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Andhra Pradesh Government
Archaeological Series No. 30

SELECT ANDHRA TEMPLES

By
Dr. M. RAMARAO, M. A., Ph. D.
Retired Professor of History



General Editor :
Mohd. ABDUL WAHEED KHAN, F. R. A. S., (Lond.),
Director of Archaeology and Museums

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FOREWORD

Andhra Pradesh is endowed with a number of historical monuments and ancient sites. To all students of architecture, it is well-known the evolution of temple architecture in Andhra Pradesh owes much to the Buddhist structures. There is a long standing need for a comprehensive study of the important temples belonging to the different periods of history of Andhra Pradesh. The shrines of Hindu faith belonging to pre and early Christian era are quite meagre and minuscule. During the recent time due to unstinted efforts of archaeologists, few temples of early period have come to light which were constructed in brick and mud mortar. They are aesthetically barren, devoid of any ornamentation and look drab and monochromatic. The plan is also very simple either of apsidal or rectangular. The temple building activity of permanent nature was commenced by the Pallavas and the Vishnukundins who were the successors of Ikshvakus. During their periods, many cave temples were excavated. The Eastern Chalukyan kings who ruled over Andhra Desa for about 4 Centuries, have left numerous temples in the Coastal Districts. Their greatest contributions are the five Aramas, namely, Draksharama, Kumararama, Ksheerarama, Somarama and Amararama, all dedicated to Lord Shiva. It was the transitory epoch when Buddhism lost its ground and royal patronage and Hinduism became predominant. The Chalukyas of Badami heralded a composite architecture which is a harmonious blend of Northern and Southern style. They have left behind a complex of temples at Alampur on the left bank of Tungabhadra in Mahboobnagar District. These temples were profusely decorated with sculpture and carving of elegant beauty. The Kakatiyas of Warangal also erected important temples in Chalukyan idiom which scattered all over the Districts of Telangana. Of all these, the most remarkable are thousand-pillared temple at Hanumakonda and at Palampet. In fact they have assimilated many Chalukyan and Yadava features in their architecture, but they developed a distinct style of their own. They were past-masters in carving exquisite figures and intricate ornamental freezes on the intractable black basalt. The Vijayanagara Rulers did not lag behind in this field. They constructed many temples of great aesthetic excellence at several places in Telangana and Rayalaseema. They have surpassed in massiveness of structure than their predecessors and they did it without subordinating artistic excellence. It is high time that a separate publication should be brought out high-lighting the important characteristic features of different periods. The present publication by the learned scholar Dr. M. Rama Rao deals with some important Chola temples in Chittoor District of Andhra Pradesh.

The author has taken great pains to give a vivid picture of these temples by mentioning most of the epigraphical records, besides describing the architectural and artistic features of these temples. This description of each temple is succinct, informative and self-contained and not saddled with details.

I express my hearty thanks to Dr. M. Rama Rao for kindly acceding to my request to write on the Chola temples existing in Andhra Pradesh and this being an important addition to our publication series, will serve as a valuable contribution and a source of information to scholars working on the architecture of South India. I owe my debt of gratitude to Sri P. V. Narasimha Rao, Minister for Education, Government of Andhra Pradesh and Sri S. R. Rama Murthy, Special Secretary to Government, Education Department, Government of Andhra Pradesh for extending their helping hand to me in making the programme of departmental publication a success.

In the end, I thank Mr. Syed Meera, the Proprietor of Kamal Printers and his able staff for neatly and carefully printing this publication.

MOHD. ABDUL WAHEED KHAN.

F. R. A. S. (Lond.)

*Director of Archaeology &
Museums, A. P., Hyderabad.*

P R E F A C E

This book is the eighth of a series of monographs on the art and architecture of the temples of Āndhradēśa written by me. One monograph, entitled The Temples of Tirumala, Tirupati and Tiruchānūr, was published by the T. T. Devasthanams. Three monographs, entitled Early Cālukyan Temples, Eastern Cālukyan Temples and The Temples of Śrīśailam, were published by the Department of Archaeology and Museums, A. P. Two monographs, entitled The Temples of Kaṭinga and Select Kākatīya Temples, and another, entitled Śaivite Deities of Āndhradēśa, were published by the Sri Venkatesvara University.

This monograph contains descriptions and illustrations of ten temples found in Guntur, Nellore, Chittoor, Mahabubnagar and Nalgonda districts of Āndhra Pradesh, belonging to different periods and styles. I mentioned in Chapter I the temple proto-types as found in the famous Buddhist sculptures of Amarāvati and Nāgārjunakoṇḍa. Mention is made in Chapter II of the Hindu temples found in Nāgārjunakoṇḍa valley during the course of the excavations, as they are the earliest known Hindu temples of Āndhradēśa. The temple of Chēzerla described in Chapter III, originally a Buddhist *Caityagrha*, seems to have been converted into a Śiva shrine in the early period of Pallava rule. The Paraśurāmēśvara temple of Gudimallam is a late Pallava structure remarkable for its apsidal *vimāna* and its peculiar *linga*. The Kālahastīśvara temple of Kālahasti is a complex containing structures of the Cōḷa, Yādavarāya and Vijayanagara periods. The rock sculptures found outside the temple are of particular value. The Epigraphical and literary sources have been fully utilised in writing the account of this temple. The temples of Jōgimallāvaram, Nellore, Toṇḍamānāḍ and Laḍḍigam are of the Cōḷa period and contain several local variations of style and construction. The temples of Nandikandi, Gangāpuram and Panugal belong to the Later Cālukyan period and are of immense value for a study of the evolution of the Kākatīya style of architecture, seen in the famous examples at Hanumakoṇḍa and Pālampēṭa. The small temple of Nandikandi resembles the Later Cālukyan temple of Dambhal.

I am very thankful to Sri Mohd. Abdul Waheed Khan, Director of Archaeology and Museums, Andhra Pradesh, for kindly encouraging me to prepare this monograph and for publishing it on behalf of his department.

Ananda Nilayam,
Guntur (A. P.),
10-12-1970.

M. RAMA RAO

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I. TEMPLE PROTOTYPES

The origin of the structural Hindu temple is shrouded in mystery. The earliest available examples are mostly of brick. The foundations of a Viṣṇu temple have been unearthed at Bhopal and this shrine is assigned to the second century B. C. ¹ There is a gap of several centuries after this. The next known group of Hindu brick temples in Northern India consists of the temples of Bhitargaon in the Cawnpore district, ascribed to the fifth century A. D., two dilapidated temples at Tēr in the Shōlāpur district, assigned to a date slightly later than the fifth century, the Gupta Temples of Tigāwa, assigned to the first half of the fifth century, the Śiva shrine at Bhumāra and the Pārvaṭī temple at Nāchna, both said to have been erected probably before 500 A. D., and the Deogarh temple of the early sixth century. ² All subsequent developments in temple architecture in northern India are traced to these few Gupta structures. In northern Kārṇāṭaka, the temple building movement originated at Aiholē about the beginning of the fifth century A. D., and flourished for about three centuries. The oldest buildings of this group are the *Lād Khān* temple and the temples of the Kōṇṭ-guḍi group, assigned to the middle of the fifth century. ³ The earliest Hindu temples in the Tamil country are a series of cave temples, whose excavation was started by the Pallava king, Mahēndravarmaṇ I and continued by his successors towards the end of the first quarter of the seventh century and a group of monolithic temples, known as the *Rathas* belonging to the māmaḷla period, in the third and fourth quarters of the seventh century and three structural examples, the Shore temple of Mahābalipuram and the Kailāsanātha and Vaikuntha-perumāḷ temples of Kāñcī, all belonging to the Rājasimha period of the early half of the eighth century. ⁴

The case is different with regard to Āṇḍhradēśa. Recent excavations have brought to light enough material to show that the temple building movement was in vogue in this region from about the first quarter of the third century A. D. Keeping this important fact in view and another, equally important, viz., that the Buddhists were active raising numerous monuments in their *tirthas* and that many of these buildings were in fact intact till as late as the middle of the seventh century, when Hieun Tsang saw them, and also considering the high probability of the *rathas* of Mahā-

1. Brown — *Indian Architecture*, Ch. IX.

2. *Ibid.*, Ch. X

3. *Ibid.*, P. 63.

4. *Ancient India*, No. PP.

balipuram being reproductions in stone of the principal types of buildings that existed at the time, it is possible to trace the temple building activity in Āndhradēśa to very early times.

The large number of sculptured slabs that once adorned the stūpas of Amarāvati, Gōli, Jaggayyapēta, Rāmireḍḍipalli and Nāgārjunakonda in Āndhradēśa, throw a flood of light in this connection. These sculptures depict life in all its aspects and numerous buildings of varied forms, plans and designs, suggestive of the plans and general features of later Hindu temples. The *Bahirdvāraśālā* in one of the Amarāvati sculptures with a moulded *kapōta* above the walls and a *śālā* or waggon-roof above, with a row of six *kalaśas* suggestive of a temple or gōpura with an *āyatāśra śikhara*.⁵ The same is the case with regard to a hut with a similar roof and three *kalaśas* and a *nāsika* or gable in the front.⁶ One building with a square base and four-sided roof is suggestive of the *Kūtāgāra* of the *Nāgara* Order of which the Draupadiratha of Mahābalipuram is a very good example.⁷ The Eastern Chālukyan temples of Bikkavōlu are also similar. A hut with a round base and top⁸ answers the description of a pure *Vēsara* shrine found in the Sanskrit *Vāstu* texts. A storeyed building containing human heads inside is suggestive of the *kapōta* of the cave temples of the Viṣṇukunḍins and the Pallavas and the *Kūtas* of structural temples, similarly decorated.⁹ The *vihāra* of four storeys with two, three, four and five gables raised round the *Vrkṣacaitya*,¹⁰ is suggestive of the storeyed *vimāna* of the later temples. The building with a heavily moulded cornice and ornamentation¹¹ is suggestive of the upper part of the facades of the Viṣṇukunḍin and Pallavā caves. A single storeyed building with three gables and a row of animals above¹² is also suggestive of the cave facades. Two storeyed buildings, containing two gables in the centre of the front of the first floor and a *kūtāgāra* at either end,¹³ are suggestive of an *alpaprāsāda* of the *Nāgara* Order, found in the second storey of the Anantaśāyi cave of Uṇḍavalli and on the rock depicting Arjuna's penance of Mahābalipuram. The sculpture showing Nalagiridamana contains the wing of a building with a square base and a *śālā* top adorned with a wide *nāsika* or gable in the front.¹⁴ The sculpture showing the conversion of the Buddhavagiyā youths contains a shrine on four pillars,

5. Sivaramamurti — *Amaravati Sculptures*, P. 1 XII. Fig. 3

6. *Ibid*, Fig. 7.

7. *Ibid*,

8. *Ibid.*, Fig. 4.

9. *Ibid.*, Pl. XIV—3.

10. *Ibid.*, Pl. XV—1.

11. *Ibid.*, Pl. XVII—2

12. *Ibid.*, Pl. XIX—a

13. *Ibid.*, Pl. XXIV.

14. *Ibid.*, Pl. XV—1.

surmounted by a four faced dome-like top¹⁵ and is suggestive of an *alpaprāsāda* of the *Nāgra* Order. Long sheds with waggon-top shaped roofs appear frequently in these sculptures¹⁶ and are suggestive of the *āyatāsara* shrine, of which the Bhīma-sēnaratha is a good example. There is a miniature shrine with a circular *śikhara* and another with an octagonal top,¹⁷ suggestive of the *vimānas* of the *Vēsara* and *Drāvida* Orders. The *Punyaśala* of Jaggayyapēṭa, with an upper storey and an *āyatāsra* or oblong top with *kalasas* above, is suggestive of this type of *Vēsara* temples and the *gōpura*. Similar examples are to be found in the sculptures of Nāgārjunakonda. In addition to these examples, found in sculptures, there existed some structures in the wellknown Buddhist *tirthas* of Andhradēśa which actually served as temples. In most of the *tirthas* there were apsidal *caitya* halls, some with a *pradakṣiṇa* in the interior with either a *caitya* or an image of the Buddha in the apse. These are suggestive of the apsidal or *Gajaprṣṭa* type of Hindu temple of which there are good examples at Guḍimallam and Satyavōlu in Andhradēśa, besides the Kapōtēśwara temple of Chēzerla, which is a Buddhist *caitya* hall converted into a Śaiva shrine. At Sālihundaṁ there is a rectangular room with a brick platform in the centre containing an image of the Buddha and this resembles the Hindu *garbhagrha* with an image in the centre. There are three such structures at Śankaram with the Buddha figure or sculptures on the back wall and these are suggestive of the Sōmāskanda panel sculptured on the back wall of the *garbhagrha* in the early Pallava caves and temples. One structure in the same place had an *āntarāla* and yet another, a pair of *dvārapālakas*.¹⁸

It is evident from the examples cited above that buildings of the shapes and forms of the later day Hindu temples existed in Buddhist times and that these must have been adopted by the Hindus as models for their temples.

15. *Ibid.*, Pl. XXIX—4.

16. *Ibid.*, Pl. XLVII—2.

17. *Madras Museum Bulletin*.

18. Rama Rao — *Buddhajayanti Souvenir*, pp. 55-57

II. IKṢVĀKU AND PALLAVA TEMPLES

If the prototypes of temples are found in the Buddhist or Āndhra-Sātavāhana period, actual temples are found in the Ikṣvāku period, which followed the former immediately. The period of Ikṣvāku rule is memorable not only in the history of Āndhradēśa but also in the history of south India. Cāmtamūla I, the first known independent ruler of the Ikṣvāku family, (220-235) performed *aśvamēdha*, *agnistōma* and *vājapēya* and was a great devotee of Svāmi Mahāsēna or Kumārasvāmin. He revived *Vaidika-dharma* and propagated it widely. The reign of his grandson, Ehaḥvala Cāmtamūla (260-284), witnessed remarkable religious activity and a number of temples, dedicated to the Hindu deities were constructed at Vijayapurī, the Ikṣvāku capital. Recent excavations conducted in the Nāgārjunakōṇḍa valley brought to light several of these temples of which the following are important :—

Kumārasvāmi temple-I :—¹⁹ This temple existed on site V-7. A limestone slab bearing the figure of the Śakti of Mahāsēna, a female deity, standing in *sambhāṅga*, holding *triśūla* in the right hand and keeping the left at *kaṭi*, holding firmly the hilt of a sword, was obtained from this site. An umbrella and *mayūrapīṇcha* are shown in the background.

Kumārasvāmi temple-II :—²⁰ This temple was built on the bank of the Krishna. The L shaped platform of the temple and the stumps of several pillars are still to be seen. An inscription found on the spot shows that this was a shrine dedicated to Kumāra. The southern part of the building which contains massive platforms must have contained the *garbhagrha*. This shrine was founded by Cāmta-Śakti-Kumāra.

Kumārasvāmi temple-III :—²¹ This is a pillared hall situated about two hundred yards further south of the above temple. From the site were recovered pedestals and numerous torsos and a head of Kumāra. Among other articles found is a slab containing the figure of Kumāra standing with his legs apart and keeping the left hand at *kaṭi* and probably holding a spear in the right hand, now broken. He wears a peculiar *makuṣa* with a tilt to the right and *śāmkhapatrā kuṇḍalas*, a broad *graiṇvēyaka*, with a round pendant, and a *kaṭivastra*, whose ends hang to the sides. A broken piece of sculpture, also found here depicts the head of another Kumāra image.

19. *Indian Archaeology*, 1955—56, p. 25.

20. *Ibid.*, P. 36.

21. *Ibid.*, Pl. LXIII—C.

Puṣṭabhadrasvāmi temple :—²² The site of this temple is at the northern reach of the Krishna. An inscription found on this site states that this temple of Śiva, named Puṣṭabhadrasvāmin, was built by mahārājakumāra Sri Virapurusaḍatta, son of the Ikṣvāku king, Ehavala Cāmtamūla, and his queen, Kuṇaṣāśrī. It registers the gift of the village of Puḍokedam for the perpetual maintenance of the temple. This temple was an apsidal structure.

Siva temple :—²³ This was a shrine constructed with bricks veneered with slabs, neatly plastered walls and paved floor with a roof resting on four pillars. A number of stone lingas were found inside this temple.

Temple of Sarvadēva :—²⁴ The existence of this temple is known from an inscription which states that a temple for Sarvadēva was built by Eliṣiri, the chief *talavara*, who was a great devotee of Kumārasvāmin. This record is dated in the eleventh year of the reign of Cāmtamūla II.

Temple of Noḍagirisvāmin :—²⁵ The existence of this temple is known from another inscription, also dated in the reign of Cāmtamūla II, which states that a lady, named Ratavaśyā, the daughter of a merchant, raised this *Dēvakula* for god Noḍagirisvāmin.

Temple of Aṣṭabhujaśvāmi :— This temple is on a site in the north-eastern corner of the Nāgārjunakoṇḍa valley on the bank of the Krishna. It has yielded three shrine chambers with a *dhvajastambha* opposite to one of them. A conch containing the carving of a *vēḍī* with a *stambha* surmounted by a *cakra* and another *stambha* surmounted by a bent sword and flag was found on this site. Two short labels have also been incised on the conch and one of them reads BHAGAVATŌ AṬHABHUJASĀMISA.²⁶ A gold plaque showing a nobleman standing in the posture of adoration, holding a lotus in one hand has also been found on the site.²⁷ More important is an inscribed slab also found in this locality. This Sanskrit record, dated in the thirtieth year of an Ābhīra king, named Vasusēna, states that *Mahāgrāmika Mahātalavara Mahādaṇḍanāyaka Śivasēpha* of the Kauśika gōtra and of the Peribideha family, installed god Aṣṭabhujaśvāmin on Setagiri and that the Yauna *rājas* of Saṇjayapuri, Śaka Rudradāman of Avanti, and Viṣṇurudra-Sivalānanda Sātakarṇi of Vanavāsi, decorated the enclosure of the temple, dug a well on the hill

22. *Ibid.*, 1956—57; p. 36; Pl. VIII & E. I. XXIV, pp. 19—29.

