandi in its centre. The entrances of the antarālaśas and the Garbhagṛha are plain. The sanctum contains the linga of Tripurāṇtaṃkṣvara set up on a low vādi.

There is a small Devī shrine to the north of the shrine of Tripurāṇtaṃkṣvara connected with it by a short covered verandah emanating from the northern passage of the mukhamaṇṭapa. 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—Kūṭa, Kūṭa, Śālā, kūṭa and kūṭa. The phalaka has lions at the four angles. The gālā is adorned with simhalalātas. The sikhara above is round and of the Vēsara order. Inside the Garbhagrha there is a fine image of Devī standing holding triśūla in upper right hand, damaru in the upper left and utpala in the two lower hands.
Great temple—Pālampaṭa

(to face p. 49)
THE TEMPLES OF PÂŁAMPÊTA

Pâlampağa is a small village in the Mulug taluk of the Warangal district, situated about 40 miles north-west of Hanumakonda 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 Kâkatiya period. About a mile from the village and midway between it and the tank is the Rudrâsvâra temple built by the famous Kâkatiya general, Bécerla Rudra, in S. 1135 (1213 A.D.) during the reign of Kâkatiya Gañapatidēva. This general constructed a big tank and a town named Ätukuru on the tank bund and the temple of Rudrâsvâra in that town. He gifted two villages, named Uppara-palli and Borlapalli for the enjoyment of this god and Gaurīśa. This Rudrâsvâra 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 Rudrâsvâra temple, gives interesting details about the builder of this temple and his family. In the famous Bécerla family was born Brahmâ, a celebrated general of the Kâkatiya king, Prōla I (1030-1075 A.D.). This general accompanied the Western Calukyan armies which were pursuing the Cōla forces, defeated in the battle of Koppam, to Kânci and tore the gateways of that city open as if it were a mere curtain and obtained victory for his Kâkatiya master. In this family were born Kāṭaya and his son, Kâma, who, as the general of the Kâkatiya king, Prōla II, (1110-1158) killed Gūṇḍa, ruler of Manthani, previously humiliated by Prōla. This general begot by Prōlāmba a son named Rudra. Rudra was one of the greatest Kâkatiya generals of his time and rendered signal service to the Kâkatiya kingdom. After the sudden and premature death of king Mahâdēva in a battle with the Yâdavas of Dēvagiri, his son and heir, Gañapatidēva, was captured by the enemy. Taking advantage of this misfortune, several enemies and feudatories created confusion in the Kâkatiya kingdom, between 1198 A.D.,

27. *Kâk. War.*, p. 33
28. *Ibid* pp. 43-44
the year of Mahādeva's death and 1202 A.D., by which year Gaṇapatidēva was back in his kingdom and peace and order were restored. During these critical days, Recarla 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 Gaṇapatidēva. This general was a pious devotee of Śiva and installed god Rudrāśvara in Orugallu, the capital of the Kākatiyas and gifted to that god the village of Nekkonda. He built a big town and created a lake near it, as if to reflect its beauty. In this town of Ātkuru he built a fine temple and installed in it god Rudrāśvara in S. 1135 on Sunday, the eighth day of the bright half of the month of Magha in the cyclic year Śrimukha and gifted to that god the villages of Uparapalli and Borlapalli. He also gifted the Village of Naḍukuḍe jointly to gods Kāṭēśvara and Kameśvara, obviously named after his parents and to god Rudrāśvara, set up by him and named after himself.

THE RUDRĀŚVARA 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 Garbhagṛha, Aṅtaralā, a big Mukhamaṇṭapa and three porches leading into the maṇṭapa. The temple is complete in all parts and has an upaṇītha and adhiṣṭāna or double platform below and a tall vimāna above (Pl-XVI-1&2).

1. Upaṇītha:

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, tripsaṭṭa, gala, tripaṭṭa, moulding with three paṭṭas, gala, three broad paṭṭas, another gala, three paṭṭas, moulding and aliṅgapaṭṭikā. On the top of this upaṇītha there is a pradaksīṇa about 8' wide.

2. Adhiṣṭāna:

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

29. Ibid pp. 39-30
30e CFI, no. 21
3. Porches:

There are three porches in the east, north and south leading into the mukhamanaṭapa. There is a low vedi above the adhistāna 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 Aṅgaraḷa. This Vedi 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 aṅjali and the other also in dvibhaṅga holding a fish like object.

(c) Vepugopāla standing in Vyayastapāda playing the flute and a woman standing with a cāmara 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 aṅjali.

(e) Woman standing in Vyayastapāda holding cāmara in the right hand.

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

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

(h) Cāmaravāhinī standing in dvibhaṅga.

(i) Cāmaravāhinī standing in dvibhaṅga.

(j) Cāmaravāhinī standing in Vyayastapāda.

(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) Same as above.

(f) Same as above.

(g) Woman standing in samabhāṅga holding cāmara, 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 Bhūjaṅgatrāsa pose holding both her hands up in vismaya.

(k) Woman playing mṛdanga.

(l) Woman in the Bhūjaṅgatrāsa 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 cāmara.

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

(a) Woman in the Bhūjaṅgatrāsa 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 mṛdanga.
(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 mṛdanga.

(i) Woman in the Bhujaṅgatrāsa pose with the left hand hanging and the right held above the head in vismaya.

(j) Woman playing mṛdanga.

(k) Woman in the Bhujaṅgatrāsa pose with the hands kept in aṅjali below the breasts.

(l) Woman playing mṛdanga.

(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 samabhaṅga with his hands in aṅjali.

(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 Vytyastāpāda 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 mrdanga.
(k) Woman as in (i) but with hands and legs in the reverse order.
(l) Woman playing the mrdanga.

(5) The east section at right angles to No. (4) above contains the following sculptures:—

(a) Cāmaravahini standing in samabhāṅga.
(b) Woman standing in samabhāṅga 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) Woman standing in dvibhaṅga holding a double string of pearls across the knees.
(i) Woman standing in dvibhaṅga with the right hand hanging and the left palm on the stomach.
(k) Nude jaina Tīrthaṅkara.
(l) Woman in the Bhūjaṅgatrāsa pose with the hands in anjalī held above the head.