23. *Ind. Arch.* 1957—58, p. 8

24. *E. I.* XXXIII, pp. 147—149.

25. *Ibid.*, XXXV pp. 4—7.

26. *Ind. Arch.* 1958—59, Pl. V. Fig. 5

27. *Ibid.*, Fig. C.

and planted a palmyrah grove at Muḍera. This god is described as *Rumbarabhava* and as not changed from his place.²⁸ This shrine contained two apsidal sanctums.

The Navagraha temple—This temple complex contained square, circular and apsidal shrines situated within an enclosing *prākāra*.

Lingas :— Numerous lingas of Śiva made of limestone have been obtained during the course of excavations in the Nāgārjunakoṇḍa valley.

It is now very wellknown that the Pallavas brought about the fall of the Ikṣvākus and annexed the southern and south-western parts of Ikṣvāku territory to their own kingdom. They seem to have continued the movement of revival of *Vaidika-dharma* and the movement of temple building which were started by the Ikṣvākus. The British Museum plates of Cārudēvī register a gift made to the *Kulimahātāraka* temple of Bhagavān Nārāyaṇa at Dālura.²⁹ The Uruvapalli grant of Yuvamahārāja Viṣṇugōpa register a gift made to the temple of Viṣṇuhara built by the general Viṣṇuvarma at Kandukūra.³⁰ Other dynasties that flourished contemporaneously shared the temple-building activity with the Pallavas. The Gorantla plates of Hastivarman of the Ānanda gōtra mention god Śāmbhu of Vaṃkēśvara.³¹ Then there is the wellknown temple of Chēzerla.

28. *E. I.* XXXIV. pp. 197—204, Ind. Arch. 1958—59, Pl. V, Fig. a.

29. *E. I.* VIII. pp. 143—146.

30. *I. A. V.* pp. 50—53.

31. *Ibid.*, IX. pp. 102—103.

III. THE KAPŌTĒŚVARA TEMPLE, CHĒZERLA

Chēzerla is a small village situated about fifteen miles west of Narasaraopēt, the headquarters of a taluk of that name in the Guntur district of Āndhra Pradesh. It is accessible by bus in the summer months and in other months one has to walk about six miles from the nearest bus stop in order to reach the village.

The village is wellknown for its temple.³² All writers on Indian antiquities are aware of only two structural Buddhist *caityagrhas* now extant and these are at Tēr in Mahārāṣṭra and Chēzerla in Āndhra Pradesh. Both have been occupied by the Hindus and converted into Śaivite shrines.

The temple of Chēzerla is dedicated to Śiva under the name of Kapōtēśvara and the linga, enshrined in the temple, is considered to be the mutilated part of the body of a king named Sibi. There are two traditions, one Hindu and one Buddhist, associating a king named Sibi and a Kapōta or dove.

The Hindu version of the tradition is found in the Mahābhārata. It turns as follows:— Once upon a time, there was a *Cakravartin*, named Sibi, the son of Māndhātā, who ruled over Kāśmīr. He had two brothers, named Mēghaḍambara and Jīmūtavāhana. One day, Mēghaḍambara obtained Sibi's permission and left Kāśmīr with a retinue of thousand and five hundred men on a pilgrimage. In course of time, he came to a place near which a number of yōgis were doing penance on a hill. He too joined them and after the lapse of a few years of intense meditation, he passed away. His body was burned on the top of the hill and assumed the form of a linga. Finding that his brother had not returned, Jīmūtavāhana started in search of him with a large retinue. He too came to the same place and took to meditation after knowing of what had happened to his brother. He too perished here. Then Sibi himself set out in order to find his two missing brothers. On reaching the place and seeing the lingas representing his brothers, he decided to perform a hundred *yajñas* on this holy spot. While he was performing the hundredth *yajña*, the gods wanted to test him and his fitness to go to heaven and occupy an envious place, the prize for his hundred *yajñas*. Śiva assumed the form of a hunter, Brahmā the form of an arrow and Viṣṇu that of a kapōta or dove. The hunter chased after the bird which, after flying here and there out of fear, reached Sibi and sought his protection. The emperor assured the bird that its life will be protected against all dangers.

32. I surveyed this temple on May 10, 1963.

Very soon, the hunter came to the king and begged for release of the bird so that he could kill and eat it and quench the pangs of hunger. Śibi was in a fix. He could neither release the bird to which he had offered protection nor allow the hunter to die of hunger. As a compromise, he offered the hunter his own flesh equal to the weight of the bird. A pair of scales was brought and the kapōta was placed in one of the scales. The king plucked out flesh from his body and placed it in the other. The scales did not turn. Ultimately, he cut his head and placed it in the scale along with the flesh of his body. Pleased with this great sacrifice, the gods appeared before the king, restored his life and offered boons. Sibi desired that he and his followers should go to Kailāsa and that their bodies should assume the forms of so many lingas. Later, a temple was constructed over the trunk of Sibi and the headless body came to be worshipped as Kapōtēśvara.

The other tradition is embodied in a Buddhist *jātaka* story named the *Sibi-jātaka* and in the *Avadāna Sataka*. According to the former, king Sibi gave up his eyes to Indra who came to him disguised as a Brāhman. The *Sataka* combines the story of the *jātaka* and the Mahābhārata. This *Sibi-jātaka* is frequently found in Buddhist *jātaka* sculptures and there are two representations, one at Amarāvati and the other at Nāgārjunakoṇḍa.

There are nine inscriptions in the temple.³³ Of these, two,³⁴ dated in S. 1085 and 1169, mention that god Kapōtēśvara is in the midst of 4,444 lingas. Two others³⁵ are dated in S. 1069 and S. 1087. One record³⁶ in 7th century characters is said to be the record of a gift made by Viṣamasiddhi, who has to be identified with (Kubja) Viṣṇuvardhana I, the founder of the Eastern Cālukyan dynasty. The remaining two records are very important. They are incised on the two sides of the same slab. One of them,³⁷ a record of the wellknown Pallava king, Mahēndra Varman I, (600–630 A. D.) mentions the king as Mahēndravikrama mahārāja with his titles *Avanibhājana* and *Vēgavatī-sanātha* and registers a gift made by him to god Kapōtēśvara. The other inscription³⁸ registers gifts made by a grandson of the Ānanda gōtra king, Kandara. King kandara is said to have fought many elephant battles at Dhānyakaṭa, offended the Lord of the Krishnavennā by causing widowhood to many Āndhra women, and been the Lord of the Trikūṭaparvata, and of Kandara-pura with two *janapadas*. This Kandara had a daughter, named Avānitalāmtavati, who begot the donor, who had the title *Satsabhāmailla*.

33. S. I. I. VI. Nos 593–601.

34. *Ibid*, Nos 597 and 598.

35. *Ibid.*, Nos. 599 and 600

36. *Ibid.*, No. 593.

37. *Ibid.*, No. 595

38. *Ibid*, No 594.

The Kapōtēśvara temple is situated inside a compound in the north-western corner of the village and faces the east. The only entrance is in the eastern wall and is surrounded by a low *gōpura* which is devoid of all decoration. The pillars and pilasters of the doorway have simple bracket capitals like those found in the Pallava temples of Kāñcī.

The walled enclosure is studded with a number of minor shrines (Pl. I-1) and stone-cut votive shrines (Pl. I-2). Immediately facing the *gōpura* entrance are a small *maṇṭapa* and *dhvajastambha*. There are six minor shrines in the southern part of the courtyard, two in the western part behind the main temple and eight in the northern part. There are, besides these minor shrines, a number of stone-cut votive shrines, all of the *Nāgara* order, two slabs containing 1000 lingas each and a marble slab containing the figure of Sūrya standing holding a lotus in each hand. To the north-west of the main shrine is a group of worn-out images of the Saptamātṛkas.

The main shrine of Kapōtēśvara has a small *nandimāṇṭapa* in the front. Behind it is a narrow rectangular *māṇṭapa* with two pillars in the front row and four in the back row with corresponding pilasters with the *dvāra* in the centre. These four pillars have half lotus medallions. Beyond is a square *Mukhamāṇṭapa* containing two rows of two pillars each with a corresponding *dvāra*, contain figures of *Dvārapālakas*. Behind this *maṇṭapa* are two walls, running east-west, connecting this *maṇṭapa* and the apsidal shrine behind. There are two walls projecting to north and south at right angles to these walls and forming a narrow compartment which corresponds to the *antarāla*. Beyond them are two similar walls with an entrance in the middle and these mark the chord across the apse of the original *caityagrha*. There is a row of three pillars each on the inner side of the apse in the *garbhagrha*. Over them is a false roof made of stone slabs.

The linga of Kapōtēśvara, set up on a square *vēdi*, is peculiar. It looks like the headless body of a man. There are two holes at the top on the sides. The hole in the right holds a vessel-full of water, which is drained everyday in the morning. The other hole takes in any quantity of water which goes to an unknown destination.

The outer side of the walls of this apsidal shrine is plain. There is a plain unadorned *kapota* above the wall. The portion above consists of a *paṭṭa*, *tripaṭṭa*, *gala*, *paṭṭa*, *tripaṭṭa*, *gala* and horseshoe-shaped *śikhara* (Pl. II-1). There are no *kalaśas* above the *śikhara* as is the case with other apsidal temples. In the front part of this *śikhara* there is a big *simhalalata* gable with elevations on the sides (Pl. II-2). Inside it is a *śalākosta* with a seated deity figure at the bottom and Śiva and *Dēvī* seated on the bull in the centre.

IV. THE PARAŚURĀMĒŚVARA TEMPLE, GUDIMALLAM

Guḍimallam is a small village situated about two miles to the east of Pāpānāyudupēṭa, a flourishing industrial village in the Kālahasti taluk of the Chittoor district of Āndhra Pradesh. There is a small apsidal temple in this village which is often mentioned on account of the peculiar linga housed in it.

The temple consists of two parts; an original Pallava structure containing the *Garbhagrha* and *Antarāḷa* and a later Cōḷa addition in the shape of a *pradakṣiṇa* on three sides and a *Mukhamanṭapa* in front of the *Garbhagrha* and *Antarāḷa*, built in 1126 A. D.

There are twenty six inscriptions in this temple belonging to the Pallava, Bāṇa, Yādavarāya and Cōḷa dynasties. The earliest of them is dated in the 23rd year of the reign of the Pallava king, Nandipōttarayar or Nandivarman, corresponding to 802 A. D. It may be inferred from this that the temple was constructed about the middle of the 8th century A. D.

These inscriptions supply interesting information. One inscription, dated in 24th year of the reign of the Gāṅga-Pallava king, Nṛpatunga, records a grant made while Vāṇavidyādhara Mahābalivānarāyar was governing the country to the west of the Telugu-road. (S. I. I. VIII., No. 527). Another, dated in the 24th year of the reign of the Bāṇa king, Vāṇavidyādhara Mahābali Vānarāya, registers the gift by members of the assembly of Tiruviripperambedu in the *Sily-nāḍu* in the *Tiruvengada-kottam*. (E. I. XI. pp. 226-227).

Several records register gifts of villages and lands. One record, dated in the 23rd year of the reign of the Pallava king, Nandipōttaraiyar, records a gift of land made while Vikramāditya-Māvalivānarāyar was governing the country to the west of the Telugu-road. (S. I. I. VIII. No. 528). Another, dated in the 49th year of the reign of the Gāṅga-Pallava king, Vijaya-Danti-Vikramavarman, records gift of land made while Vijayāditya Mahāvali Bāṇarāya was ruling the earth. (S. I. I. VIII No. 525). The third, dated in the 23rd year of the reign of the Bāṇa king, Vikramāditya Māvali Vānarāya, registers the gift of land to the temple of Paraśurāmēśvara by a member of the committee administering the village. (E. I. XI. pp. 222-224).

These gifts of land were often made for specific purposes. One record, dated in the 4th year of the reign of the Cōḷa king, Ko-Rājakēsarivarman, registers the gift of two *paṇḍis* of land by the Śivabrāhmins of Tiruvirperumbēḍu in which the temple

of Paraśurāmēśvara is situated, to the *Sabha* of Tiruvirperumbēḍu for the purpose of creating an endowment the income from which should be devoted for celebrating an elaborate festival with specific offerings to Kuttap Peruman installed in the temple by Madhurāntakan Gaṇḍaradittar. (S. I. I. VIII. 521). Another, dated in the 2nd year of the reign of the Cōla king, Rājarājadēva, registers the king's gift of land to Paraśurāmēśvara for the performance of the *Cittirai-Tirunāl* (S. I. I. VIII. 519). The third, dated in the 9th year of the same reign, records gift of tax free land in different places for the conduct of the *Tiruppadi-maṟru* festival to Śri Paraśurāmēśvara-mudaiyār by Calikkinārāyaṇan Yādavarāyan Ghaṭṭiyadēvan. (S. I. I. VIII. 509). The fourth, dated in the 15th year of the same reign, refers to the gift of land for the conduct of a festival for Paraśurāmēśvaramudaiya nāyanār. (S. I. I. VIII. 503). The fifth, dated in the 9th year of the reign of the Cōla king, Vikramacōla, registers the gift of *punja* and *manja* of land for the festival of the god and mentions the construction of a temple of stone for the merit of Nāraṇadēvan Kulōttungacōla-kkarupparudaiyan and provision of rice, ghee etc., for offerings to the god and articles of perfume for the anointment of the god by Vikramacōla-kkarupparudaiyan, the son of Nāraṇadēvan Kulōttungacōla-kkarupparudaiya. (S. I. I. VIII. 511). Several devotees gifted gold for setting up lamps. One record, dated in S. 320, in the reign of the Bāṇa king, Vijayāditya Mahābali Vāṇarāya, registers the gift of 30 *kalanju* of gold by Mahādēvī Adigal, the mother of this chief, to god Paraśurāmēśvara of Tiruvippirambēḍu. (E. I. XI. pp. 227-228). The second, dated in S. 827, in the reign of the Bāṇa king, Vijayāditya Bāṇarāya, records gift of gold for a lamp. (S. I. I. Vol. VIII. 523). The third, belonging to the reign of the Bāṇa king, Vijayāditya Vāṇarāya, registers the gift of gold for a lamp to the temple. (E. I. XI. pp. 228-229). The fourth, dated in the 11th year of the reign of the Cōla king, Rājarājadēva, records the gift of one and half *māḍa* of gold for an evening lamp. (S. I. I. VIII. 516). The fifth, dated in the 15th year of the reign of the Cōla king, Rājarājadēva, refers to the gift of one *māḍa* of gold for an evening lamp. (S. I. I. VIII. 504).

Another popular practice was to gift coins for the burning of lamps in the temple. One record dated in the 13th year of the reign of the Cōla king, Rājarājadēva, registers the gift of two *gaṇḍagōpalan māḍas* for an evening lamp by Vīranarasīngadēvan (S. I. I. VIII. 506). The second, dated in the 10th year of the same reign, records the gift of five she-buffaloes for a perpetual lamp by a *pradhāni* of the king. (S. I. I. VIII. 517). The third, dated in the 15th year of the same reign, registers the gift of 9 *māḍas* of gold for a perpetual lamp, by a general of the Yādavarāya. (S. I. I. VIII. 515). The fourth, dated in the same year of the same reign registers the gift of *māḍa* of gold for an evening lamp. (S. I. I. VIII. 508). The fifth, dated in 19th year of the same reign, registers the gift of 30 cows for a perpetual lamp by a

general (S. I. I. VIII. 520). The sixth, dated in the 20th year of the same reign, registers the gift of two *māḍas* of gold for two evening lamps. (S. I. I. VIII. 515). The seventh, dated in the 27th year of the same reign, registers the gift of one and half *Gaṇḍagōpālan-māḍa* of gold for an evening lamp. (S. I. I. VIII. 507).

There is one instance of coins gifted for the purpose of making food offerings to the god. A record, dated in the 15th year of the reign of the Cōḷa king, Rājarāja, registers the gift of paddy and one *māḍa* of gold for the daily offerings of rice for *Tiruppallieluchi* and the maintenance of an evening lamp. (S. I. I. VII. 505).

There inscriptions register gifts made for miscellaneous purposes. One record, dated in the 19th year of the reign of the Cōḷa king, Rājarājadēva, registers the gift of three cows for burning an evening lamp in the month of *Cittirai* and also the construction of a well, for the *tirumanjanam* of the god, in the *prākāra* of the temple. (S. I. I. VIII. 513). The second, dated in the 8th year of the reign of Cōḷa king, Vikramacōḷa, refers to certain food offerings to be made to Paraśurāmēśvaramuḍaiyan during the *Cittirai* festival. (S. I. I. VIII. 512). The third, dated in the 2nd year of the reign of the Cōḷa king, Rājarājadēva, registers a gift made by the *Sabhayār* and the *Mahēśvarār* to the goldsmith attached to the temple of Paraśurāmēśvara. (S. I. I. VIII. 526).