(m) Woman standing in samabhāṅga with the hands in anjalī held above the head.
(n) Nude jaina Tīrthaṅkara.
(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 Tīrthaṅkara.
(c) Woman standing with legs bent at the knees.
(d) Woman playing the mrdanga.
(e) Woman standing in dvibhaṅga holding a sword with the hilt up.

(f) Woman playing the mṛdanga.

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

(h) Woman playing the mṛdanga.

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

(j) Woman holding an object across her knees.

(k) Nude jaina Tirthaṅkara.

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 vytyastapāda.

(c) Woman playing the mṛdanga.

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

(e) Woman in tribhaṅga playing the mṛdanga.

(f) Nṛtta-Gaṇapati in the Bhujāṅgatrāsa pose holding paraśu in the upper right hand, triśūla in the upper left, Daṇḍa 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 dāmaru in the upper right hand, triśūla 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) Devi in the Bhujāṅgatrāsa pose with the right leg on upasmaṇa below lying with the upper part of the body raised and the hands in aṇjali. The deity holds Dāmaru and Ghaṇṭa in the upper right hands, triśūla and another object in the upper left hand and keeps the lower right hanging. There is a man to right kneeling with his hands in aṇjali.
(8) This section which is at right angles to the above, contains the following sculptures:

(a) Cāmaravāhini.
(b) Nude jaina Tirthankara
(c) Woman standing with hands hanging.
(d) Cāmaravāhini.
(e) Vēṇugōpāla.
(f) Cāmaravāhini in Vyūtyāstapāda.
(g) Woman in dvibhaṅga holding bow in the left hand and arrow in the right.
(h) Cāmaravāhini 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 Tirthankara.

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

(a) Nude Jaina Tirthankara.
(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) Nṛtta-Gaṇapati in the Bhujaṅgatrasa pose with elephant’s ears and one tusk, holding parasu in the upper right hand, mōdaka in the upper left, Daṅta in the lower right and mōdaka in the lower left.
(e) Cāmaravāhini in Vyūtyāstapāda.
(f) Woman in Vyūtyāstapāda holding bow in the left hand and arrow in the right.
Nude Jainas Tirthankaras.

Surya standing in samabhaga holding a lotus in each hand and decorated with cakrakundalas, two graiveyakas, girdle with pearl hangings, and long garland reaching the knees.

Camaravahini in Vytyastapada.

Bhiksha\-tanamurti holding damaru in the upper right hand, Nandi on pillar in the upper left, dagger in the lower right and bowl with kapala hanging from it in the lower left. He is adorned with cakrakundalas, graiveyaka, double girdle and a long garland reaching below the knees. There is a dog to left.

Surya as in (i) above.

Eight handed Narasimha killing Hiranayaka\-sipu.

Camaravahini in Vytyastapada.

Six handed N\-tta-Ganapati in the Bhujanga\-trasa pose holding ankusa in one upper right hand and keeping another hanging, para\-su in one upper left hand and keeping another holding Daita in the lower right and modaka in the lower left.

The front block to the proper right of the entrance contains the following sculptures:-

N\-tta-Ganapati in the Bhujanga\-trasa pose holding ankusa, pasa, daita and modaka with elephant's ears and one tusk decorated with Naga-ba\-\-dha and a girdle of pearls.

\-maravahini in dvibha\-nga.

Nude Bhairava holding tri\-\-sula in the upper right hand, damaru in the upper left and bowl with a skull hanging from it in the lower left. He is adorned with graiveyaka, broad girdle and a long garland reaching below the knees. There is a dog to left.

Camaravahini in dvibha\-nga.

Bhiksha\-tanamurti.

Camaravahini in dvibha\-nga.

Woman playing the mrdanga.

Woman in the Bhujanga\-trasa 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 mrddanga.
(j) Cāmaravāhini in dvībhaṅga.
(k) Woman in dvībhaṅga holding a garland of pearls.
(l) Woman in dvībhaṅga 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) Vēṇugopāla in Vytyastapāda.
(c) Woman in Vytyastapāda holding bow in the left hand and arrow in the right.
(d) Cāmaravāhini in dvībhaṅga.
(e) Woman in Vytyastapāda holding bow in the right hand and arrow in the left.
(f) Cāmaravāhini in dvībhaṅga.
(g) Woman playing the mrddanga.
(h) Woman in the Bhujāṅgatrāṣa pose with both hands joined and in cilīnudra held above the head.
(i) Woman in dvībhaṅga with a garland in both hands held above the head.
(j) Bhikṣātanamūrti in dvībhaṅga holding damaṇu in the upper right hand, trīśūla 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 mrddanga.
(m) Cāmaravāhini in Vytyastapāda.
(n) Nṛttta-Gaṇapati in the Bhujāṅgatrāṣa pose holding aṅkuṣa in the upper right hand, pāśa in the upper left, Daṅita in the lower right and mōdaka in the lower left.
(o) Cāmaravāhini in dvībhaṅga.
(p) Woman playing the mrddanga.

(12) The section at right angles to (No. 11) above contains the following sculptures:—
(a) Nṛttta-Gaṇapati in the Bhujāṅgatrāṣa pose.
(b) Cāmaravāhinī in Vytyastapāda.
(c) Cāmaravāhinī in the Tirascīna pose.
(d) Cāmaravāhinī in Vytyastapāda.
(e) Bhikṣāṭanamūrti.
(f) Woman playing the mṛdanga.
(g) Woman in the Lalita pose with hands held above the head.
(h, i) Cāmaravāhinī in dvibhaṅga.
(j) Woman playing the mṛdanga.
(k) Woman in the Bhujaṅgatrāsa 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 Bhujaṅgatrāsa pose with the left hand hanging and the right palm between the breasts.
(c) Woman playing the mṛdanga.
(d) Woman in the Bhujaṅgatrāsa 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 Bhujaṅgalalita pose with both the palms on the abdomen.
(j) Woman in dvibhaṅga holding a long sāla.
(k) Woman in dvibhaṅga holding a double string of pearls.
(i9) The Section at right angles to No. 18 above contains the following sculptures:—

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

(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) Cāmaravahīni 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 Vyāyustapāda 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 kāṭi 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 viṇa 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 Bhūjaṅgatrāsa 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 dvībhaṅga holding a stout garland at the ankles.

(g) Woman in dvībhaṅga 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 aṇjali.

(m) Cāmaravāhini in dvībhaṅga.

(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-Gaṇapati in the Bhūjaṅgatrāsa pose.

(c) Nude Jaina Tirthankara.

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

(e) Woman playing the mṛdanga.

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

(g) Embracing mithuna.

(h) Cāmaravāhini in dvībhaṅga.

(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 dvībhaṅga.
(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.

(c) Embracing mithuna under two trees.

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

(e) A man and two women under a tree in an amorous pose.

(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 Bhujāṅgatrāsa 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 samabhaṅga.

(b) Woman playing the mṛdanga.

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

(d) Woman playing the mṛdanga.

(e) Cāmaravāhinī in Vytyastapāda.

(f) Nude Jain Tirthankara.

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

(i) Woman playing the mṛdanga.

(j) Woman in the Bhūjaṅgatrasa 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 Bhūjaṅgatrasa 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 Bhūjaṅgatrasa 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 Tīrthankara.

(h) Cāmaravāhinī in Vytyastapāda.

(i, j) Cāmaravāhinī in dvibhaṅga.

(k) Nṛṣṭta-Gaṇapati in the Bhūjaṅgatrasa pose.

(l) Cāmaravāhinī in dvibhaṅga.

(m) Śūrya standing in samabhaṅga 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 is aijalī.

(c) Woman standing with the lower part of the left leg resting on the right knee.
(d) Woman playing the *mṛdanga*.

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

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

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

(h) Woman standing in *tribhaṅga* with the right band hanging and the left holding an object.

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

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

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

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

(m) Woman in *tribhaṅga* 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 Aṅkaraṇa:*

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) Bhikṣāṭana (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 *talaś* and a round *sikharā*. 
(4) Projection with four pilasters. Those at the ends are decorated with pearl hangings at the top. The two central pilasters support a śālā which has a projecting kapōta in tiers, gāla, kapōta 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 śālā 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 Aṇṭarāla:–

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, Gaṇapati seated between two elephants, makara, elephant, makara makara, makara, elephant. Gaṇapati 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 makramukha.

The wall above this band is decorated as follows:–

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

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

(3) Projection with four pilasters with a śālā 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 sikhara, 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 aríjali, 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, 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 kapōta 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 sala 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 adhisthana 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 makara, 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 Surya 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 adhiṣṭāna of the vertical row of the three shrines contain Nāgara sikharas. 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 vidi on the three sides of the Mukhamanḍapā, 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 Bhujangatrasa 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 mrdanga.

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 yālis as on the north side.

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

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

South porch - front side - east block.

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

(2) Woman in the Bhujaṅgatrasa 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 directions and the hands at kaṭi.

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

South porch - West side. Two yālis.

South porch - connecting piece. Two yālis.

Piece connecting with the wall of the Aṅtarāla - Two yālis.

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

Piece connecting above with north porch Two yālis.

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 Bhujaṅgatṛāsa pose with both the hands upraised in Cinmudra.

(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 womam 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-I) contains the figure of a woman standing under a creeper in tribhāṅga holding a plant in both the hands. She wears patra-kundaḷas, broad graivēyaka, hāra, girdle, with pearl hangings and ardhōrūka. There is a câmaravāhinī in dvibhāṅga to right. The slab on the left side contains (Pl. XXI-2) the figure of a woman in the Bhujaṅgatṛāsa 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 cakrakundaḷas, graivēyaka, hāra of pearls, broad girdle and ardhōrūka. 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 câmara held above the head in the right hand and the left palm resting on the left thigh. She wears cakrakundaḷas, hāra, broad girdle, and a long garland of beads hanging from both the shoulders. There is a câmaravāhinī 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 câmaravāhinī in vytyastapāda to right and another in dvibhāṅga 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 camara above the head in the right hand and the left palm resting on the left thigh. She wears cakrakūḍālas, graiviyaka, hāra and broad girdle. A long garland of beads hangs from her shoulders. There are a camaravāhīni to right and a camaravāhīni 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 camara 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, pāṇiara, kūta, pāṇjara, sālā, pāṇjara, kūta, pāṇjara and kūta. There is a sukanasa 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 adhīśāna 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 Mukhamanṭapa is decorated with compartments containing rows of four petalled lotuses.

All the pillars in the manṭapa, 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 dvāra 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 paḍi or base piece is in three projections and the lintel of the upper cross beam contains the figure of Gaṅapati. 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 Gaṅapati 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 Saptamātrika 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) tripatta (e) recess (f) broad paṭa (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 Nṛta-Gaṅapati 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 Gopīvastrāpaḥaraṇa 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 Lakṣmī 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 mrdanga, dancer, woman playing mrdanga, dancer and woman playing mrdanga in a row.

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

**Aiṭarāṭa 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 śūla 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 pāḍī 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) Cāmara-vāhinī 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 viśmaya 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 waist (4) woman in tribhāṅga 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 Gajalakṣmī. The architrave above contains the figure of Naṭarāja in the centre and Gaṇapati and Dēvī 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 pūrṇakuṇībhās 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 well in the interior and a moon stone before the paḍī of the entrance.

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

**SHRINES IN THE COMPOUND OF THE RUDRESVARA TEMPLE**

I. Shrine opposite the north porch.

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

Its upapiṭha is buried and covered by the fallen stones. The adhiṣṭāna consists of upāna, recess, moulding, recess and aningapatīkā 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 Nagara sikha, miniature vimāna on a pilaster, pilaster, miniature 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 vimāna of the shrine is fallen. Only the first talā is intact and it contains the series – kūta, kūta, sāla, kūta and kūta. There is a Sukhanāsa projecting from its front base and covering the Añtarāla below.