The Paraśurāmēśvara temple is situated in a rectangular enclosure at the north-eastern end of the village. There were four brick walls on the four sides, now almost fallen, with an only entrance in the west. This entrance is surmounted by a *gōpura* whose brick superstructure has fallen. Its base, which is of stone, is austere-ly simple. There is a sculpture of Nṛtta-Gaṇapati on the inner side of this base to the left of the pathway.

There is a small shrine near the north-western angle of this enclosure containing the images of Kumāra and two Dēvīs. To its north is another small shrine containing a four handed image of Dēvī (pl. III-I). A third shrine in the north-eastern corner houses a fine icon of Sūrya. In the eastern part of the enclosure are to be seen the *dhvajastambha* and *balipiṭha* and a low *maṇṭapa* containing nandi.

The inner enclosure is closed. It consists of a low *adhistāna* with three simple parts, plain walls built of large blocks of stone, a narrow plain band above them and the *ācchādana* or roof (pl. III-2). It has a projecting entrance porch in the south. This porch consists of a pathway in the middle and a raised part on either side with a pillar having a lion at the base in the front. This is obviously an addition made in Vijayanagara times (pl. IV-1).

The main shrine of Paraśurāmēśvara consisting of *garbhagrha* and *antarāla* is situated inside a *pradakṣiṇa* closed on the sides. Both the structures are on the same *adhiṣṭāna* which contains *upāna*, *adhahpadma*, three *paṭṭas*, *tripaṭṭa*, two *paṭṭas*, *ūrdhva-padma*, and *ālingapaṭṭikā*. The *garbhagrha* is apsidal on plan and the *antarāla* before it is narrow. The walls of the *garbhagrha* contain, from north to south the series—three pilasters, *makaratōraṇa* niche with a figure of Dakṣiṇāmūrti, five pilasters, *makaratōraṇa* niche with a figure of Viṣṇu, five pilasters and *makaratōraṇa* niche with the figure of Brahmā. The north and south walls of the *antarāla* are decorated with a *makaratōraṇa* niche flanked by two pilasters on each side. The niche in the north wall contains a figure of Durgā while that in the south wall is decorated with the figure of Gaṇapati. The walls are surmounted by a flat *paṭṭa* and *bhūtamālā*. The *vimāna* above the *garbhagrha* is of the apsidal or *Gajaprṣṭa* variety of the *Vēsara* Order. There is an elongated *nāsikā* or gable on either side of it with wing like elevations on the edge and a *simhalalāṭa* at the top. There are three stone *kalaśas* on the apsidal *sikhara* (pl. IV-2). The *pradhkṣiṇa* is a narrow pillared corridor running on the south, west and north of the *garbhagrha* and *antarāla*. There is open space, about two feet wide, between the *pradakṣiṇa* and the structures inside it but slabs have been laid at intervals connecting the roof of the *pradakṣiṇa* and the roofs of the two central structures. There are five pillars in the northern and southern wings and four in the western wing, all of them with round shafts and typical Cōla capitals.

The rectangular *mukhamanṭapa* forms the eastern extension of the *pradakṣiṇa*. There are four rows of four pillars each in it. The entire *manṭapa* has been enclosed by walls with an only entrance in the south. There is a small niche in the south fitted with a perforated screen.

The following icons and sculptures are to be found in this temple and the small shrines in the other enclosure:

1. Durgā—Standing with the left leg slightly bent, this deity holds *cakra* in the upper right hand and *śamkha* in the upper left and keeps the lower right in *abhaya* and the lower left at *kaṭi*. She is adorned with *kiriṭamakuṭa*, *chakrakuṇḍalas*, three *graiṇēyakas*, *kucabandha*, girdle with pearl hangings, *pūrnōruka*, and *mañjīras*

2. Brahmā—This deity with three heads stands in *samabhanga*, holding *akṣamālā* in the upper right hand, *kamaṇḍalu* in the upper left and keeping the lower right in *abhaya* and the lower left at *kaṭi*. He wears pendants on the ears, *kiriṭamakuṭa* three *graiṇēyakas*, *yajñōpavīta*, *udarabandha*, *channavīra*, *pūrnōruka* and *mañjīras*.

3. Viṣṇu—Standing in *samabhanga*, this god holds *śamkha* and *cakra* in the upper hands and keeps the lower right hand in *abhaya* and the lower left at *kaṭi*.

4. Dakṣiṇāmūrti-Seated with the right leg resting on the back of *apasmārapuruṣa* and the ankle of the bent left leg resting on the right thigh, this god holds *akṣamālā* in the upper right hand, *kamaṇḍalu* in the upper left and keeps the lower right hand in *chinmudra* and the lower left in *varada* holding a book. *Jaṭas* emanate from his head to the sides. He is adorned with *jaṭāmakūṭa*, *makarakuṇḍalas*, five *graivēyakas*, one long *hāra*, *yajñōpavīta*, *Channavīra*, girdle, *ardhōruka* and *mañjīras*. There is a bearded sage at bottom on either side.

Kumāra and Dēvīs-Kumāra of this combination has three faces in the front and three at the back. He is seated on a peacock with his left leg folded and the right hanging. The upper right hands hold lotuses while the upper left hands hold *vajras*. The lower hands are in *abhaya* and *varada*. He is decorated with *kiriṭimakūṭa*, *patra-kuṇḍalas*, two *graivēyakas*, *yajñōpavīta*, *channavīra*, *udarabandha*, *ardhōruka* and *mañjīras*. There are two Dēvīs on either side each holding a lotus in one hand and keeping the other hanging.

6. Dēvī-Standing in *samabhanga*, this deity holds *ankuśa* in the upper right hand, *pāśa* in the upper left and keeps the lower hands in *abhaya* and *varada*.

7. Sūrya-Standing in *samabhanga*, this god holds a lotus in each of his two hands. There is a *prabhā* behind his head. He is adorned with *makarakuṇḍalas*, a broad *graivēyaka*, *yajñōpavīta*, girdle with *simhalalāṭa* buckle, *pūrṇōruka* and *mañjīras*.

8. Nāṭarāja (pl. V-1)-This is a fine bronze image. This god dances in the *bhujangatrāsa* pose resting his right leg on the *apasmārapuruṣa* and holding *damaru* in the upper right hand, flame in the upper left, and keeping the lower right in *abhaya* and the lower left in *karihasta*. *Jaṭas* emanate from his head in four rows. He is adorned with *jaṭāmakūṭa*, *makara* and *cakra kuṇḍalas*, *yajñōpavīta*, *udarabandha*, *pūrṇōruka* and *mañjīras*.

9. Sōmāskanda I (pl. V-2). - This is a set of three bronzes. A short inscription in two lines below the image of Candrasēkhara states that the set was gifted in the month of *Māgha* in the cyclic year, *Pramāḍica*, corresponding to S. 1715, by Rājā Dāmera Venkatappanāyanimāru. Candrasēkhara of this set is seated in *vīrāsana* holding *paraśu* in the upper right hand and *mṛga* in the upper left and keeping the two lower hands in *abhaya* and *varada*. He is adorned with *kirīṭamakūṭa*, *makara* and *cakra kuṇḍalas*, *graivēyaka*, *yajñōpavīta*, *channavīra*, girdle, *ardhōruka* and *mañjīras*. Dēvī is seated with her right leg folded and the left hanging. She holds *utpala* in the right hand and keeps the palm of the left hand open. She is adorned with *kirīṭamakūṭa*, *cakrakuṇḍalas*, *kēyūras*, two *graivēyakas*, girdle with pearl hangings, *pūrṇōruka* and *mañjīras*. Kumāra stands in *samabhanga* between the two deities, holding a lotus in each hand.

Sōmāskanda II – This smaller set is of the same description as the bigger set described above. An inscription in two lines incised on the Candrasēkhara image states that the set was presented on the fifth day of the month of *Puṣya* in the cyclic year *Durmati*, corresponding to S. 1723.

Paraśurāmēśvara linga (pl. VI-1) – As stated in the beginning, this linga is very peculiar and therefore much noticed. It is five feet high and one foot thick and of black granite. Its upper portion is shaped like an ordinary linga but the long shaft below contains, in fine relief, the figure of Śiva standing on the shoulders of a crouching demon. He has only two arms, both hanging, the right holding *mṛga* and left *kamaṇḍalu* with a *paraśu* resting against the left shoulder. His hair is matted and he wears a number of rings on the ears and a peculiar girdle with its central part hanging.

V THE TEMPLES OF KĀLAHASTI

Kālahasti is the headquarters of a taluk of that name in the Chittoor District of Āndhra Pradesh. It has a Railway station situated on the Gudur-Renigunta section and can also be reached by bus from Gudur, Tirupati and Madras. The town is a celebrated centre of Śaiva pilgrimage and is visited by hundreds of pilgrims every day. The linga of Śrī Kālahastīśvara or Tirukkālattidēva is famous as a *Vāyu linga*. Tinna or Kaṇṇappa, a great devotee of this god, occupies a prominent place in the galaxy of Śaiva devotees and his name is familiarly known all over south India. The *Sthalamahātmyam* of this place has been immortalised in the shape of a *kāvya* by the famous Telugu poet, Dhūrjati, who lived in the early half of the sixteenth century. The temples of Kālahasti are also important for their architectural features.

I INSCRIPTIONS

There are 220 inscriptions (441) in the temples of Kālahasti belonging to Cōla, Yādavarāya, Telugu Cōla, Telugu Pallava and Vijayanagara dynasties. The Cōla records range in dates from the 4th to the 27th year of Rājarāja I, the 2nd to the 46th year of Kulōttunga I, the third to the 19th year of Vikrama Cōla, the 2nd to the 11th year of Vīrarājendra, the 5th to the 28th year of Rājādhirāja, the 4th to the 24th year of Rājendra I, the 4th to the 28th year of Rājarāja III and the 3rd to the 34th year of Kulōttunga III. The Vijayanagara records belong to S. 1323 in the reign of Harihara II, S. 1357 in the reign of Dēvarāya II, S. 1431 to 1454 in the reign of Kṛṣṇarāya, S. 1450 to 1463 in the reign of Acyutarāya and S. 1459 to 1491 in the reign of Sadāśivarāya. There are three records of the Telugu Pallavas dated in the 4th and 7th years of Vijayaṅḍagōpāla and the 7th year of the reign of Rājagaṇḍagōpāla.

Many of these inscriptions contain gifts of villages made for various purposes. In the 7th year of the reign of the Cōla king, *Tribhuvanacakravartin* Rājarājadēva, Vīra Narasingadēvan Yādavarāya gifted a village for offerings, and repairs in the temple of Bukagurusvaranyḍaigan-Nāyanār at the foot of the hill to the south of the temple of Nāyanār Tirukkālattiudaiya Nāyanār. (No. 33 of 1945-46). In the 11th year of the same reign, a village in the *Karupparūnādu* was gifted by Tirukkālattidēvan Yādavarāyan for feeding the pilgrims that came to worship Tirukkālatti-Uḍaiyar. (No. 136 of 1922). In S. 1439, in the reign of the Vijayanagara king, Kṛṣṇarāya mahārāya, the village of Onapākkam in the *Payyūr-kōṭṭam* was gifted by his *Pradhāni* Sāluva Timmarasa. The income from the village was utilised by the

supervisors of the treasury for the early morning service, for the supply of a flower garland and for burning 4 lamps daily in the temple of Nāyanār Tirukkālatti Uḍaiya Nāyanār. (No. 113 of 1922). In S. 1441, in the same reign, Terkumaḍam Immaḍi Rudraśivācāriyār gifted a village for the early walking service and certain festivals in the month of *Māsi*, *Vaigāsi* and *Puraṇāsi* in the temple. (No. 172 of 1924). In S. 1443, in the same reign, the village of Sanyanapalli in *Mudalich-chirmai*, a division of *Paḍā nāḍu* in the *Chandragiri-rajya* was gifted by Vāsal Timmappa-Nāyakkar for offerings to Arnjanḍi-Pillaiyār in the third Prākāra. (No. 182 of 1922). In S. 1454, in the reign of the Vijayanagara king, Acuta, a gift was made on the day of his coronation, in the year *Virōdhi*, *Karttika*, *ba* 5, in the presence of god Kālahastīśvara at Kālahasti, of $3\frac{1}{4}$ villages and the export and import duties from certain specified ports, for worship and offerings to the god on festival days. (S. I. I. I. 550). In S. 1454, in the same reign, the village of Mollumhalli in the *Koṇḍavāsi-sirmai* was gifted by Raka-Bhaṭṭar for offerings to the god during the early morning service. (No. 168 of 1924). In S. 1455, in the same reign, $\frac{3}{4}$ of Koṇḍamānpuram in the *Paḍaināṭṭu-sirmai* was gifted for providing offerings to the god during the early morning service by Timmarāja Salakarāja, the agent of *mahāmaṇḍalēśvara* Salakarāja Tirumalaiyadēva Mahārāja. (No. 170 of 1924). In S. 1456, in the same reign a village in the *Kalimi-chchi-sirmai*, together with its hamlets, was gifted by Rāmabhaṭṭar-Ayyan for daily offerings to the god Kālahastīśvara. (No. 163 of 1924). In S. 1458, in the same reign, two villages were gifted on behalf of the king, for certain offerings to the god Tirukkālatti-Uḍaiyar. (No. 178 of 1922). In S. 1459, in the same reign, the village of Periya-Anjumbēḍu was gifted to the village temple of Kālahasti Uḍaiya-Nāyanār by Rudraśiva-Ācārya. (No. 179 of 1924). In S. 1460, in the same reign, two villages in the *Turpu-Paḍianāṭṭu-Sirmai* were gifted by Timmāji Amman, the wife of Rāmabhaṭṭar-Ayyar, for providing offerings to the god during the early morning service. (No. 167 of 1924). In S. 1460, in the same reign, Deyvangal Perumāḷ of Kōrukōṭṭi in Saundarayasoḷapuram, an *āgāram* of the *Aguḍi-nāḍu* which was a subdivision of the *Pulalkōṭṭam*, made a gift of the village of Koṇḍasanikuli, in the presence of god Virūpākṣa at Vijayanagara, to Tirumala Dīksitār for daily offerings to god Kālahastīśvara-Tambriānār. (No. 178 of 1922).

Next in importance are gifts of land. Some of these gifts were of a general nature. One record, dated in the 15th year of the reign of the Cōla king, Kulōttunga, registers the gift of land together with a well in Toṇḍamān-Ayalūr to god Tirukkālatti-Uḍaiyar. (S. I. I. IV. 645). Another record, dated in the 5th year of the reign of the Cōla king, Chakravartin Rājādhirājadēva, registers the gift of land, free of taxes, in Palaiyāru in the *Amba-nāḍu*, a subdivision of the *Uyyakkōṇḍār-Vala-nāḍu*. (No. 124 of 1912). In the 8th year of the reign of the Cōla king, Rājarāja, land in Ekko-malappūṇḍi in the *Karupparru-nāḍu* was gifted by Vīranarasīngadēva Yādavarāya.

(S. I. I. IV. 648-9). A record, dated in the 4th year of the reign of the Cōla king, Parakēsarivarman *alias* Śrī Rājēndracōladēva, registers the gift of land. (No. 285 of 1904). In the 7th year of the reign of the Cōla king, Virarājēndracōladēva, a *dēvādāna* gift of land in Vennai-Nallūr in the *Karupparru-nādu* of the *Jayamgond-acōla-maṇḍalam* was made by Narasinga Tirukkālattidēva Yādavarāya. (S. I. I. VIII. 379). In the 7th year of the reign of the Telugu Pallava king, Vijayagaṇḍa Gōpāladēva, a gift of land was made to god Tirumānikkangi-Uḍaiya-Nāyanār by Nalla Siddharasan, the son of Tyāgasamudrappattai Vīmarasan. (S. I. I. VIII. 501). An inscription, dated in S. 1304, during the time of the Vijayanagara prince, Mallappa Uḍaiyar, the son of Śrī Vīra Mārappa-uḍaiyar, registers the gift of land to god Tirukkālatti-Nāyanār. (S. I. I. VIII. 489). Another, registers the gift of land in Palaichchūr in the *Perumpūndi-nādu* as *dēvādāna* by Vīranarsingadēva Yādavarāya. (S. I. I. IV. 647).

Some times land was gifted for maintaining lamps. In the 28th year of the reign of the Cōla King, Rājarāja, the gift of a land situated in Ilaiyur in the *Tiruvanayār-nādu* free of taxes was made for a lamp to god Tirukkālattisēna Muḍaliya-Nāyanār. (S. I. I. IV. 647). In the 49th year of the reign of the Cōla king, Rājakēsarivarman *alias* Cakravartin Kulōttunga-Cōladēva, a gift of 1,000 *kulī* of land was made for burying 25 lamps in the back wall of the temple from sunset till the close of the *Srībali* ceremony. (No. 90 of 1922).