The maṇḍapa has a low vidi 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 maṇḍapa. 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 Añtarāla and the 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 Añtarāla has the figure of Naṭarāja dancing in the Bhujangatṛāsa pose in the centre and musicians on either side. There are projecting planks along the three walls of the Garbhagṛha.

II. Shrine opposite the East porch.

This is almost entirely in ruins and only the high adhiśṭāna and the parapet decorated with bands of lotuses are in tact.

III. Maṇḍapa opposite the south porch.

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

IV. Ruined maṇḍapa adjacent to the above maṇḍapa.

SHRINES OUTSIDE THE RUDRÉŚVARA 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, Aṁtaraḷa and Mukhemenṭapā with three porches and faces the west.

The adhiśṭāna consists of upāṇa, paṭṭa, recess, broad paṭṭa moulding, recess, dviṣṭa, gaḷa, moulding and dhiṣṭaṅgikā.

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 viḍī above the adhiśṭāna 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 viḍī supporting the roof above in each porch.

There are four central pillars inside the maṇḍapa adorned with sculptures. One pillar contains the figures of (1) a woman dancer accompanied by a woman playing mrḍanga on each side (2) woman in dvibhaṅga holding a snake in both hands above the head with a woman in the Bhuyaṅgatrāśa pose to right holding up a viṅaṇa and another to left playing a viṅā. (3) woman in dvibhaṅga with cāmara 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 Tīrthankara with a woman on either side keeping the hands in anjali. The second pillar contains the figures of (1) woman in the Bhuyaṅgatrāśa pose with the right palm on the head and the left on the stomach with a woman playing mrḍanga on either side. (2) Nṛttā-Gaṅapatī (3) woman holding cāmara in the right hand and a bag in the left with a cāmarakṛṣṭi 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 Bhuyaṅgatrāśa pose with the hands held above the head and with a woman playing mrḍanga on either side. (2) woman in dvibhaṅga with a fish in the two hands with a cāmarakṛṣṭi and a boy (3) two cāmarakṛṣṭiṇī and (4) woman in the Bhuyaṅgatrāśa pose with the right palm on the head and a woman playing mrḍanga. The fourth pillar contains the figures of (1) woman in the Bhuyaṅgatrāśa pose with the right palm on the head and the left on the abdomen and a woman playing mrḍanga on either side (2) two
women dancers emanating to the sides from another in the centre with her hands in anjali 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 Bhujanga trisarti 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 vina 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 Aitarala is well carved. The pañि or base piece is in three sections, the central one projecting. The base of the right jamb contains the figures of a camaravahi in Vyayastapada 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 dvibhangga with a bag in the left hand, a woman in tribhangga with the right hand upraised and the left resting on the right thigh and a camaravahi in vyayastapada. There is a fretwork frame above each jamb. The verticals of the dvira contain a camaravahi at the base and diamond cutting all over the cross beam similarly carved.

The lintel contains a figure of seated Gañapati. There is a projecting canopy above the dvira in three sections. The architrave above it has five miniature vimanas.

The entrance of the Garbhagriha is also carved. There are a camaravahini and a dvaraapalaka at the base of the right jamb and camaravahini and Siva at the base of the left jamb. There is another camaravahini at the base of the two verticals.

There is a miniature shrine on the vedika in one corner. The base of each jamb of the entrance of this shrine contains the figures of a dvaraapalaka and two camaravahinis. 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 Aitarala and the Garbhagriha. The dvira of the aitarala has a jamb and a pilaster
on either side. The bases of the jambs contain a few sculptures—
(1) woman in Vṛtyastāpāda 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 vytyastāpāda. (3) woman in Vṛtya-
stāpāda 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 vytyaspāda 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 paḍī is in three sections and the cross beam has a lintel
adorned with the figure of Gajalakṣmī.

The entrance of the Garbhagrha 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 Vṛtyastāpāda with two women on either
side. The paḍī 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 Garbhagrha 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 Garbhagrha 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
Vṛtyastāpāda 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
Vṛtyastāpāda 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 dvārpalakas and cāmaravāhinis. 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 vedī on the adhiṣṭāna 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 Aṅtarālas of the shrines contain the figures of woman with bow and sword, Cāmaravāhinīs, women with hands in anjali, 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 vedī above the adhiṣṭāna 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 Devī seated in Virāsana 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 Virāsana holding trisūla and dāmaru 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 śalās and five miniature vimānas with horizontal bands. There are the figures of Śiva seated in Vīrāsana, 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 śalās 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 Divi seated in Vīrāsana. 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 Vedi 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 Mukhamāṇṭapa. 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 Dvārapalakas. 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 Adhīśṭāna is buried in the ground.
The entrance of the Aiśtarāla contains pūṇakalatas 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 sukanāsa. 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 Pallampet and fifty miles north-east of Warangal in the Warangal district of Andhra 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.\(^{11}\) 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 maṇṭapa and three shrines to the east, three shrines and a maṇṭapa 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 Cāḷukyan shrines at Pāpānāśanam near Alampur, in Andhradēsa and Aihole, in northern Kārṇaṭaka.

The Main Shrine

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

Upāṭita:- This lowest member on the elevation is well carved and consists of upāna, recess, Dvipaṭi, recess, paṭṭa, recess, tripaṭi, gala and alingapaṭṭika. On the top of this platform is a pradakṣiṇa, about 9 feet wide.

Adhiṣṭana:- This upper platform, situated inside the pradakṣiṇa, mentioned above, contains upāna, paṭṭa, dvipaṭi, three paṭṭas, recess, dvipaṭi, three paṭṭas, gala, and alingapāṭṭika.

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 vadi 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 Pilmampet 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 Aṅtarāla. 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 Bhujāṅgatrāśa 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 all around.

Walls of the Aṅtarāla:— There is a band containing a row of elephants at the base of each wall above the ādhiṣṭāna. Both northern and southern walls of the Aṅtarāla 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 sthākara (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 mrdanga (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 Garbhaṅga:— The three walls of the Garbhaṅga 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 Bhujāṅgatrāśa pose reversed. He holds trisūla and damaru 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 sikhara (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 dāmaru and triśūla in the upper hands, akṣamālā 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 insides of the parapet on the edges of the Mukhamaṇḍapa contains a gāla cut into compartments, each having a lotus of four petals. There are five minor shrines, one on either side of the entrance of the Aṅtaraṅga, 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 maṇḍapa has fallen. (Pl. XXXV-I)

The entrance of the dvāra of the Aṅtaraṅga 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 Siva dancing in the Bhujangatrasa pose in the reverse, two deities, Kumara, Brahma and a woman, to right and a woman, Visnu, two deities and Ganapati 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 in three sections, the central projecting section containing a woman dancer accompanied by a woman on either side playing the mrdanga. The base of the jambs has a woman in tribhanga, a camaravāhinī, a four handed dvārapālaka and another camaravāhinī. 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 vedi in the centre.

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

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

To the south of this maṇḍapā is a small shrine with Aṅtarāla and Garbhagṛha. The maṇḍapā 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 Nagara 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 maṇḍapā are two shrines. One of them contains an open maṇḍapā 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 maṇṭapa opposite the southern porch of the main shrine with one minor shrine to its left and two shrines to its right. This maṇṭapa 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 tritāla or three storeyed type and has a Nāgara sikhara with a simhalalāṭa gable on each face. The sukanāśa before it is fallen. The other shrine contains an open maṇṭapa 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 maṇṭapa and Garbhagṛha. Its vimāna is of four talas and contains the series - kūṭa, kūṭa, sālā, kūṭa and kūṭa. It has a Nāgara sikhara with a simhalalāṭa 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 amalaka sikhara. The fifth shrine has an open maṇṭapa and garbhagṛha and vimāna of five talas decorated with the series - kūṭa, kūṭa, sālā, kūṭa and kūṭa. It has a Nāgara sikhara with a simhalalāṭa 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 simhalalāṭa gables and sukanāśa. The next shrine is a replica of the main shrine with a mukhamaṇṭapa of three porches, Garbhagṛha and Aṅtarāla. The maṇṭapa contains four pillars in the centre. The entrance of the Aṅtarāla has a well carved doorway with jambs 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 vedī or parapet of the porches. The roof is flat. The shrine next to this contains an open maṇṭapa and the Garbhagṛha. The vimāna is of five talas, each containing five vimānas of flat bands and an amalaka sikhara and sukanāśa. 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.

Reddi Guḍi

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

The outer side of each wall of the Aṅtarāḷa 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 and (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 Aṅtarāḷa 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 Chāyōsōmēvara 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 Āndhra Pradeś. It is a triple shrine which is of particular importance on account of the stepped Nāgara vimānas 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 subsidiary 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 mukhamanṭapa with a roofed porch in the south and three shrines to the north, east and west. (Pl. XXXVIII).

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

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

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

There is a row of miniature vimānas on the edges of the roof of the front part of the mukhamanṭapa and the porch. There is a sukanāsa projecting from the front base of each vimāna with a big simhalalata 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 Mukhamanṭapa 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 Añtarāla entrance as such but only two pillars in its place. The jambs of the doorway of the Garbhagrha 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 Garbhagrha 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 Suryapeta, the headquarters of a taluk of that name in the Nalgonda district of Telengana, in Andhra Pradesh. This village contains three temples which are good examples of Kakatiya architecture. 34

The history of the village can be traced from a few inscriptions found in its temples and some more found at Nagulapadu, nearby. The village was originally situated inside a fortress, 35 which has now disappeared. It was the headquarters of the Rceerla family, whose members played a prominent part in the history of the Kakatiya period as generals under Prsula I, Rudradeva and Ganapatidiva, well known rulers of the imperial Kakatiya dynasty of Andhradeva. The earliest known member of this family was Mucca, who was a general of the Kakatiya King, Prsula I (1030—1075 A.D.). This general accompanied his master along with the Western Calkyana armies which pursued the Cola army after its defeat in the battle of Koppam, besieged the city of Kanci and entered it, tearing open its gate as if it was a mere curtain. 36 In his family was born Kaṭa, son of Mucca. This Kaṭa had a son; named Kama, who married Kaecamba and begot two sons, named Bēta and Nāma. 37 Both these brothers were famous for their piety and valour and were subordinates of the Kakatiya kings, Rudradeva and Ganapatidiva. Of these, Bēta married Errama or Erakasani, the great-granddaughter of a certain Bhimaya nayaka, the Lord of Sannamguru and the daughter of Komarenayaka and Erapa. His son was Malla. 38 Nāmi Reḍdi married Aitamā. 39 These chiefs of the Rceerla family had many titles like Sakaiya-Gunagana-ganakara, Paramaridira, Amanikamiti-puravar-adhistava, Viralaki-mi-nijesvara, Murbala-bhima, Raṇaraṅga-rama, Vitarana-kaṇa, Paṭihit-anjanīya, Saucagangośya, Svāmidaṇ光荣-carṇa, Bahananda, Satya-ratnakara, Mānumakul-aditya.

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 trikūḍa (triple shrine) and installed in it gods Nāmeśvara, Kāmeśvara 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 Veśākha 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 Nāmeśvara, 2 martus of land in the same village to god Viśvanātha and 3 martus of land in the village of Kudukudiya to the triple shrine of Kāmeśvara.  