Land was also gifted for various other purposes. A record, dated in the 4th year of the reign of the Cōla king, Kulōttunga Cōladēva, mentions the gift of garden land (thōṭṭam) well, etc., to the god. (S. I. I. VIII. 502). Dated in the 26th year of the same reign, registers the gift of 25 *paṇṇi* of land to provide extra offerings to the god on Sundays, new-moon days and on days of the *Tirunuterupalli* festivals, by the residents of Kannanallūr in the *Poygai-nādu*, a *dēvādāna* of Tirukkālatti-Uḍaiyār. (No. 157 of 1922). A record, dated in the 26th year of the same reign, refers to the gift of land by Aryan Rājēndrasōlan *alias* Sēnāpati Rājanāryaṇa Munaiyadaraiyār for the festivals referred to in the counter-agreement made by the residents of the Kannanallūr. (No. 158 of 1922). Another record dated in the 30th year of the same reign, registers the gift of land for offerings to and construction of a car for Uḍaiyar Tirukkālatti Uḍaiyār by the residents of Chittarmāli. The purchase money was paid by Rājamalladēvar *alias* Yādavarāyar at Karruppūndi. (No. 122 of 1922). In the 31st year of the same reign, a gift of land was made for a flower garden to god Tirukkālatti-Uḍaiyār by Vīra Narasingadēva *alias* Yādavarāya. (No. 120 of 1922). In the 32nd year of the same reign, a gift of 800 *kulī* of land was made by Vīmarasan of Tyāgasamudrapattai for the maintenance of two men employed in the Alala-sundaran flower garden. (No. 92 of 1922). In the 32nd year of the same reign, a

gift of 500 *kuli* of land in Vandanūr, a village in the *Pākkai-nādu* was made by three Boyindes of Venungonḍai. (i.e., Penugonḍa) Tangattūr, a village in the *Pottappi-nādu* was also gifted for the maintenance of two gardeners employed in a flower garden of god Tirukkālatti-Uḍaiyār with the stipulation that garlands were to be supplied to the god daily. (No. 133 of 1922). A record, dated in the 47th year of the same reign, registers the gift of land for providing food to the servants (*āṇḍar*) who looked after the temple streets. (No. 173 of 1922). Another, dated in the 47th year of the same reign, registers the gift of land purchased from the village assembly of Nilaikadarpākkam in Perumbēḍu, a subdivision of the *Payyūr-kōṭṭam*, a district of the *Jayamgonḍa-sōla-maṇḍalam*, by Arayan Siyaredēvan *alias* Kaliyarājar, the headmen of Ārumbākkam in Maravil, a subdivision of the *Manavil-kōṭṭam* for maintaining a *maṭha* for the *āṇḍar* (servants) who did service in the temple precincts. (No. 175 of 1922). Another, dated in the 5th year of the reign of the Cōla king, Rājarājadēva, registers the sale of land for forming an areca-nut garden in the name of Tirukāṇṇappa-dēvar. (No. 125 of 1922). Dated in the 8th year of the same reign, one record registers the gift of land for offerings to god Śrī Mallikārjunamuḍaiyar, installed in the temple of Tirumanik-Kangai Uḍaiya Nāyanār. (S. I. I. VIII. No. 499). In the 8th year of the same reign, land was gifted as *dēvādāna* to god Tirukkāla Uḍaiya-Nāyanār for the maintenance of a *nandavanam* and for feeding the servants working therein by Vīra Narasingadēva Yādavarāya. (S. I. I. VIII. 482). In the 15th year of the same reign, the gift of land, free of all taxes and fees, was made by Vīranarasingadēva Yādavarāya for the maintenance of a *maṭha* on the hill and feeding the Māhēśvaras in it. (S. I. I. VIII. No. 469). A record, dated in the 4th year of the reign of the Telugu Pallava king, Vijayagandagōpāla, registers the gift of land by Tirunallutan Tirunattapperumān Tyāgamēghan for feeding thirty *dēsāntris* and five brāhmins daily. (S. I. I. VIII. 470).

Gifts of gold were also made by devotees. In the 24th year of reign of the Cōla king, Rājakēsarivarman, a gift of gold was made to the shrine of Maṇikkengai-Mādēvār. (No. 298 of 1904). A record dated in the 12th year of the reign of the Cōla king, Rājakēsarivarman *alias* Śrī Rājēndracōladēva, registers the gift of cows and gold. (290 of 1904). Another, dated in the 12th year of the same reign, registers the gift of gold for celebrating the *kṛttika* festival and of 90 sheep by a chief of Mailāḍu, called Gangaikonḍacōla-Mailāḍuḍaiyān. (No. 291 of 1904). Dated in the 23rd year of the reign of the Cōla king, Parakēsarivarman *alias* Śrī Rājēndracōladēva, one record registers the gift of gold. (No. 297 of 1904).

Devotees also made gifts of cash for various purposes. In the 46th year of the reign of the Cōla king, Tribhuvanacakravartin Kulōttunga Cōladēva, a gift of money was made for burning four perpetual lamps in the temple. (No. 82 of 1922).

In the 4th year of the reign of the Cōla king, Tribhuvanacakravartin Rājarājadēva, the gift of money for two lamps was made by Śasikula-Salukki Taminiruveṇṇa Vīranarasīngadēvan *alias* Yādarāyan. (No. 96 of 1922). One record, dated in the 12th year of the reign of the Cōla king, Parakēsarivarman *alias* Rājēndra-Cōladēva, registers the gift of money, (No. 276 of 1904). Another, dated in S. 1453, in the reign of the Vijayanagara king, Vīrapratāpa Acyutarāya Mahārāya, registers the gift of 1,020 *paṇam* for offerings to the god by a certain Hāmmantayyar. No. 171 of 1924). One more, dated in S. 1454, in the same reign, registers the gift of 1,000 *paṇam* by a private individual for offerings at the early morning service to Nāyanār Tirukkālatti-Uḍaiya Nāyanār, and a silver plate for serving it. (No. 183 of 1922). In S. 1454, in the same reign, a gift of 4,000 *paṇam* was made by Rāmabhaṭṭar-Ayyan for offerings to the god when his image halted in the *maṇḍapa* built by him at Toṇḍamānarrūr during the *Māsīmakham* festival. (No. 18 of 1924).

In S. 1455, in the same reign, a gift of 2,000 *paṇam* was made by Rāmabhaṭṭar, for the merit of the king and Varadādēvi Amman, for offerings being made to the god when he halted at the pavilion in the garden on the day of *Panguṇi-Uttiram*. (No. of 1922). One record, dated in S. 1457, in the same reign, registers the agreement by the superintendants of the treasury of god Tirukkālāhasti Uḍaiya-Nāyanār at Tirukkālatti *alias* Muṁmaḍisōlapuram in the *Arrūr-nāḍu*, a subdivision of the *Jayamgōṇḍasōla-maṇḍalam*, to provide for offerings to the god for the money received by them from Tiṁmarāja, the son of Vāsana Paṇḍitar Sāmarāja. The amount was utilised by them for improving the tank of the *dēvādāna* village of Toṇḍamānarrūr. (No. 152 of 1924). Another, dated in S. 1459, in the same reign, registers the gift of money by Hāmmantayyan for providing offerings to the god on the *Giripradakṣiṇa* day. (No. 175 of 1924). Yet another, dated in S. 1459, in the same reign, registers the gift of money by Rāmabhaṭṭar Ayyan for the supply of milk to the temple for the merit of his parents. (No. 174 of 1924). In S. 1461, in the same reign, 6,360 *pon* were gifted for offerings to the god by Rāmabhaṭṭar Ayyan during the service instituted by him for the merit of the king. (160 of 1924). One record dated in S. 1462, in the same reign, records the consecration of the image of Vīrēśvara-Tambiranār and the construction of a temple in the *Aruvattumūvar maṇḍapa* in Kallaladi and the gift of 1,000 *paṇam* for its worship and offerings and also for offerings to Nāyanār Tirukkālatti-Uḍaiya-Nāyanār by Rāmabhaṭṭar Ayyan for the merit of the king. (No. 167 of 1922). In S. 1462, in the same reign, a gift of 200 *pon* was made for the merit of Iramabhaṭṭar Ayyan for offerings to the god at the early morning service in the month of *Margali*. (No. 162 of 1922). In S. 1462, in the same reign, Virūpaṇṇa of Penugōṇḍa, the son of Nandi Lakke Setṭiyār of Lēpākṣi, made a gift of 1306 *pon* derived from two villages and the income therefrom was spent on providing certain offerings to and conducting certain festivals of the god Tirukkālattiudaiyar. (No.

166 of 1922). In S. 1463, in the same reign, a village in the *Saraiyapallā-sīramai* in the *Udayagiri-rājya* was gifted for offerings and worship to Nāyanār Tirukkālatti-Uḍaiya-Nāyanār by three brāhmanas of Chandragiri, for the merit of Rāmabhaṭṭar Ayyar. (No. 165 of 1922). In S. 1438, in the reign of the Vijayanagara king, Kṛṣṇarāya, a gift of money was made by the *sthānikas* of the temple to Madenāyaka for the service of the god Kālahastī nāyanār at Kālahasti also called Mummadicōlapuram, in the *Attūr-nādu*, a subdivision of the *Jayamgonda-cōla maṇḍalam* for the king's merit. (S. I. I. IX. 505). In S. 1449, in the same reign, a gift of 200 *panam* was made by Candrasekharayyar, a Kannadiga brāhman of Dēvikāpuram. (No. 160 of 1922). A record, dated in S. 1469, in the reign of the Vijayanagara king, Sadāśivadēva-mahārāya, registers a *Dharmaśasana* made to the sons of Paramēśvaramaṅgaḷa-muḍaiyān Daivangaḷ Perumāl, the *Karnam* of Nārāyaṇapuram, in the *Vaṇṇiyūr-nādu* of the *Kunravattanak Kōṭṭam*, giving away one hundred *paṇams* for the purpose of offerings one *Dosaippaḍi* on the 8th day of the festival for the god. (S. I. I. VIII. No. 377). Another, dated in S. 1475-6 during the same reign, refers to *Māsi-tirunal* of the god and register the gift of 100 *paṇam* for offering *Dosaippaḍi* on the 7th day of the *Māsi* festival when the god would be taken out in procession and *Tirukkalayāṇam* would be performed by the supervisors of the *Śrībhaṇḍāram* of the temple. (S. I. I. VIII. No. 485). Another, dated in S. 1487, in the same reign, registers a gift of 250 *paṇam* to meet the expenses of the *Tiruvadirai-Makara-Saṁkramaṇam* etc., days in the temple by a private individual. (No. 153 of 1924).

Several varieties of coins were also gifted. In the 7th year of the reign of the Cōla king, Kulōttungacōladēva, a gift of one *Nōkki-Māḍai* and 5 old *Kāsus* was made for an evening lamp to god Tirukkālatti Uḍaiyar. (S. I. I. VIII. 473). In the 14th year of the same reign, one *Nōkki-Māḍai* was gifted for an evening lamp by a certain Umai Āṇḍāl. (S. I. I. VIII. 474). In the 19th year of the same reign, two *Nōkki-Bhujabala-Māḍai* were gifted for two evening lamps. (S. I. I. VIII. 477). In the 31st year of the same reign, provision was made for maintaining two perpetual lamps with 6 *kāsus* accruing monthly as interest on a deposit of 40 *kāsus* made by certain individuals. (No. 142 of 1922). A record, dated in the 9th year of the reign of the Cōla king, Rājarajadēva, registers the gift of five old *kāsus* for an evening lamp to god Tirukkālatti-Uḍaiya-Nāyanār by Yādavarāyan Pakkampanḍan. (S. I. I. VIII. 468). Dated in the 10th year of the reign of the Cōla king, Rājarajadēva, a record registers the gift of 5 old *kāsus* for an evening lamp by Pudolikilavi, the daughter of Perumāl, who was in the service of Vīranarasingadēva Yādavarāya. (S. I. I. VIII. 481). Another, dated in the 10th year of the same reign, registers the gift of five old *kāsus* for an evening lamp to Tirukkālatti Uḍaiyār by a brāhmin against the supply of one *sevidu* of ghee everyday by the *Tirukkālatti-Uḍaiyan* measure. (S. I. I. I. VIII. 478). Another, dated in the 5th year of the reign of the Cōla king, Tribhuvanacakravartin Vikrama-

cōladēva, registers a gift of 33 *kāṣus* for a perpetual lamp. (No. 106 of 1922). Another, dated in the 12th year of the same reign, registers the gift of 100 *cinnam* by Vāsanān, the son of Nirāvacaḷiyan, the minister of Rājēndracōla-Gangerājan of *Velinādu*, for burning a perpetual lamp. (No. 108 of 1922). In the 12th year of the same reign, a gift of 100 *cinnam* was made for a perpetual lamp by *Dandanayaka* Gonkaiyan, the brother-in-law of Rājēndrasōla Ganjairājan, the son of Nannimarāyan. (No. 111 of 1922). In the 12th year of the same reign, 100 *cinnam* were gifted for a perpetual lamp in the temple of Aludaiyān Tirukkālatti-Uḍaiyar by Sōliyan *alias* Rajēndrasōla-Gāngēyarāja of *Veli-nādu*. (No. 112 of 1922). In the same year of the same reign, a gift of 100 *cinnam* was made by Kōngayan, the son of Rājēndrasōla Gangarājan of *Veli-nādu* for maintaining a perpetual lamp. (No. 103 of 1922). In the 7th year of the rule of the Telugu Pallava king, Gaṇḍagōpāla, a gift of ten *Gaṇḍagopālan-māḍas* was made in the name of an Āṇḍār Gōvindapperumāl. (S. I. I. VIII. 500). In S. 1432, in the reign of the Vijayanagara king, Kṛṣṇadēva mahārāya, a gift of 800 *panam* was made for the purchase of land as endowment for the offering of food to the god, offerings of flower-garlands, maintenance of lamps one during the day and another during night, in the temple of god Tirukkālatti-Uḍaiya Nāyanār. (S. I. I. VIII. No. 486). In S. 1433, in the same reign, 850 *pon* were gifted on a *Śivarātri* day by Rāyasam Viṭṭamaraśayyar for providing offerings to the god. (No. 166 of 1924). Sixteen *Gaṇḍagōpālan-māḍai* were gifted for a lamp by the sons of Pottapicōla Manumasiddharasar. (S. I. I. VIII. No. 494).

Inscriptions also record the gift of many kinds of jewels. In the 27th year of the reign of the Cōla king, Rājakēśarivarman *alias* Rājarājadēva a *paṇṇam* was gifted. (No. 284 of 1904). A record, dated in the 24th year of the reign of the Cōla king, Parākēśarivarman *alias* Śrī Rājēndracōladēva, registers the gift of a gold diadem by the king. (No. 289 of 1904). In S. 1434, the Vijayanagara king, Kṛṣṇadēva mahārāya gifted a pearl necklaces with a gold string and precious stones, together with gold and silver plates for *ārati* to god Kālahastīśvara at Kālahasti. (S. I. I. IX. 487). In S. 1434, the monarch made a gift of two necklaces set with precious stones to the god. (No. 150 of 1924). In S. 1434, he gifted precious stones and ornaments to the god. (No. 181. of 1924). In S. 1434, he presented a pearl necklace and a necklace of precious stones, a gold cup inlaid with precious stones, *gṛīy-ārati* inlaid with precious stones, a gold plate and 25 silver plates for *ārati* to god Kālahastīśvara. (S. I. I. IX. 488). In S. 1435, he gifted some more ornaments. (No. 162 of 1924). and a pendant (*padaka*) consisting of various precious stones. (S. I. I. IX. 492). In the same year, he presented a golden *prabhāvali* set with precious stones. (S. I. I. IX. 489). and a pendant consisting of various precious stones. (No. 161 of 1924). In S. 1436, in the reign of the same king, a gift of a gold vessel for drinking water, set with pearls and precious stones and also 1,000 *panam* was made by Virapajayamman, the daughter of

Prāudhadēvarāya Mahārāya and the wife of Timmārāya, the brother of Vēdārāya, for offerings at the early morning service to Nāyanār Tirukkālatti-udaiya Nāyanār for the merit of her parents and herself. (No. 176 of 1922). In S. 1454, Kṛṣṇadēva mahārāya made a gift of two necklaces of precious stones and certain golden vessels. (No. 165 of 1924). A record, dated in S. 1438 in the same reign, registers the building of a 100 pillared *maṇṭapa* and the big *gōpura* as the outermost door of the Kālahastīśvara temple by the king when he visited Kālahasti after completing his *pūrva-digvijaya*. (S. I. I. VIII. No. 495).

Numerous inscriptions register gifts of lamps. A record dated in the 16th year of the reign of the Cōla king, Kulōttungacōladēva, refers to the gift of an evening lamp to the god. (S.I.I.VIII 476). Records of the 33rd and 43rd years of this reign (135 and 150 of 1922), inscriptions of the 4th, 11th, 20th and 28th years of the reign of the Cōla king, Rājarājadēva (159 and 283 of 1904 and S.I.I. VIII - 464 and 467) and a record belonging to the 12th year of the reign of the Cōla king, Vikrama Cōla (102 of 1922) contain similar gifts. Dated in the 14th year of the reign of the Cōla king, Rājakēsarivarman *alias* Cakravartin Kulōttungacōladēva, a record registers the gift of 1786 *kūḷi* of land as a *Mādāvilagam* for the residence of the Māhēśvaras by the residents of Tirukkālatti *alias* Mummaḍisōlapuram in the *Arrūr-nādu*, a subdivision of the *Tiruvēngada-kōṭṭam*, a district of the *Rājēndrasōla maṇḍalam*. (No. 86 of 1922). Dated in S 1458, in the reign of the Vijayanagara king, Virapratapa Acyutarāya Mahārāya, one record registers the gift of 440 *paṇam* by Rāmabhaṭṭa Ayyan for maintaining two lamps on the hill, Kayilaimalai, on behalf of the king. (No. 177 of 1922). Many records register gifts of 32 cows for a lamp (84,87,89,93, 123,127,129,130,151 of 1922; S.I.I.VIII-463,465,466,486,487 and 643). Others contain gifts of 96 sheep for a lamp. (1,91,95,100,107,109,114,118,119,128,131,132,134,139,140, 146,153,156,282 and 268 of 1922; S.I.I. IV - 644, 646; VII-381; VIII-490). One inscription, dated in the 20th year of the reign of the Cōla king, Tribhuvanacakravartin Kulōttungacōladēva, registers the gift of 50 sheep for a half-lamp by a lady. (No. 177 of 1922). Another dated in the 12th year of the reign of the Cōla king, Tribhuvanacakravartin Rājādhirājadēva, registers the gift of 46 sheep for half of a lamp by Talaiyāri Tammi-Nāyakar Pudoli-Bhīman, of the *Pradhanis* of Saddhiyaraiyar of Nellūr. (No. 105 of 1922). Dated in the 13th year of the reign of the Cōla king, Tribhuvanacakravartin Rājādhirājadēva, registers the gift of 25 sheep for $\frac{1}{4}$ lamp by a goldsmith of Pulal in the *Pulal-Kōṭṭam* a district of *Jayamgonḍa-sōlamaṇḍalam*. (No. 126 of 1922). Dated in the 6th year of the reign of the Cōla king, Tribhuvanacakravartin Rājarājadēva, registers the gift of 100 sheep for burning 2 perpetual lamps in the temple, by Vimaladēvadēvan, the brother of Madhurāntaka Pottappi-cōlan Malamadēvarasar. (No. 104 of 1922).