2. Nāmi Reḍḍi built a fine temple and installed in it god Nāmeśvara, named after himself, in S. 1124 on a Saturday, the 14th day of the bright half of the month of Cātra, in the cyclic year, Dundubhi and gifted to the god two tanks, named the Guḍlacheru and Kāṭyākēcheru. He gifted further, 2 martus of land to god Aitēśvara and two martus to god Viśvanātha. Nāma’s wife, Aitamā, installed a linga of Siva, named after herself, and gave a vritti to that god; Viśvanātha, a son and Prōla, the sister’s son of Nāmi Reḍḍi, also installed lingas of Siva and gifted vrittis. Aitamā further gifted 3 martus of land to god Aitēśvara and two martus to god Viśvanātha.  

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 Jyeṣṭa, in the cyclic year, Vibhava and gifted to the god 4 martus of wet land behind the Erakasamudramu, also named after her, 46 martus in Kṛṣṇapādu and Uppalapādu and 12 martus near the Lakṣmānasamudramu, excavated by her at Pillalamarri. On the same day, Erakasāni 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 Komareśvara, named after her father and Erakeśvara on the bund of the Erakesamudram, named after her mother, both installed by her. Mention is made of gods Mārideva, Bētēśvara and Erakeśvara, installed by Iṃṭuri Somayya, to whom also gifts were made.  

40. Ibid no. 38  
41. Ibid no. 41
4. Erapōtu Lāṁkāṁgāru, the governor of Pillalamarri and a subordinate of Kāpayanāyaniṁgāru, re-installed in S. 1279 on the 13th day of the bright half of the month of jyēṣṭha, in the cyclic year, Hēmalaṁbi, god Erākēśvara whose linga was destroyed by Sultan Alauddin, for the merit of his father, Anumakoḍla Mācināyaniṁgāru, his mother, Rudrasāṇī and his master, Kāpayanāyaniṁgāru, and gifted 1 adha of land behind the Dēvara-kuṇṭa in Pallalamarri to that god. Kāpayanāyaniṁgāru is given titles like Andhradeś-ādhēśvara, Anumanaganṭi-puravār-ēśvara, Codarajya-sthāpan-ācārya and Kānci-rakṣapālaka.42

5. Nāmi Reḍḍī gifted 19 houses inside the fort of Pillamarri to the Sṭhānapati and 18 musicians, dancers etc., of the Nāmeśvara 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 calivaṇḍiri.

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 Nāmeśvara, Kāmeśvara and Kācēśvara, a temple of Nāmeśvara, both built by Nāmi Reḍḍī and a temple of Erakēśvara built by Erakasāṇī, and other shrines like those of Viśvanāthēśvara, Aitēśvara and Erakēśvara on a tank bund, Bēṭēśvara and Erakēśvara, Komarēśvara and the shrine of Tripurādevī. Of these, the temple situated outside the village, is now known as the Sōmeśvara temple, one single shrine is known as the Nāmeśvara temple and the triple shrine as the Mukkaṇṭiśvara temple. The Hyderabad Archaeological Department mentions the Sōmeśvara, Rāmeśvara and Muṇḍakaṭēśvara temples.46 There is thus an obvious confusion. The Nāmeśvara temple of today, which is a single shrine inside the village, must be identified with the Nāmeśvara temple built by Nāmi Reḍḍī in S. 1124. The name Rāmeśvara given to it by the Hyderabad Archaeological Depart-

42. Ibid no. 42
43. Ibid no. 40
44. Ibid no. 37
45. Ibid no. 39
Erakesvara temple—Pillalamarri

(to face p. 93)
ment is wrong. The triple shrine adjacent to it, now wrongly known as Mukkaṇṭisvara is really the trikuta built by Nāmi Ṛedḍi for housing Nāmeśvara, Kāmeśvara and Kāceśvara in S. 1117. The temple outside the village, now wrongly named the Sōmeśvara must be identified with the Erakeśvara temple built by Ėrakasāni in S. 1130. There are clear traces of vandalism in this temple, particularly on the four central pillars of the Mukhanaṇṭapa. The other shrines mentioned in the inscriptions cannot be traced.

**THE ERAKEŚVARA 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 Mukhanaṇṭapa with porches on the east, north and south and the Garbhagṛha and Aṅtarāla 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, tripod, gala, paṭṭa, recess and ṛiṅgaṇapāṭṭikā 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 pradakṣīna, about 8’ wide.

**The Adhiṣṭāna**

This upper platform is within the pradakṣīna mentioned above. It consists of upāna, paṭṭa, narrow recess, paṭṭa, paṭṭa with a row of semi-circular elevations, wide gala, tripod, wide gala, wide paṭṭa and ṛiṅgaṇapāṭṭikā 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 Vādi 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 vedī connecting the porches and the Antarāla are similarly decorated.

The walls

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

The outsides of each of the two walls of the Antarāla contains the series-(a) recess with kūṭa-kōṣṭha on two slender pilasters (b) projection with a pilaster in four sections and (c) recess with kūṭa-kōṣṭha on two slender pilasters.

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

Vimāna

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

The Interior

The Mukhamantapa is reached through a stone entrance built at the end of the flight of steps in the Adhiśṭāna. The inner side of the walls of the vedī 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 Aṅtarāla is well carved. The base of each jamb contains the figures of two women, a dvārapālaka and a cāmaravāhini. 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 Gajalakṣmī. The base piece contains a central projection with a niche on either side having the figure of a woman standing with her hands in aṅjali. 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 śaṭkoṇa. 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 Mukhaṁaṇṭapa with a covered porch in the east and the Aṅtarāla and Garbhagṛha to the west (Pl. L-1. 1).

The Adhiṣṭāna

The adhiṣṭāna of this temple is comparatively low and consists of upāna, recess, paṭṭa with a row of semi-circular elevations, recess, paṭṭa, recess, another paṭṭa with semi-circular elevations, recess, dvipaṭṭa, recess and alingupaṭṭikā.
Vēṭi.

There is a low vēṭi or parapet on the adhiśṭāna connecting the portico and the Antarāla, enclosing the sides and front of the maṇṭapa. This vēṭi is decorated with a gāla containing compartments between pilasters having four petalled lotuses. There are four pillars on the portico part and eight on the maṇṭapa part of this vēṭi supporting the roof.

Portico

This portico contains four plain pillars and an entrance finely carved. There are the figures of cāmaravāhinīs 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.

Mukhamaṇṭapa

This maṇṭapa 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 śīṃhala-laṭa 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 śīṃhalaḷātas (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 śīṃhalaḷaṭa (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 śīṃhalaḷaṭas (v) a band with lotus buds (w) an ornamented band (x) square phalaka with swans and bead garland design and a big śīṃhalaḷaṭa 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 outside of the beams above the pillars are decorated with
rows of miniature vimānas with flat horizontal paṭṭas 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 Śiva dancing in the Bhujāṅgatārāsa 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 dvārapalaka 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 vedī, finely carved. The underside of the ceiling contains a saṅkōṇa with a lotus in the centre.

The roof

The edges of the roof of the Mukhamalatapa 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 sukanāsa covering the Aṅtarāla below with a nandi at its top.

THE TRIPLE SHRINE

This shrine is adjacent to the Nīmēśvara shrine described above. It contains a square Mukhamalatapa with a covered portico to the east and three shrines in the south, west and north (Pl. L-2-2).
The adhiṣṭāna 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 maṇḍapa. The maṇḍapa 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 ʂaṭkona and four simhalalāṭas in the four corners on the underside.

The three shrines are alike and are comparatively plain. The outside of their walls has no decorations. The Aṅtarāla is 8’8”x7’ and the Garbhagṛha 8’8” square. The base of the jambs of the Aṅtarāla contains figure sculpture. The lintel has the figure of Gajalakṣiṇī. 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 Andhradesa. 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, Pālāmpēta and Hanumakonoḍa 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 maṇṭapa with a porch in one direction and a shrine in each of the other three directions, all facing the maṇṭapa. The famous Rudrēśvara, Vāsudēvēśvara and Surya temple of Hanumakonoḍa 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 Pālāmpēta are similar in plan. The triple shrine at Panagal and shrine no. III to the west of the main temple at Pālāmpēta are similar in plan. In all these examples each shrine contains the Garbhagṛha and the Aiṭarāla. The triple shrine at Panagal and shrine no. III to the west of the main temple at Pālāmpēta contain only the Garbhagṛha and do not have the Aiṭarāla before it.

Among the single shrines there is an appreciable variety. The great temple at Pālāmpēta is the best and the most complete and fully developed example of this type. It has the Garbhagṛha, Aiṭarāla and Maṇṭapa with three porches on the three sides. The main shrine at Ghanapur, five other shrines and the Reḍḍīguḍi at the same place and the ruined temple at the eastern end of the tank bund at Pālāmpēta are of the same type. The Erakēśvara temple of Pillalamarri is similar. The next variety contains the Garbhagṛha, Aiṭarāla and Maṇṭapa with a single porch. The Nāmēśvara shrine at Pillalamarri, one of the minor shrines
at Ghanapur and minor shrine IV at Pālampēṭa are good examples of this type. The third variety contains only the Garbhagṛha and Aṇṭarāḷa. Three shrines at Ghanapur, two small shrines at the western end of the tank bund and minor shrine V at Pālampēṭa 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 Ghanapur. There is only the Garbhagṛha in the last variety as in the case of one shrine at Ghanapur.

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

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 Aṇṭarāḷa 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 Pālampēṭa. In some cases, the projections contain, at the base of the pilaster in it, either a kōṭṭa 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 Pālampēṭa. 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 Pālampēṭa, the same type of vimāna under a creeper as in the case of the main temple at Ghanapur.
and Kūṭa-kōṣṭha as in the case of the Erakēśvara temple at Pillalamarri. The projections on the walls of the great temple at Pālampēta 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 Pālampēta.

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 Pillalamarri and the triple shrine at Panagal. These rows of vimānas are similar to the series of Kūṭa. Pañjara 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 maṇṭapa of the great temple at Pālampēta and the triple shrine at Hanumakoṇḍa are of black granite and lathe turned. They are highly polished and decorated with various geometrical and bead designs. The pillars in the maṇṭapa of the temple of Pālampēta contain fine figure sculptures, both secular and religious and scenes from the epics. The pillars in the other temples and shrines are of sandstone and mostly plain though in a few cases there is figure sculpture of a high order. In two cases, the great temple at Pālampēta and the main temple at Ghanapur, there are short pillars located above the vēdi on the adhiṣṭāna 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 Sānchī and Amarāvati.

Vimānas

The vimānas of these temples are peculiar. They are not of the curvilinear variety of the Early Cāḷukyan temples of northern Karpāṭaka and Āndhradēśa. Nor do they have horizontal rows of diminishing size containing the series-kūṭa, sāla and pañjara as is the case with the Pallava and Eastern Cāḷukyan 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 Kārṇāṭaka and also before the Nāgara and
Vēsara vimānas of diminishing tiers found in northern Kārṇāṭaka.
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 Aṇṭarāḷas and Garbhagṛhas and in
a few cases on the entablature above the beams of Mukhamāṇ-
tapas. 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 āyatāsa part above the gāla.
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 Vēsara 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 kapōra above the walls and a vimāna of horizontal bands
with a Nāgara or Vēsara 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 Aṇṭarāḷas, 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 Antarāla. This dvāra is fixed in a large and wide frame consisting of the wall portion, pillars, pilasters and jamb. All these are fully sculptured. There are fret work frames with holes set vertically above the base of the jamb 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 padī below. The architravés 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 Antarāla 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 mantapa and above the adhiṣṭana. 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 \textit{A\textacute{ntar\textacute{a}las} and \textit{Garbhag\textacute{r}has. The v\textit{idi} on the edges of the \textit{ma\textacute{n}\textit{tap}a with its outer side decorated with figure sculpture and miniature \textit{vima\textacute{n}as adds grandeur to the interior.}