There are instances of gifts of lamp stands. Dated in the 21st year of the reign of the Cōḷa king, Rājakēsarivarman *alias* Cakravartin Kulōttunga Cōḷadēva, registers the gift of a lamp-stand and sheep for a perpetual lamp to the god. (No. 144 of 1922). Dated in the 31st year of the reign of the Cōḷa king, Rājakēsarivarman *alias* Cakravartin Kulōttungacōḷadēva, registers the gift of a metal lamp-stand and sheep for a perpetual lamp to Tirukkālatti-Uḍaiyan. (No. 143 of 1923). Dated in the 10th year of the reign of the Cōḷa king, Rājarājadēva, registers the gift of 26 lamp stands in the time of king Kulōttunga Cōḷadēva who exempted the tolls, on the oil-mongers of Tiruppāsūr and 33 lamp-stands by his son in the 10th year of Rājarāja. (No. 148 of 1922).

Inscriptions also record instances of the setting up of images. One record, belonging to the reign of the Cōḷa king, Kulōttunga Cōḷadēva, states that the image was the gift of Uḍaiya-nambi to the temple of Tirukkālattiūḍaiyar. (No. 168 of 1922). Dated in the 8th year of the reign of the Cōḷa king, Rājarāja, records a gift by Nara-singadēva Yāḍavarāya to god Mallikārjuna set up in the temple of Maṇikkengaiūḍaiya Nāyanār by the donor. (S. I. I. VIII. No. 494).

Gifts were made for conducting several services. In the 27th year of the reign of the Cōḷa king, Tribhuvanacakravartin Kulōttungacōḷadēva, three persons undertook to provide the *tirumandirap-ponagam* at the early morning rising ceremony of the god by turns in the months of *Puraṇas Panguni* and *Vaiyāsi*. (No. 94 of 1922). A record, dated in the 9th year of the reign of the Cōḷa king, Tribhuvanacakravartin Rājarājadēva, registers the provision made for the supply of sandal paste and offerings on important days to Tirukkālatti-Uḍaiya-Nāyanār by Śaśikulacāḷukyan. (No. 168 of 1922). Another, dated in S. 1454, in the reign of the Vijayanagara king, Vīrapratapa Acyutarāya Mahārāya, registers the provision made by Rāmabhaṭṭar Ayyar, for providing offerings daily and on specified festival days to the god from the income of the village of Kasaram in the *Kalimichchi-sīrmai*, which he had obtained by a copper plate grant from Acyutarāya Mahārāya. (No. 159 of 1922). Another dated in S. 1457, in the same reign, registers the gift of money by a private individual for providing offerings to the god on certain festival days. (No. 156 of 1924). In S. 1457, in the same reign, provision was made for making offerings to the god when his image halted in the *mandapa* in the third *prākāra* during festivals. (No. 154 of 1924). In S. 1461, in the same reign, a gift of gold was made by Ēkāmbaravinōḍaseyyār for offerings to the god at the *Yāgaśālā-mandapa* of the temple on the *Māsi-tirulāl* day. (No. 176 of 1924). In S. 1462, in the same reign, gold was gifted by Malaiyappa Ayyan, for Conducting the morning service in the month of *Margali*. (No. 164 of 1922). During the same reign, provision made to meet the expenses in the temple on certain festival days in the months of *Māsi* and *Mārgali*. (No. 169 of 1924).

In S. 1436, in the reign of the Vijayanagara king, Vīrapratāpa Kṛṣṇadēva Mahārāya, a gift of money was made by Immaḍi Rudraśivācārya for offerings to the god when the image halted under a pavilion in the donor's garden at Nīlgari during the festivals in the months of *Māsi* and *Puraṭṭāsi*. (No. 164 of 1924). In S. 1323, in the reign of the Vijayanagara king, Harihararāya, one Purnagiri Padangal, the disciple of Amārēndragiri Śrīpādangal, gifted lands to Śrī Kālahastinādhā for festivals in the months of *Māsi* and *Panguṇi*. (S. I. I. VIII. No. 491). In S. 1467, in the reign of the Vijayanagara king, Vīrapratāpa Sadāśivadēva Mahārāya, arrangements were made for providing offerings to the god during the early morning services by Sankayadēva mahārāja for the merit of his father, *Mahāmaṇḍalēśvara* Guruvayadēva mahārāja. (No. 155 of 1924). A record dated in S. 1489, in the same reign, records a gift of money for the expenses of the temple on the day of Kēdāra gaurīvrata on the *bahula caturdaśi* day, in the month of *Puraṭṭāsi*, by a certain Dēvakarami of the temple. (No. 183 of 1924). Belonging to the reign of the Cōla king, Rājēndracōladēva, states that this image of Sōlamadēviyar was cast under the orders of Rājēndrasōladēvan by Niccapāttalayan of Kattinallu in the *Kanjirukkāinaḍu* a subdivision of the *Rājarājamaṇḍalam*. (No. 168 of 1922). Dated in the 14th year of the reign of the Cōla king, Parakēsarivarman *alias* Tribhuvanacakravartin Vikramacōladēva, registers the provision made for daily offerings to Aluḍaiyār Tenkayilayam Uḍaiyan by Puṇḍi-Uḍaiyar Pavalakkunṇu Rājēndrasōlan *alias* Sōliyavasaiyār of Pa ravaisurruṇḍi. (No. 85 of 1922). Dated in S. 1451, in the reign of the Vijayanagara king, Kṛṣṇarāya Mahārāya, registers the setting up of the image of Tirumalēsvaram Uḍaiya-Nāyanār and the gift of 40 *pon* for its worship for the merit of the king. (No. 184 of 1924).

The following records supply other interesting details. Belonging to the reign of the Kākatīya king, Gaṇapati, mentions Sāmantha Bhōja, son of Dōci and Vācāmbā and a subordinate of the king and states that he enhanced the reputation of Kālahastīśvarapura. (S.I.I. IV.649). Dated in the 18th year of the Cōla king, Rājākēsarivarman *alias* Cakravartin Kulōttungacōladēva, registers an order of the king transferring a dancing girl and her descendants from his own service to the service of the temple at Tirukkālatti. (No. 141 of 1922). Dated in S. 1489, in the reign of the Vijayanagara king, Sadāśivadēva Mahārāya, registers the gift to Venkatappa Nayakkar, the son of Ellaya Nāyakkar by the Superintendants of the treasury of the Tirukkālatti-Uḍaiya Nāyanār temple granting certain privileges for keeping watch in the temples in Kālahasti and the *Kālahasti-sīrmai*. (No. 169 of 1922). Dated in the 11th year of the reign of the Cōla king, Rājēndracōladēva, refers to the repairs to the stone temple (Tiruk-karṇali) and *Tirumaṇṭapa* of Tirumāṇik-Kangai-Uḍaiya Nāyanār, (S.I.I. VIII. No.). Dated in the 42nd year of the reign of the Cōla king, Rājākēsarivarman *alias* Cakravartin Kulōttungacōladēva, registers the gift of salt by

two private persons of a village for offerings to the god and for maintaining eight twilight lamps in the temple of Mahādēva of Tirukkālatti in the *Arrūr-nādu*, a division of the *Rājēndrasōla maṇḍalam alias Viradarāja bhayabkara maṇḍalam*. Mentions the measure 'Tilukkālatti-Uḍaiyan 4mārkkal. (No. 152 of 1922). Belonging to the reign of the Yādavarāya king, Tirukkālattidēva, records the gift of a salt pan by the Yādavarāya chief, (S.I.I. VIII. No. 380). Dated in S. 1454, in the reign of the Vijayanagara king, Acyutarāya Mahārāya, one record registers the gift by the king, on the day of his coronation, in the year *virōdhi Kārttika ba. pañcamī*, in the presence of god Kālahastīśvara at Kālahasti, of $7\frac{3}{4}$ villages and the export and import duties from certain specified ports to the god, for worship and offerings on festival days. Mentions the levy of tribute from Tiruvadi, the subjugation of Tumbichchi and Sāluva Nāyaka by the king and the planting of a pillar of victory on the banks of the Tāmbraparaṇī river. The king's birth star is stated to be *Mrgaśīrṣa*. (No. 157 of 1924). Dated in S. 1450, in the reign of the Vijayanagara king, Śrī Vīra Kṛṣṇarāya Mahārāya, another inscription records an order of the managers of the *Śrībhāṇḍāram* of the temple to a dancing girl by name Nacchiyar, attached to the temple, enjoining on her the performance of *Naivēdyas* to Vināyaka in a shrine attached to the temple. (S.I.I. VIII. No. 475).

TRADITIONS

There is an interesting *Sthalamahātmyamu* about the temple of Kālahastīśvara. It narrates how Vasiṣṭa, Brahma, a spider, a snake and an elephant, Tinna, a wild tribesman, a poet named Satkīra, and two dancing girls obtained the grace of the god. This *mahātmyam* has been rendered into a fine Telugu *kavya* by a famous Telugu poet, named Dhūrjaṭi.

Story of the Jangama:- Once there was a king named Nārasinga of the Yādavarāya family who ruled from Nārāyanavanam. Śīva, disguised himself as a Jangama and visited the town. There was a servant maid in the royal palace who was a great devotee of Śīva. On seeing this Jangama, the maid invited him to her house, attended upon him and pleased him with devotion and hospitality. When she went to the palace in order to attend to her duty of placing a gold plate on the king's dinner table, she was late. Enraged at this violation of duty, the king commanded that her head should be shaved. Bemoaning this calamity the maid returned home and fell at the feet of the Jangama. The Jangama took pity upon her, placed his hand over her head and restored her hair. The king was astonished on seeing the maid with her hair fully dressed and asked her how it happened. She then told him about her Jangama guest. The king went to the maid's house and asked the Jangama who he was and why he came to the town. The Jangama then mentioned

to him the greatness of Kālahastī and advised him to build a temple for its god. As the temple was being built, he described the greatness of the place and its god.

Kālahasti:- Kālahasti is *Dakṣiṇa-kailāsa*. The long hill in the town is the silver mountain. The river by its side which has its source in the Agastyaparvata, is a branch of the heavenly Gangā. Vaṭukabhairava guards the place which contains the *Indra - tīrtha*, *Mayūkha - tīrtha*, and *Bharadvājatīrtha* and Sahasralingas. There is a forest about the hill known as the Gajakānana.

Story of Vasiṣṭha :- There was fierce rivalry between this sage and another named Viśvāmitra. Viśvāmiira killed one hundred sons of his rival and put him to much grief. Unable to bear this grief, Vasiṣṭha jumped down from a hill in order to put an end to his life. The earth goddess caught him in her arms, saved him from death and advised him to adore Śiva for obtaining peace of mind. Vasiṣṭha came to this hill at Kālahasti and did severe penance. Śiva appeared before the sage in the shape of a linga. Vasiṣṭha requested the god to teach him *Brahmavidvā* and to stay where he was and receive homage from the devotees. Śiva arose out of the linga in the form of Dakṣiṇāmūrti and stayed there. Unable to bear the separation, Dēvī and all the retinue came and settled down near the god.

Origin of the Suvarṇamukharī: Large crowds visited the Himālaya mountain on the occasion of Śiva's marriage and on account of their weight, the country tilted so as to lower the northern half and elevate the southern half. This proved a great inconvenience to travellers. Śiva therefore commanded sage Agastya to restore the balance. The sage started with his wife, Lōpāmudrā, put down the Vindhya and restored the balance. He then bathed in the Gautamī and Kṛṣṇavēṇī, adored the gods of Śrīśailam and Jyōti-Siddhavaṭam on the way and reached the hill known as Dakṣinakailāsam. There he worshipped the Phaṇa-linga, Dakṣiṇāmūrti, Jñāna-prasūnāmbā, Durgā on the hill, Gaṇapati and Bhairava. On surveying the surroundings he felt sorry that there was no good stream or lake in the vicinity and resolved upon removing this drawback. He went to the top of a hill situated to the south and did penance there thinking of Śiva. Alarmed at the severity of Agastya's penance, Brahmā ran to Śiva for guidance and help. Śiva told Brahmā that he knew the object of Agastya's penance, gave him a little of the Ganges locked up in his matted hair and asked Brahmā to take Gaṅgā along with him to the sage. Gaṅgā followed Brahmā in the shape of a stream. On seeing it, Agastya was immensely pleased. The hill on which Agastya did penance came to be known after him. As the stream flowed here to the north, it enhanced the holiness of the spot.

Story of Brahma :

Once while Brahmā was holding court, his consort, Śarasvatī, came to see him. She appeared particularly beautiful and Brahmā felt excited. He asked the dēvī to

appear in a hundred forms and sport with him. As a result of these amours, Brahmā begot a hundred sons, all of whom became Rākṣasas. The father asked these sons to go to the Vindhyan mountain and live there. These demons tormented the innocent inhabitants of the neighbourhood. The Earth goddess appealed to Brahmā who thereupon created a son, named Ugra, and commanded him to destroy the demons. Ugra accomplished this task and reported to the father. Suddenly, struck by remorse, Brahmā looked at Ugra with anger and the latter was immediately reduced to ashes. Brahmā then realised his folly and bemoaned the loss of all his sons. He then came to Dakṣiṇa-Kailāsa along with Sarasvatī and did severe penance in order to obtain the grace of Śiva. Śiva advised Brahmā and his consort to worship him for one year, commencing on the day of the *Makhā* star in the month of *Mārgaśīra* and assured him that at the end of this period, he would beget a worthy son. Brahmā did accordingly and begot a son, named R̥bhu, who became a great sage and pleased his father.

Story of the spider :

Once in the Kṛta age, a spider, living near the Śiva shrine at Dakṣiṇa-Kailāsa, used to build with its threads fine edifices for the god and his retinue. Intent upon testing the devotion of this creature, the god destroyed all these edifices with the aid of the lamp burning in his Garbhagrha. Angered at this, the spider rushed at the lamp in order to swallow it. Śiva caught it with his hands and absorbed it into himself.

The name Kālahastīśvara :

Towards the end of the Trētāyuga, a serpent, named Kāla, living in Pātāla, developed great devotion to Śiva. It used to gather many gems, come up to the earth, reach Dakṣiṇa-Kailāsa and worship its god adorning him with these gems. At the commencement of Dvāparayuga, an elephant became a great devotee of this god. It used to bathe in the Suvarṇamukhī, gather a number of lotuses and plenty of water in its trunk and worship Śiva with that water and those flowers, brushing aside the gems, previously placed by the serpent. The serpent did the same to the flowers brought by the elephant. Ultimately, each discovered the mischief of the other. One day while the elephant was worshipping the linga, the serpent entered its trunk, reached inside the head and bit in several places. Unable to bear the pain, the elephant thrust its trunk into its mouth, uttered the name of Śiva and dashed its head against the hill. Both the serpent, and the elephant died as a result. Śiva issued out of the linga and absorbed the souls of both into himself. Hence he came to be known as Kāla-Hastī-śvara.

The Story of Tinna alias Kaṇṇappa :

There was, in *Pottapinādu*; a village named *Ṣaḍumūru*, inhabited by a number of *Chenṇus*. Its chief was *Nātha-nātha*. He begot by his wife, *Tande*, a son, named *Tinna*. *Tinna* grew into a fine youth, skilled in archery and interested in hunting. Once while on a hunting expedition, he and his companions strayed towards *Venkaṭādri* and from there moved on to the forests round the *Agastya* hill and *Dakṣiṇa-Kailāsa*. There *Sīva* appeared before him in a dream and advised him to worship the *linga* located near the hill on the bank of the *Mogilēru*. Next morning, *Tinna* pursued a boar and reached the spot where the *linga* was. The *Chenchu* took pity upon the god for his lonely existence and requested him to go over with him to his village and offered him all the wordly pleasures. But the *linga* was mute. The companions asked *Tinna* to come back to his village but he refused saying that he would stay where *Sīva* stayed. The companions went away to their homes out of disgust. Then *Tinna* started taking care of *Sīva*. He used to kill a boar and store some of its flesh in a leaf cup. Then he would go to the *Suvarṇamukhī* and take a mouthful of its water. He would bathe the *linga* with this water and feed it with the boar's flesh. One day, a *Sīva brāhmaṇa* came to the *linga* and finding remnants of flesh round about, asked the god how this happened. *Sīva* asked the *brāhmaṇa* to hide behind the *linga* and see what happened. Soon, *Tinna* came as usual to worship the *linga*. When he offered flesh, the god did not take it but shed tears from one eye. The *Chenchu* gathered a number of leaves and herbs and treated the god's eye with them. It was of no use. Out of disgust, *Tinna* plucked out one of his eyes and placed it on the damaged eye of the god. Then tears flew from the other eye of the god. Dismayed at this, *Tinna* placed one of his feet against the *linga* and tried to pull out his other eye also with an arrow. *Sīva* rose out of the *linga*, appreciated *Tinna's* devotion and absorbed him into himself.

The story of Natkīra :

Once the sage *Agastya* wrote the *Tamil* grammar, Dictionary and poetics on a big piece of conch-plank and presented it to *Pāṇḍya* king of *Madura*, saying that all good poets will find a place to sit on the plank. A successor of this king gathered a number of poets and presented 1000 *māḍas* to each of them. Once there was a severe famine in the neighbourhood of *Madura* and a *brāhmaṇa* priest of a local *Sīva* temple wanted to migrate elsewhere. *Sīva* gave this priest a poem composed by himself and asked him to recite it before the king as his own and obtain money. The *brāhmaṇa* did so. The assembled poets and particularly one, named *Natkīra*, laughed at the contents of the poem which was to the effect that the hair of a woman contained inherent good odour. On hearing of this, *Sīva* himself went to the court and defended his position. Since *Natkīra* persisted in contracting the propo-

sition, the god cursed him to become a leper. As the poet besought his mercy, Śiva told him that he would be rid of this malady the moment he saw Kailāsa. The poet started on a pilgrimage to Kailāsa and not being able to see the hill, appealed to god Kumāra. The god advised him to go to Dakṣiṇa-Kailāsa. The moment he reached the hill, he was cured of his ailment. Out of gratitude he composed 100 verses in Tamil in praise Śiva.

Story of the dancing girls :

Once there was a fine woman dancer, named Māṇikyavalli at Maḍura. She had two beautiful daughters. As the girls came of age, the mother advised them to take to their profession and earn money. The girls refused to do so saying that they dedicated themselves to Śiva at Kālahasti. Some thieves who came to know of this, pretended to be pilgrims bound for Kālahasti and led these girls out of their house. They took a devious route and tried several times to steal the jewels of the girls and kill them. Śiva saved them on every occasion. Ultimately, he appeared as a Jangama and took them to Dakṣiṇa-Kailāsa. After a long period of devout worship, Śiva granted them salvation.

III. DESCRIPTION OF TEMPLES

There are several important temples at Kālahasti. Of these, three are situated within the enclosure of the main temple while one main temple and several minor shrines are situated inside a separate enclosure to the south-east of the former.

A. THE KĀLAHASTĪŚVARA TEMPLE

This temple which is the main object of attraction for the pilgrims is situated in a treble enclosure at the southern end of the town. It is bound in the east by a curved hill with a projecting arm at each end, named Dakṣina-Kailāsa and by the river Suvarṇamukhī in the south, north and west and south. Since the enclosures follow the curve of the hill, the plan of the temple is irregular and a bit confusing.

The big gōpura (Pl. VI-2) :

The first object of attraction is a tall gōpura raised on the eāstern bank of the river and at right āngles to the temple enclosure. The *adhiṣṭāna* of this gōpura consists of *upāna*, two broad *paṭṭas*, another *paṭṭa*, *adhahpadma*, recess, round moulding, *gaḷa* cut into compartments and *āliṅgapattikā*. Above this is the wall in two sections. The first or lower section is decorated with three pilasters, pilaster, *Śālā-kōṣṭa*, pilaster, two pilasters, *Śālā-kōṣṭa*, three pilasters, *Śālā-kōṣṭa* and two pilasters. This decoration is to be found on both sections of the wall, on either side of the path way. The second or upper part of the wall is adorned with two pilasters, *Kumbha-pañjara*, pilaster, *Śālā-kōṣṭa*, pilaster, *Kumbhapañjara* pilaster, *Śālā-kōṣṭa* and pilaster on either side of the path way. There is a *kapōta* above the walls decorated with *simhralāṭa* gables. The superstructure above, which is of brick and plaster, is in seven *talas* each containing the series *kūṭa*, *pañjara*, *kūṭa*, *pañjara*, *śālā*, *kūṭa*, *pañjara* and *kūṭa*. The pilasters on either side of the pathway of the gōpura contain at the base the figure of Varāha standing facing an inverted sword. There are a few fine sculptures on the walls and pilasters of this gōpura like those of Kumāra riding the peacock, Bhikṣātanamūrti and Gaṇapati.

The shrines of Kālahastīśvara and his consort, jñānaprasunāmba are situated inside three enclosures, two open and the third or innermost enclosed by four walls and roof and with an only entrance in the south. There are the shrines of Kāśi-Visvēśvara and his consort in a small walled enclosure with an entrance in the east inside the first enclosure.

Main Gōpura :

Only the north wall of the first enclosure is in tact. There are no traces of the other walls in the west and the south. The curved hill, known as Dakṣiṇa-Kailāsa, forms the boundary in the east and a short arm of the hill jets into this enclosure. There is one entrance to this enclosure facing the north-east and it is surmounted by a *gōpura*. This *gōpura* is comparatively shorter than the one previously described. Its *adhiṣṭāna* on the outer or northern side is covered by a narrow *maṇḍapa* situated on either side of the path way. This *maṇḍapa* has a row of lion based pillars in the front with one pillaret projecting. The walls of the front side of the *gōpura* are in two sections on each side, the lower containing nine pilasters and the upper decorated with the series two pilasters, *Śālā-kōṣṭha* and three pilasters. There is a moulded *kapōta* above the walls ornamented with the lotus scroll in the centre and at the ends. There is an icon of standing Durgā in a niche in the right wall and another of seated Gaṇapati in a niche in the left wall. Fine sculptures of Bhikṣaṭa-namūrti and Kaṇṇappanāyanār are to be found on the pillars. The pilasters and walls on either side of the pathway contain numerous figures of the Varāha standing before an inverted sword.

Kāśī-Visvēśvara shrine :

This shrine and another, of Dēvī, are situated in a small enclosure to the right of the main *gōpura* inside the first enclosure. It has only one entrance in the east which is surmounted by a *gōpura* with a narrow *maṇḍapa* before it (Pl. VII-I). The pillars of this *maṇḍapa* have one pillaret projecting and a lion at the base. The capitals have the *boḍigai* on the under side and there is a diagonal lion bracket connecting the capital and the pillar. There are many sculptures like those of Nṛtta-Gaṇapati, Kumāra, Durgā, Candraśekhara, seated Gaṇapati and Bhairava on the pillars and walls of this *gōpura*. The *gōpura* wall behind this *maṇḍapa* contains on either side of the path way, a *kōṣṭha* surmounted by *makaratōraṇa* with *simhalalāṭa* above it. The plumes of the *makara's* tail stop at the *phalaka*. There is a deity figure inside the *ṭōraṇa*. The niche to the right contains the figure of a bearded sage and the niche to the left the figure of seated Gaṇapati. The inner side of the walls of the *gōpura* is decorated with pilaster, *kōṣṭha* surmounted by *makaratōraṇa* with *simhalalāṭa* above and two pilasters. The pilasters have the *boḍigai* on the under side. There is a flat *kapōta* above the wall. The *gōpura* is of the *Ēkatala* type and contains the series - *kūṭa*, *pañjara*, *śālā*, *Pañjara* and *kūṭa*.

The shrine of Kāśīvisvēśvara which is beyond this *gōpura* consists of the *Garbhagṛha*, two *Āntarālās* and a long *maṇḍapa* and faces the east. The outside of the walls of the *Garbhagṛha* is adorned with three pilasters, niche and three pilasters.

There are the figures of Dakṣiṇāmūrti in the southern niche, Viṣṇu in the eastern niche and Brahmā in the northern niche. These niches are plain and do not have the surmounting *makaratōraṇa*. The pilasters have a semi-circular *bodigai* on their underside. There is a flat *kapōta* above the walls and a row of *yālīs* above it. Each of the walls of the two *Antarālas* are decorated with three pilasters, niche and three pilasters. There is the figure of Durgā in the northern niche. The *maṇṭapa* is walled on the three sides and has an entrance in the front wall. Its side walls are decorated with four pilasters, pilaster surmounted by *makaratōraṇa*, pilaster, niche, pilaster, pilaster surmounted by *makaratōraṇa* and two pilasters. The front wall contains five pilasters on either side of the entrance. Inside the *maṇṭapa* are to be found loose icons of *kumāra*, Virabhadra, Ganapati and Caṇḍī. There is a *linga* on a low *vēdi* inside the *Garbhagrha*.

Dēvī shrine—This shrine is adjacent to the one described above and in the same compound. This consists of the *Garbhagrha*, *Antarāla* and *maṇṭapa*. The *maṇṭapa* contains two rows of four pillars each, most of them with round shafts and typical Cōḷa capitals. The pillars in the corners have the *bodigai* in formation on the underside. The *Garbhagrha* contains the figure of Dēvī standing holding lotus in the right hand and keeping the left hand hanging. It is surmounted by an *āyatāsra vimāna* of the *Ēkatala* type. The pillars in the *maṇṭapa* are round and bear Cōḷa capitals.

Second gōpura—(Pl. VII - 2) This *gōpura* is not opposite the main *gōpura* but is in the north west corner of the first enclosure. This is because an arm of the Dakṣiṇ-Kailāsa hill jets into the eastern half of the first enclosure. There is a narrow *maṇṭapa* on the outer side of this *gōpura* with two pilasters in each section. These pillars have Cōḷa capitals with line decoration. Subsequently, two small shrines have been raised covering the walls of the *gōpura*.

Shrine of kumāra—This shrine is built between the two pillars in the right section of the *maṇṭapa* of the second *gōpura* on the outer side and contains an icon of Kumāras *Vēlāyudhamūrti*.

Shrine of Gaṇapati - This shrine is built in the left section of the above *maṇṭapa* and contains an icon of seated Ganapati.

Shrine of Dēvī—This consists of the *Garbhagrha*, *Antarāla* and *Maṇṭapa* and is built against the right wall of the second *gōpura* on the inner side.

Kumāra shrine—This shrine is parallel to the north wall of the second enclosure. It consists of *Garbhagrha*, *Antarāla* and open *Maṇṭapa* and houses the icons of Kumāra and two Dēvīs. The pillars of this *maṇṭapa* are round and have Cōḷa capitals with line decoration.

The third enclosure jets into the second enclosure, leaving a comparatively narrow open space between it and the north wall of the second enclosure.

Shrines built against the west wall of the third enclosure (Pl. VIII-1).

The third or innermost enclosure of the temple which is built against the east wall of the second enclosure jets into this second enclosure. The following five shrines are built parallel to the north wall of the third enclosure and are in the left side of the second enclosure :

The first shrine which is nearer the second *gōpura* has only the *Garbhagr̥ha* containing a *linga* inside and surmounted by a *vimāna* with a *Nāgara śikhara*. There are two big loose *dvārapālaka* images, one on each side of this shrine.

Next is another shrine having only the *Garbhagr̥ha* containing a seated image of *Gaṇapati* inside and a flat roof above.

The third structure is a shrine with an image inside the *Garbhagr̥ha* and an *Ēkatala-vimāna* above decorated with the series - *kūṭa*, *pañjara*, *śālā*, *pañjara*, *kūṭa*. The *vimāna* has a round *Vēsara śikhara*.

The fourth is a shrine with a flat roof and *Antaraḷa* and *Garbhagr̥ha*.

The last is an underground shrine.

In the right part of the second enclosure and parallel to its north wall is to be found a long pillared corridor starting adjacent to the shrine of *Kumāra* and *Dēvīs* on the inner side of the second *gōpura* and ending with the north *gōpura*.

This north *gōpura* is a simple structure and its superstructure has fallen. The wall part contains pilasters with *Cōḷa* capitals. Beyond this is the continuation of the north *prākāra* wall.

Structures parallel to the west wall of the second enclosure :

There are eleven structures in a row, some being shrines and others *maṇḍapas*, in this part of the second enclosure (Pl. VIII-2). These are as follows from north to south :

The first is a shrine with a *maṇḍapa* in two sections (Pl. UX-1). The lower section contains two rows of four pillars each while the elevated part behind contains two rows of two pillars each with corresponding pilasters. There is *chunchu* above the roof. The shrine is empty.

The next is a small shrine of *Gaṇapati* with a *maṇḍapa* of two pillars in the front. It has an *Ēkatala-vimāna* with a *Nāgara śikhara* (Pl. IX-2).

The third structure is another shrine with a *maṇṭapa*. The *maṇṭapa* contains four pillars in the front and the *Garbhagr̥ha* and *Antarāḷa* behind. This shrine has an *Ēkatala vimāna* decorated with the series - *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*. It has a high *gaḷa* adorned in the four directions with a pavilion crowned by a *simhalalāṭa*. There is a *sōmasūtra* inside the sanctum.

The fourth is yet another shrine with a *maṇṭapa* of three rows of four pillars each. Behind the *maṇṭapa* is the *Garbhagr̥ha* with a *linga* inside it.

The next is a bigger structure, a long *maṇṭapa* of four rows of eight pillars each. There are three fine icons in this *maṇṭapa*, one of *Virabhadra* and the other of *Gaṇapati*. Another icon of *Virabhadra* is built into the wall. There are two small rooms at the southern end of this *maṇṭapa*.

Beyond is a small shrine with *Garbhagr̥ha* and *Antarāḷa* with a *linga* in the former.

The next was originally a *maṇṭapa* now walled and converted into a room.

Beyond is another *maṇṭapa* with four rows of four pillars each and two shrines inside. One of these shrines has the *Garbhagr̥ha* and *Antarāḷa* and a *linga* inside the former while the other has only the *Garbhagr̥ha* with an image of two handed *Dēvī* inside it. All the pillars have *Cōḷa* capitals. The next is a small *maṇṭapa* converted into a room.

Beyond is a shrine with a narrow verandah before it with four pillars containing *Cōḷa* capitals. It contains the *Garbhagr̥ha* and the *Antarāḷa*.

Then there is the west *gōpura* which leads to the river *Suvarṇamukhī*. It contains round pillars without base and *Cōḷa* capitals above. It has a *Dvitala vimāna* decorated with the series *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*.

The next is a shrine of *Gaṇapati* with a *maṇṭapa* before it. The *maṇṭapa* contains two rows of four pillars each in the front row and two rows of two pillars each with corresponding pilasters in the back row. The shrine at the back has a *pradakṣiṇa*. The lintel of the *dvāra* contains the figure of *Gajalakṣmi*. All the pillars have *Cōḷa* capitals.

The next two structures are small shrines, the last but one in the row having a pillared *maṇṭapa* before it.

Kṛṣṇarāyamaṇṭapa (Pl. X-1) - This long *maṇṭapa* known as the 100 pillared *maṇṭapa* is more or less in the angle formed by the south and west walls of the second

enclosure. This is in two sections, the front part containing twelve rows of seven pillars each and the hind part, which is elevated, containing three rows of six pillars each, with corresponding pilasters in the enclosing walls in the east and west. The outside of these walls is decorated with a niche having a *makaratōraṇa* above surmounted by *simhalalāṭa*.

There are several structures in the southern part of the second enclosure, some parallel to the east wall and the hill and others opposite these.

Structures parallel to the east wall — The first structure which is next to the main shrine consists of *Garbhagṛha* and *Antarāḷa* and has an *Ēkatala vimāna* of the *Vēsara* Order with a round *śikhara*. The two side walls of this shrine contain each a niche with a *makaratōraṇa* above surmounted by *simhalalāṭa* and a pilaster at each extremity.

Next to it is a *maṇṭapa* closed on the sides.

Then there is a small shrine with *Garbhagṛha* and *Antarāḷa* and pillars bearing typical Cōḷa capitals. It has an *Ēkatala vimāna* of the *Nāgara* Order.

The fourth structure is a shrine with the *Garbhagṛha* only beyond a *maṇṭapa* with four central pillars and a verandah with a row of four pillars before it. All the pillars have Cōḷa capitals. One inner front pillar has the figure of Narasimha Yādava-rāya (Pl. X-2) and another, the figure of Tinna, as a hunter (Pl. XI-1).

The next structure has a narrow verandah in the front with four pillars having *yālī* brackets, a *maṇṭapa* with four central pillars beyond it and the *Garbhagṛha* at the back.

Next is a narrow *maṇṭapa* with six pillars with a wall of modern construction behind it.

Beyond is an open *maṇṭapa* of six rows of ten pillars each, all in the late Vijayanagarā style.

The Structures facing the east wall :

The first is a shrine with *Garbhagṛha* and *Antarāḷa* and a *dvitala vimāna* above and contains the series – *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa* and *gaḷa* decorated with *simhalalāṭa* gables. It has a round *śikhara* of the *Vēsara* Order.

Next is another shrine similar to the above in all respects (Pl. XI-2).

Beyond is an open *maṇḍapa* above a flight of six steps on all sides. It has four pillars each with a pillaret projecting and an *Ēkatala vimāna* with a round *śikhara*. (Pl. XII-1).

Next is a low platform raised round a tree.

Further north of this is an open *maṇḍapa* with an *Ēkatala vimāna* having a round *śikhara*.

Structures round about the gopura entrance to the third enclosure :

There are an open *maṇḍapa* and a *maṇḍapa* with a shrine at the back to the west of the *gōpura* entrance. Opposite these are an open pillared *maṇḍapa* and a shrine with an *Ēkatala vimāna* with round *śikhara*.