Thus the K\textacute{\textacute{a}}katiya 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>Hanumakonda, Warangal Dt.</td>
<td>Varuṇa</td>
<td>—</td>
<td>Bēta II</td>
<td>Refers to the installation of the god. (Hyd. Arch. Ser. No. 13, part II, No. 5).</td>
</tr>
<tr>
<td>Inugurtu</td>
<td>Bhairava</td>
<td>—</td>
<td>Prōla</td>
<td>Jalandhara Bhairava installed on a hill. (Tel. Ins. Vol I. No. 3).</td>
</tr>
<tr>
<td>Burugugadda, Mahaboobnagar Dt.</td>
<td>Gōpinātha</td>
<td>—</td>
<td>Rudradēva</td>
<td>Installed with his consorts by Dēvakiputradāsa (Kākatiya Sanchika - Appendix Ins. No. 28).</td>
</tr>
</tbody>
</table>

A. Temples whose dates are known.
<table>
<thead>
<tr>
<th>Location</th>
<th>Deity</th>
<th>Date</th>
<th>King</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nalgonda Dt.</td>
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<td>Nalgonda Dt.</td>
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<tr>
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<td>Remarks</td>
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<tr>
<td>21. Gajjavaram,</td>
<td>Mahādēvēśvara.</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>22. Kaṭukuru,</td>
<td>Mallikēśvara Annēśvara and Aitēśvara</td>
<td>S. 1172</td>
<td>Gaṇapati</td>
<td>Built by Mailamadēvi. <em>(Tel. Ins. Vol. II. K. No. 13).</em></td>
</tr>
<tr>
<td>Location</td>
<td>Deity</td>
<td>Date</td>
<td>King</td>
<td>Remarks</td>
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</tr>
<tr>
<td>28A. Būrugugadda.</td>
<td>Cannagopīnātha</td>
<td>S. 1180</td>
<td>Rudradēva</td>
<td>Built by Dēvakiputra, brother of the king's pradhāni (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>
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<tr>
<td>34. do</td>
<td>Bhōganātha</td>
<td>Bhaṇa</td>
<td>Gaṇapati</td>
<td>Built by Appaseṭṭi (Corp. Ins. Tel Km. I).</td>
</tr>
<tr>
<td>Location</td>
<td>Deity</td>
<td>Date</td>
<td>King</td>
<td>Remarks</td>
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</tr>
<tr>
<td>39. Ālungadapa, Nalgonda Dt.</td>
<td>Varada-</td>
<td>S. 1196</td>
<td>Rudrāmadevi</td>
<td>Built by four individuals. (Corp. Tel. Ins. No. 2).</td>
</tr>
<tr>
<td></td>
<td>Gōpinātha</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>42. Umāmahēśvaram, Mahaboobnagar</td>
<td>—</td>
<td>S. 1202</td>
<td>Rudrāṁbā</td>
<td>Five temples built by Karaṇamu Rāmaya and his family. (Corp. Tel. Ins. Mn. 41).</td>
</tr>
<tr>
<td>Location</td>
<td>Deity</td>
<td>Date</td>
<td>King</td>
<td>Remarks</td>
</tr>
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<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>46. Pikkalamarri, Nalgonda Dt.</td>
<td>Ekaśvara</td>
<td>S. 17</td>
<td>Kāpayañayaka</td>
<td>Reinstitution of linga after its destruction by Aillauddin. <em>(Tel. Ins. Vol. I. M. No. 11).</em></td>
</tr>
<tr>
<td>47. Pānagallu, Nalgonda Dt.</td>
<td>Chāyūsomēśvara</td>
<td></td>
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</tr>
<tr>
<td>48. Nāgulapādu, Nalgonda 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. Kāṭachpur, Warangal Dt.</td>
<td>—</td>
<td></td>
<td>2 temples</td>
<td>On the Hanumakonda - Pālampēta 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. Nagunur, 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. Peddampēta, Karimnagar Dt.</td>
<td>—</td>
<td></td>
<td></td>
<td>Near Rāmagundam Railway Station, two temples <em>(Ibid 1927-28).</em></td>
</tr>
</tbody>
</table>

**B. Temples whose dates are not known.**
ILLUSTRATIONS
1. Triple shrine, Hanumakoṇḍa—front view.

*Courtesy, Arch. Sur. Ind.*

2. Triple shrine, Hanumakoṇḍa—side view.

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

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

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

2. Viṣṇu on pillar, Vāsudēvēśvara—Hanumakoṇḍa.

1. Triple shrine, Hanumakonda—Rudrēśvara shrine.
1. Triple shrine, Hanumakonda—Wall of Rudres'vara shrine.

2. Triple shrine, Hanumakonda—Pillar in mantapa.
1. Triple shrine, Hanumakonda—Nandi.

*Courtesy, Arch. Sur. Ind.*

2. Pillared mantapa before Triple shrine—Hanumakonda.

*Courtesy, Arch. Sur. Ind.*
1. Stone wall with steps—Warangal fort.

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

2. Torāṇa—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.
Sculptured slab—Warangal fort

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

2. Êkaśilā, 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, Palampêta—Bracket figure.  

Courtesy, Arch. Sur. Ind.]

2. Great temple, Pālampēṭa—Sculpture in porch.

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1. Great Temple, Pālampēṭa—Sculpture in Porch.

2. Great temple, Pālampēṭa—Sculpture in porch.
1. Great temple, Pālampēṭa—Pillar in maṇṭapa.

*Courtesy, Arch. Surv. Ind.*

2. Great temple, Pālampēṭa—Sculptures on maṇṭapa pillar.

*Courtesy, Arch. Surv. Ind.*

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

2. Great temple, Pālāmpēṭa—Pillar sculptures.
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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, Pālampēța—Sculptures on band.

2. Great temple, Pālampēța—Sculptures on band.
1. Great temple, Palampeia—Sculptures on hand.

2. Great temple, Palampeia—Sculptures on hand.
1. Main temple, Ghanapur—front view.

1. Main temple, Ghanapūr—Wall.

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

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

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

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.

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

2. Erakeśvara temple, Pillalamarri—side view.
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