There are a small *Nandi-maṇḍapa*, a stone lamp post. *Dhvajastambha* and *Balipūṭha* opposite the *gōpura* entrance.

The Third Enclosure :

The third or innermost enclosure is closed on the four sides and has an only entrance in the south. This entrance, surmounted by a low *gōpura* contains a narrow verandah in the front on either side of the pathway. The pillars of this verandah contain *yālī* brackets. There is a *kapōta* above the pillars adorned with *simhalalāṭa* gables. There is a row of *yālīs* above it and a *chunchu* above all, on the roof. The superstructure is a low brick structure of the *Dvitala* type. On the walls of the *gōpura* and on either side of the pathway is a *kōṣṭha* surmounted by a *makaratōrana* with a *simhalalāṭa* in its centre. The pilasters and pillars of this *gōpura* have capitals with the *boḍigaḷ* on the under side.

The inside of this enclosure is dark. There is a narrow pillared corridor running along the inner side of the walls of this enclosure on all the four sides. It has projections in the south and west. The corridors are cut into compartments and put to various uses. There is a small shrine in the south-western angle. Next is a walled compartment in which the metallic procession images are kept. Beyond is a gap containing a *dhvajastambha*. In the corridor beyond are a number of stone icons viz., three *kumāras*, three *lingas*, *kannappa*, two *śakti-Ganapatis*, two *lingas* and two images of *Viṣṇu*. In the north-western angle are three bronzes, two of *Naṭarāja* and one of *Dēvī*. There are stone images of the sixty three *Nāyanars* or *Aruvathumūvar*. In the east corridor there is a *Saptamatṛka* slab and a small shrine.

In the centre of this enclosure is a raised platform on which are the shrines of *Kālahastīśvara* and his consort, *jñānaprasūnāmbā*.

The Kālahastīśvara Shrine—The shrine of Kālahastīśvara contains a pillared *maṇḍapa* in the front guarded by Dvārpālakas and a walled *pradakṣina* and *Mukha-maṇḍapa* beyond. The pillars of the *pradakṣina* contain three rectangular blocks with two octagonal parts in between them and capitals with a semi-circular *bodigai* on the underside. There is a fine figure of Sūrya against the inner side of the front wall of the enclosure. In the centre are two nandis and a *sōmasūtra*. To the right of the entrance of the *Antarāḷa* there is an image of Kumāra and to the left an icon of Gaṇapati.

Inside the pillared *pradakṣina* is the main shrine with the *Garbhagr̥ha* and two *Antarāḷas*. The *adhiṣṭāna* has a low *upāna*, broad *paṭṭa*, recess, *tripaṭṭa*, *gaḷa* cut into compartments and *ālingapaṇṇika*. The walls of the *Garbhagr̥ha* contain three pilasters, a projecting niche surmounted by a solid semi-circular elevation and three pilasters each. These pilasters contain simple bracket capitals. The niches contain Brahmā in the north, Lingodbhava in the east and Dakṣiṇāmūrti in the south. Each of the two walls of the double *Antarāḷa* is decorated with two pilasters, niche surmounted by *simhalalāṭa-makaratōrana* and two pilasters. The niche in the north wall contains the figure of Durgā and the one in the south wall the figure of Gaṇapati. The pilasters contain typical Cōla capitals. There is a flat *kaōta* above the walls decorated with *simhalalāṭa* gables, and the Bhūtamālā below it. There is a *Dvitala Vēsara vimāna* above the *Garbhagr̥ha*.

The Jñānapraūnāmbā Shrine

This shrine faces the east and consists of the *Garbhagr̥ha*, *Antarāḷa*, *Mukha-maṇḍapa* and entrance *Maṇḍapa*. The entrance *Maṇḍapa* is narrow and contains *yālī* pillars. There are the figures of Kumāra and Gaṇapati on the walls on either side of the entrance.

The shrine stands on a double base containing a low *Upapūḥa* and *adhiṣṭāna*. The former has six members while the latter contains *upāna*, *paṭṭa*, *adhahpadma*, recess, *tripaṭṭa*, *gaḷa* and *ālingapaṇṇikā*.

The outside of the walls of the *Garbhagr̥ha* is adorned with a projection with two pilasters, recess with *Śālā-kōṣṭha* on two pilasters surmounted by *Śālā* flanked by a *kūṭa* on each side, projection with *Śālā-kōṣṭha* as above, recess as above and projections with two pilasters. All the *kōṣṭhas* have a *kūṭa* on either side of the *Śālā*.

The outside of the walls of the *Antarāḷa* contains three recesses each with a *Śālā-kōṣṭha* of two pilasters and three projections with two pilasters each. The front wall contains a projection with two pilasters and recess with a *kōṣṭha* of two pilasters surmounted by miniature *vimānās* on either side of the entrance. There is a *kapōta* above the walls adorned with *simhalalāṭa* gables.

B. THE MANIKANTHESVARA TEMPLE

This temple and a few minor shrines are situated inside a walled enclosure situated about a furlong to the south-east of the Kālahastīśvara temple. This enclosure has two entrances, one a *gōpura* entrance in the north (Pl. XII-2) and another, a plain *dvāra* in the centre of a pillared corridor built against the south *prākāra* wall.

The *gōpura* surmounting the northern entrance is short and its superstructure is of brick. It has a narrow verandah in the north containing two pillars with corresponding pilasters on either side of the path way. The underside of the capitals contains the fully formed *boḍigai*. There is a moulded *kapōta* above with floral decoration in the centre and the corners with its underside cut into small compartments.

The pillars contain a few sculptures like those of Nṛtta-Ganapati, a woman dancer, women standing in *tribhaṅga* under a tree, a Kinnara and Kumāra. The *adhiṣṭāna* of the *gōpura*, which can be seen on the inner or southern side, has a *kapōta* decorated with *simhalalāṭa* gables. The front and back walls, on either side of the path way, contain each the series - projection with two pilasters having *boḍigai* capitals, recess with *śālā - kōṣṭa* and projection with a *kumbha-pañjara*. Each of the side walls contains a projection with two pilasters, recess with *kumbha-pañjara* and a projection with two pilasters. There is a low *kapōta* above the walls surmounted by a row of *yālīs* with the *Bhūtamālā* below it. The *vimāna* is of the *Ēkatala* type and contains a row of the series - *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*.

Dēvī Shrine (Pl XIII-1) - In the right half of the enclosure beyond the *gōpura* entrance is a small shrine with two loose pillars and a *maṇṭapa* before it. The *adhiṣṭāna* is partly buried and only the *tripaṇṇa*, *gala* and *ālingapaṇṇikā* are visible. The walls of the *Garbhagrha* are decorated with four pilasters, each with a typical Cōla capital and the walls of the *Aṅtarāla* with two pilasters each. There is a moulded *kapōta* decorated with gables containing human heads inside above the walls. This shrine has an *āyatāsra śikhara* and five *kalaśas* on it. The gable at either end of the *śikhara* contains a *śālā* inside. The *Aṅtarāla* is plain and the *Garbhagrha* contains the loose icon of a two handed *Dēvī* brought from outside and set up on a *Vēdī*.

Dakṣiṇāmūrti shrine - This is to the east of the above shrine and consists of the *Garbhagrha* and a *maṇṭapa* of two pillars before it. The pillars are adorned with a chain of circles containing figures in dance poses. The outer side of the walls of the *Garbhagrha* is decorated with pilasters. Inside the sanctum is a fine icon of *Dakṣiṇāmūrti*.

Gaṇapati shrinē – This shrine is situated opposite to the above shrine and contains only the *Garbhagr̥ha*. The outside of the walls is decorated with four pilasters each and there is a moulded *kapōta* above adorned with gables. There is an image of standing Gaṇapati in this shrine. Leaning against the *adhiṣṭāna* is a loose icon of *Dakṣiṇāmūrti* (Pl. XIII-2)

The Maṇikaṃhēśvara shrine – The *adhiṣṭāna* of the main shrine contains *upānā*, high *paṇṇa*, narrow recess, *dvipaṇṇa*, *gaḷa* cut into compartments, and *ālīṅgapañikā*.

The walls of the *Garbhagr̥ha* are well decorated. The south wall contains the series – two pilasters, a perforated screen window, *śālākōṣṭa* between two pilasters with the figure of *Dakṣiṇāmūrti* inside it and two pilasters. The backwall is decorated with the series – two pilasters, *śālākōṣṭa* between two pilasters with *Lingodbhavamūrti* inside it with *Brahmā* to right and *Viṣṇu* to left on either side of the niche; and two pilasters. The north wall is decorated with the series – two pilasters, niche with *Dakṣiṇāmūrti* inside it, *Śālākōṣṭa* between two pilasters containing the figure of *Brahmā* inside it and two pilasters. These pilasters have the arm of the capital in two sections and a semicircular *bodigai* on the underside.

There are two *Āntarālas* before the *Garbhagr̥ha*. The north wall of the first *Āntarāla* contains a *śālā-kōṣṭa* between two pilasters with the figure of *Mahiṣamardanī* inside it, and the south wall has a *Śālākōṣṭa* between two pilasters. These pilasters have a semi-circular *bodigai* on their underside. The north and south walls of the second *Āntarāla* are decorated with a niche with a *makaratōraṇa* with an open lotus at the top, stopping above the *phalaka*, containing a seated figure below the arch.

The two narrow pieces of wall in the north and south connecting the second *Āntarāla* and the *maṇṭapa* contain each a pilaster surmounted by a *makaratōraṇa* with the plumes hanging, a lotus at the top and a swan in the arch.

There is the *Bhūtamālā* below the flat cornice adorned with *simhalalāṭa* gables.

The two side walls of the *maṇṭapa* are decorated with the series – two pilasters, pilaster surmounted by *makaratōraṇa*, pilaster, niche with *makaratōraṇa* above and perforated screen inside, pilaster, pilaster surmounted by *makaratōraṇa* and two pilasters. The plumes of the *makaratōraṇa* above the pilasters is in a bend and there is an open lotus at the top. There is a figure below the arch.

The *vimāna* of the temple is of the *Ēkatala* type and contains the series – *kūṭa*, *pañjara*, *sālā*, *pañjara* and *kūṭa*. The *gaḷa* is high and adorned with *simhalalāṭa* gables in the four directions. The *vimāna* has a round *Vēśara śikhara*. The *kalaśa* has fallen.

The interior of the temple consists of the *Garbhāgrha*, *Aṅtarāla*, another *Aṅtarāla* and a long *māṇḍapa*. There are four round pillars with Cōḷa capitals inside the *māṇḍapa* with corresponding pilasters in the walls. The sanctum is empty.

C. ROCK SCULPTURES

To the south-east of the Maṇikanṭhēśvara temple and outside its enclosure there is a low arm of the hill named Dakṣiṇa Kailāsa. There is a group of fine sculptures on the rock face depicting Natarāja, Pārvatīpariṇaya, Naṭarāja, Kumāra, Āliṅganamūrti, Nṛtta-Gaṇapati, and Bhikṣāṭanamūrti.

A flight of steps leads up to the top of this rock. On it is a small shrine containing a Caturmukhalinga. (Pl. XIV-1).

The hill proper which is behind this shrine is of particular interest. In various places on its sides are to be found numerous sculptures in different stages of execution.

V. ICONS AND SCULPTURES

There are numerous icons and sculptures of interest in the temples of Kālahasti. Selected examples are being described below :—

1. *Lingodbhavamūrti* (Pl. XIV-2) – In the niche in the back wall of the Kālahastīśvara shrine. Standing in an aperture on a linga in *samabhaṅga*, with the feet not visible, this god holds *paraśu* in the upper right hand, *mṛga* in the upper left and keeps the lower right in *abhaya* and the lower left at *kaṭi*. There is a swan to top right and boar at bottom. The god is decorated with *cakrakunḍalas*, *hāras*, *yajñōpavīta*, *udarabandha*, *mekhala* of three bands and *ardhōruka*.

2. *Lingodbhavamūrti* – In the niche on the back wall of the Manikanthēśvara shrine. Standing in an aperture on a linga with the portion below the knees not visible, this god holds *paraśu* in the upper right hand, *mṛga* in the upper left and keeps the lower right in *abhaya* and the lower left at *kaṭi*. Brahmā stands to right and Viṣṇu to left outside the niche.

3. *Candraśekhara* – At the base of a pillar in the *maṇḍapa* before the entrance *gōpura* of Kāśīviśvēśvara shrine. Seated in *vīrāsana* and fully decorated, this god holds *paraśu* and *mṛga* in the upper hands and keeps the lower hands in *abhaya* and *varada*.

4. *Ālīnganamūrti* – Sculpture on the rock outside the enclosure of the Maṇikanthēśvara temple. Seated in *vīrāsana*, Śiva holds *paraśu* and *mṛga* in the upper hands, keeps the lower right in *abhaya* and passes the lower left round the back of *Dēvī* resting it on her left breast. He wears *Kirīṭamakuta*, *makara* and *cakra kunḍalas*, *grāvēyakas*, *udarabandha* and girdle. The *Dēvī* sits on the folded left leg of the god with her legs hanging, passing her right hand round his back and keeping the left hanging.

5. *Natarāja* – Sculpture on the rock mentioned above. Standing on *apaśmāra* in the *Bhujangatrāsa* pose, this god holds *damaru* in the upper right hand, flame in the upper left and keeps the lower right in *abhaya* and the lower left in *Karihasta*. There is a *nāgabandha* on his lower right arm. He wears *jaṭamakuta* with a *kapāla* in the centre, *makara* and *cakra kunḍalas*, *grāvēyaka*, *udarabandha*, and *ardhōruka*. *Jaṭas* emanate from his head to the sides in four rows. Viṣṇu stands to right bottom playing the *mṛdanga* and *Dēvī* stands to left with nandi behind her.

6. *Bhikṣāṭanamūrti* – On a pillar to the left of the pathway of the big *gōpura*. Standing with the left leg slightly bent and resting on the ground and the big toe

alone of the right leg touching the ground, this deity carries the *mayūrapīṇcha* with the upper right hand on the right shoulder, holds *triśūla* in the upper left, keeps the lower right on the head of a dog and the lower left on the head of a man carrying a basket.

7. *Bhikṣāṭanamūrti* – On the rock outside the enclosure of the Manikantheśvara temple. Standing with two women to right and a man carrying a basket and two women to left, this god holds *damaru* in the upper right hand, *mayūrapīṇcha* in the upper left, feeds a dog with the lower right hand and keeps the lower left on the basket carried by the man.

8. *Vīrabhadra* – Loose icon in the *maṇḍapa* of the Kāśivisvēśvara shrine. Standing in *dvibhanga* with the right leg slightly bent, this god holds *khadga* in the upper right hand, *Dhanus* in the upper left, *bāṇa* in the lower right and *khēṭa* in the lower left. He wears *kirīṭa*, *grāivēyakas*, *hāras*, *channavīra*, girdle with pearl hangings, *ardhōruka* and a *kapālamāla* reaching the knees.

9. *Vīrabhadra* – In a shrine in the row of structures parallel to the west wall of the second enclosure. Standing in *samabhanga*, this god holds *Dhanus* in the upper right hand, *khadga* in the upper left, another *khadga* in the lower right and *khēṭa* in the lower left. He is adorned with *makarakuṇḍalas*, two *grāivēyakas*, *channavīra*, *udarabāṇḍha*, girdle with *simhalalata* buckle and *pūrṇōruka*. There is Dakṣa to bottom right.

10. *Vīrabhadra* – Icon in a *maṇḍapa* in the same row of structures as above. Standing in *samabhanga*, this deity holds *bāṇa* in the upper right hand, *Dhanus* in the upper left, *khadga* in the lower right and *khēṭa* in the lower left. He wears *kirīṭa*, two *grāivēyakas*, *makarakuṇḍalas*, *channavīra*, *udarabāṇḍha*, girdle with *simhalalāṭa* buckle and *pūrṇōruka*. There is Dakṣa to bottom right.

11. *Dakṣiṇāmūrti* (Pl. XV-1) – Icon inside a niche on the outer enclosure of the Kālahastīśvara shrine and facing the southern entrance to the third enclosure. Seated under a tree with one leg resting on *apasmāra* below and with a sage on either side at bottom, this deity holds *nāga* in the upper right hand, *triśūla* in the upper left and keeps the lower right in *cinmudra* and the lower left in *muṣṭi* *jaṭas* emanate from his head all round. He wears *makara* and *cakra kuṇḍalas*, two *hāras* and *udarabāṇḍha*.

12. *Dakṣiṇāmūrti* – In a niche on the right wall of the *Āntarāḷa* of the Kālahastīśvara shrine. Seated with the right leg resting on *apasmāra* below and the left leg resting on the right thigh, this god holds *dāmaru* in the upper right hand, *akṣamalā* in the upper left and keeps the lower right in *abhaya* and the lower left in *muṣṭi*. He wears *jaṭāmakuta*, *patra* and *cakra kuṇḍalas*, three *hāras*, *yajñōpavīta* and *udarabāṇḍha*.

13. *Dakṣiṇāmūrti* (Pl. XV-2) – In a niche on the north wall of the *Garbhagrha* of the Maṇikanthēśvara shrine. Seated in *vīrāsana*, this deity holds *akṣamālā* in the upper right hand, a round object in the upper left, and keeps the lower right in *cinmudra* and the palm of the lower left open. He is adorned with *kirita*, *cakra-kuṇḍalas*, three *grāivēyakas*, *channavīra*, *udarabāṇḍha* and *pūrṇōruka*.

14. *Bhairava* – Sculpture on a pillar in the second *gōpura*. Standing in *samabhanga*, this deity holds *ḍamaru* in the upper right hand, *triśūla* in the lower left, a short sword in the lower right and bowl in the lower left. He wears a long *kapālamālā*. *Jaṭas* emanate from his head to the sides. There is a dog behind him.

15. *Bhairava* – In a niche on the inner side of the *gōpura* of the Kāśī-Visvēśvara shrine. Standing in *samabhanga* with a dog behind him, this nude deity holds *ḍamaru* in the upper right hand, *triśūla* in the upper left and *khaḍga* in the lower right. He is adorned with *jaṭāmakuṭa*, *hāras*, *udarabāṇḍha* and girdle and wears a *kapālamālā* reaching the knees.

16. *Bhairava* – Bronze kept in the corridor in the third enclosure. Standing with the right leg slightly bent, this nude deity has eight hands. The upper right hands hold *ḍamaru*, *khaḍga* and *gada*. The upper left hands hold *padma*, *pāśa* and *ghaṇṭa*. The lower right is in *Śukatuṇḍa* and the lower left holds a bowl. There is a *prabhā* behind the god's head. The deity is decorated with *jaṭāmakuṭa* with crescent to right, *cakrakuṇḍalas*, *grāivēyakas*, *channavīra*, *udarabāṇḍha* and a rope like girdle.

17. *Pārvatīpariṇaya* – Sculpture on the rock outside the *prākāra* of the Maṇikanthēśvara temple. Śiva stands in *samabhanga* in the centre holding *paraśu* and *mṛga* in the two upper hands. His lower right hand catches the extended right hand of Pārvatī and the lower left rests on the head of Brahmā seated to bottom left. There are two women behind Dēvī. There is Viṣṇu to left before two men standing with hands in *aṅjali*.

18. *Gaṇapati* – In a niche on the left wall of the *Āntarāḷa* of the Kālahastīśvara shrine. Seated on a *padmapūṭha* with the right leg folded and upraised and the left bent so as to make its foot touch the protruding belly, this god holds *paraśu* in the upper right hand, *pāśa* in the upper left, *Daṇṭa* in the lower right and *mōḍaka* in the lower left. He wears a pearl *yagñōpavīta*, *hāras* and *udarabāṇḍha*.

19. *Nṛtta-Gaṇapati* – Sculpture on the rock outside the *prākāra* of the Maṇikanthēśvara temple. Dancing in the *catura* pose, this deity has six hands. He holds *khaḍga* and *aṅkuśa* in the upper right hands and lotus and *pāśa* in the upper left hands. The lower right holds *Daṇṭa* and the lower left *mōḍaka*.

20. *Nṛtta-Gaṇapati* - On a pillar in the entrance *maṇḍapa* of the *Kāśi-Viśvēśvara* shrine. Dancing in the *catura* pose, this deity holds *paraśu* in the upper right hand and throws the upper left across in the *karihasta* pose holding a snake. He carries *mōdaka* in the lower left hand.

21. *Mahagaṇapati* (Pl. XVI-1) - In a corridor in the third *prākāra* of the *Kālahastīśvara* shrine. Seated with the right leg bent, upraised and resting on the seat, this god has ten hands. He holds *śūla*, *khadga*, *śūla* and *nāga* in the upper right hands and *śūla*, *pāśa*, *śūla* and another object in the upper left hands. The lower right hand holds a fruit and the lower left is passed round the *Dēvī*'s buttocks. The trunk is curled in the front. The *Dēvī* is seated on the left thigh of the god with her legs hanging. She holds flower in the left hand and passes the right round the back of the god.

22. *Lakṣmī-Gaṇapati* - In the same corridor. Seated in *vīrasana*, this god has ten hands. The upper right hands hold *cakra*, *triśūla*, *aṅkuśa* and another object. The upper left hands hold *aṅkuśa*, *pāśa* and two other objects. The lower right holds fruit and the lower leg is passed round the back of *Dēvī*. The *Dēvī* is seated on the left thigh of the god holding a flower in the left hand and passing the right round his back.

23. *Kumāra* - On the right vertical of the *dvara* of the big *gōpura*. Seated in *vīrasana* on the peacock, this god holds *vajra* in the two upper hands and keeps the lower hands in *abhaya* and *varada*.

24. *Kumāra* - In a shrine to the right of the entrance of the second *gōpura*. Standing in *samabhanga*, this two handed deity, holds staff in the right hand and embraces the neck of the peacock standing behind him with the left hand. He wears *kīrṇamakuṭa*, *cakrakunḍalas*, *hāras* and *udarabāṇḍha*.

25. *Kumāra* - On a pillar in the second *gōpura*. Standing in *samabhanga*, this deity holds *śakti* in the right hand and *kukkuṭa* in the left. He is adorned with *grāivēyakas*, *udarabāṇḍha* and a broad girdle. The peacock is sculptured on the pedestal.

26. *Kumāra* - In a corridor in the third enclosure of the *Kālahastīśvara* shrine. Seated in *vīrasana* on a peacock, this god holds *vajra* in the upper right hand, *triśūla* in the upper left and keeps the lower hands in *abhaya* and *varada*. He wears *Kīrṇamakuṭa*, *cakrakunḍalas*, three *hāras* and *udarabāṇḍha*. There is a snake in the beak of the peacock.

27. *Kumāra* - In the same corridor. Standing in *samabhanga* before a peacock, this deity holds *vajra* in the two upper hands and keeps the lower right in *abhaya* and the lower left at *kaṭi*.

28. *Kumāra* (Pl. XVI-2).— In the same place. Standing in *samabhanga* before a peacock, this deity holds *akṣamāla* in the upper right hand, *vajra* in the upper left and keeps the lower right in *abhaya* and the lower left at *kaṭi*. He is decorated with *cakrakūṇḍalas*, four *hāras*, *channavīra*, *yajñōpavīta*, *udarabāṇḍha*, girdle with pearl hangings and *pūrṇōruka*.

29. *Kumara and Dēvīs* — In a shrine to the left on the inner side of the main *gōpura*. Standing in *samabhanga* before the peacock, this deity holds *akṣamāla* in the upper right hand and flower in the upper left and keeps the lower right in *abhaya* and the lower left at *kaṭi*. He is adorned with *patrakūṇḍalas*, five *hāras*, *yajñōpavīta* of three strands, *udarabāṇḍha*, and *pūrṇōruka*. There is one *Dēvī* to his right and another to his left, each carrying a flower in one hand and keeping the other hand hanging.

30. *Durga* (Pl. XVII-2) — In a niche on the right wall of the main *gōpura*. Standing in *samabhanga*, this deity holds *śamkha* and *cakra* in the upper hands and keeps the lower right in *abhaya* and the lower left at *kaṭi*. She wears a *kucabāṇḍha*, *cakrakūṇḍalas*, waist cloth spread to the sides in folds, long garland reaching the knees and *pūrṇōruka*.

31. *Durga* — On the *gōpura* of the Kāśī Viśvēśvara temple. Standing in *samabhanga* on the head of a buffalo, this goddess holds *śamkha* and *cakra* in the upper hands and keeps the lower hands in *abhaya* and *varada*.

32. *Mahīśamardanī* — On the north wall of the *Āntarāla* of the Maṇikanthēśvara temple. This six handed deity holds *ghaṇṭa* in one upper left hand, *khadga* in one upper right hand and the buffalo's head in the lower left hand.

33. *Viṣṇu* — In a niche on the right wall of the *Garbhagrha* of the Kālahastīśvara shrine. Standing on a *padmapūṭha* with the right leg slightly bent, this god holds *śamkha* and *cakra* in the upper hands and keeps the lower right in *abhaya* and the lower left at *kaṭi*. He is adorned with *yajnopavita*, *udarabāṇḍha*, girdle of three strings and *pūrṇōruka*.

VI. THE PARĀŚARĒSVARA TEMPLE, JŌGIMALLĀVARAM

Jōgimallāvaram is a small hamlet situated just behind Tiruchānūr, which is two miles to the south-east of Tirupati in the Chittoor district of Āndhra Pradesh. This hamlet was once part of the village of Tiruchānūr, formerly known as Tirucchukanūr, Tirucchōginūr and Śrīśukagrāma. The village seems to have been named Tiruccōginūr on account of the well known *yōgi*, Śrī Suka. It contains a fine Cōla temple dedicated to Parāśarēśvara.

There are several inscriptions in this temple. The earliest of them is dated in the 23rd year of the reign of the Cōla king, Rājarāja I, corresponding to 1008 A. D. Obviously, the temple was well known by the beginning of the eleventh century. The Cōlas conquered the Tirupati region towards the end of the ninth century. This temple may therefore be assigned to about the middle of the tenth century.

Three inscriptions supply information of a general nature. One of them, dated in S. 991, in the reign of the Cōla king, Cakravartin Vīrarājēndradēva, mentions the temple as that of Pipladiśvaramudaiya-Mahādēva. (No. 273 of 1904). Another, dated in the 41st year of the same reign, of the Cola king Rājakēsarivarman *alias* Cakravartin Kulōttunga Cōladēva, registers a private gift. (No. 264 of 1904). One more, dated in the 9th year of the reign of the Cōla king, Tribhuvanacakravartin Rājarājadēva, registers a private gift. (No. 269 of 1904).

Six records register gifts of villages and lands. Dated in the 35th year of the same reign, one of them registers the king's gift of a village, free from taxes. (T. T. D. I. Vol. I. No. 24). Another, dated in the 14th year of the reign of the Cōla king, Tribhuvanacakravartin Rājarājadēva, registers the gift of land made for the merit of Vīranarasingadēva Yādavarāya. (No. 275 of 1904). The third, dated in the 36th year of the same reign, registers the gift of land. (No. 270 of 1904). The fourth, dated in the 16th year of the same reign, registers the gift of land. (No. 267 of 1904). The fifth, dated in the 7th year of the reign of the Cōla king, Rājarāja III, registers the gift of 6 *paṇḍi* of land, together with the taxes named *Koḍamaiyāyam*, *Pōrkaḍamai*, *paḍikāval*, *Veṇṇisurikai*, *Kōvarī*, and all other *silvaris*, for offering the *tiruvardhayamam-paḍi* and the *tiruveluchchip-paḍi* to the god. (T. T. D. I. I. No. 35). The last, dated in the 41st year of the same reign, records the construction of a tank by the Māhēśvara of Tirukkālatti Udaiyar's temple for the god Tippalaḍīśvara Mudaya Mahādēva (T. T. D. I. Vol. I. No. 25).

Two records register gifts of gold to the temple. One, dated in the 9th year of the reign of the Cōla king, Tribhuvanacakravartin Rājarājadēva registers the gift of gold. (No. 268 of 1904). The second, dated in 9th year of the reign of the Cōla king, Rājarāja III, records the settlement of a dispute between the Māhēśvaras and the *sthānattār* of the temple on the one side and the *Sabhaiyār* of Tiruchchukanūr on the other side regarding a gift of 26 *Kalanju* of gold for conducting worship on the day of the *Uttarāyana-sankramaṇam*. (T. T. D. I. I. Vol. I. No. 36).

One record, dated in the 14th year of the reign of the Cōla king, Rājarāja III, registers the gift of 6 *paṇṇi* of land, grain tax and gold tax derived from the salt pans by the Yādavarāya chief, Vīranarasingadēva, for the celebration of the *Māsi*-festival for the god. Mentions *parasamayakolāri*, the manager of the temple. (T. T. D. I. No. 38).

Four inscriptions register gifts of lamps. One, dated in the 3rd year of the reign of the Cōla king, Vīrarājendra Cōla, registers the gift of *vattakāsu*, *tirukukkāsu* and other taxes collected from a village belonging to Tippaḍiśvaramuḍaiya Mahādēva of Tirucānūr by a subordinate of the king for burning lamps. (T.T.D. Vol. 21). Another, dated in the 16th year of the reign the Cōla king, Vikramacōla, registers a gift for the supply of oil for the lamps during the procession in the *Vaikāsi* festival. (T. T. D. I. Vol. I. 33). The third, dated in 24th year of the reign of the Cōla king, Rājakēsariivarman *alias* Cakravartin Kulōttungacōladēva, registers the gift of a lamp to the temple of Tippalaḍiśvaramuḍaiya Mahādēva at Tiruchchuganūr in the *Kuḍuvūr-nādu*, a subdivision of the *Tiruvēngada-Kōṭṭam* in the *Rājēndrasōla-maṇḍalam*. (No. 265 of 1904). The fourth, dated in the 24th year of the same reign, registers an undertaking by four Śivabrāhmaṇas of the inner shrine to keep four lights burning in return for a gift of 128 cows. (T. T. D. Vol. I. No. 23).

One inscription dated in the 9th year of the reign of the Cōla king, Rājarāja III, mentions the agreement of the Śivabrāhmaṇas of this temple to bear the expenses for conducting an *Ubhaiyam*. (T. T. D. I. Vol. I. No. 37). Another, belonging to the same reign, mentions a temple accountant. (T. T. D. I. Vol. I. No. 39).

DESCRIPTION OF THE TEMPLE

This temple consists of a roofed enclosure with only one entrance in the south (Pl. XVII-1) containing the main shrine, a *pradakṣiṇa*, the Dēvī shrine and the *mukhamanṭapa*. There is a small *nandimanṭapa* outside this enclosure and another closed *manṭapa* beyond it, to the east.

The main shrine has a *pradakṣiṇa* on the south, west and north. There are six pillars in the northern and southern sections and two in the western section. Four of these pillars have rectangular blocks below the capitals while the others have round shafts without base. All have Cōlā capitals with the sides cut at 45 degrees and with a protruding block at the bottom on either side. There is a narrow open space between this *pradakṣiṇa* and the shrine. There are a number of icons in the *pradakṣiṇa*.

The *Garbhagr̥ha* and *Antarāla* are on an *adhīṣṭāna* which contains *upāna*, recess, *tripaṭṭa*, *gala* and *ālingapaṭṭika*. Each wall of the *Garbhagr̥ha* is decorated with two pilasters at either end with a *koṣṭa* between two pilasters in the centre. Each *kōṣṭa* is surmounted by a domical *tōraṇa*. The walls of the *Antarāla* contain three pilasters each. There is the *Bhūtamālā* at the top of the walls and a moulded *kapōta* above it, decorated with *nāsikas* or gables at intervals. The *kōṣṭa* in the south wall of the *Garbhagr̥ha* contains an image of Dakṣiṇāmūrti, that in the west wall an image of Viṣṇu standing and the one in the north wall an image of Brahmā standing.

The *mukhamanṭapa* contains two rows of four pillars each with corresponding pilasters in the walls.

There is a brick and plaster *vimāna* above the *Garbhagr̥ha* with its *grīvā* rising direct from the roof. There is a *simhalalāṭa* gable in each cardinal direction on the *grīvā* with a *kūṭa* inside it. There are smaller gables in between these bigger *nāsikas* with the interspace decorated with a row of rafter heads. The large domical *śikhara* is of the *Vēsara* Order and has a lotus at its top from which emerges the *kalāṣa*.

The following icons are to be found in the covered enclosure round the main shrine :—

Gaṇapati:— The image is to the right of the entrance of the *Antarāla*. Seated with his left leg folded and rested against the rear part of the protruding belly and the right leg bent at the knee and upraised, this deity holds *ankuṣa* in the upper right hand, *pāśa* in the upper left, *danta* in the lower right and *mōdaka* in the lower left. The god wears a *karaṇḍamakūṭa*, *yajñōpavīta*, *udarabandha* and *Channavīra*.

Dakṣiṇāmūrti:— This image is in the *kōṣṭa* in the south wall of the *Garbhagr̥ha*. Seated in *virāsana* with the right foot resting on the shoulders of Apasmāra, and the left foot resting on the left thigh, this god holds *akṣamālā* in the upper right hand and *kamaṇḍalu* in the upper left. The lower right is in *cinmudra* and the lower left holds a book. *Jatas* emanate to the sides and form a *prabhāmaṇḍala*. The deity is adorned with *cakrakuṇḍalas*, three *grāvīyakas*, *yajñōpavīta* and *udarabandha*. There are two sages on either side at the bottom.

Viṣṇu :- This image is found in the *koṣṭa* on the west wall of the *Garbhagrha*. Standing in *samabhanga*, this deity holds *śamkha* and *cakra* in the two upper hands, keeps the lower right in *abhaya* and the lower left on the edge of the thigh.

Kumāra :- This image, along with the images of two attendant *dēvīs*, is found in the north-western part of the *pradakṣiṇa*. Seated in *vīrāsana* on the back of the peacock, this deity has six faces, three in the front and three behind. He has twelve hands. The upper right hands hold *vajra*, *bāṇa*, *khadga*, *cakra* and another object; the upper left hands hold *triśūla*, *dhanus*, *śakti*, *kukkuṭa* on a pillar and *pāśa*. The lower right hand is in *abhaya* and the lower left in *varada*. The god is adorned with *cakrakundalas*, three *graivēyakas channavīra*, *udarabandha* and a girdle with pearl hangings. A *dēvī* stands to his right with the right hand hanging and the left holding *utpala*. There is another *dēvī* to the left holding *utpala* in her right hand and keeping the left hanging.

Brāhmā :- (Pl. XVII-2) This image is located in the *kōṣṭa* in the north wall of the *Garbhagrha*. Standing in *samabhanga*, this god has three heads and four hands. He holds *akṣamālā* in the upper right hand and *kamaṇḍalu* in the upper left. The lower right is in *abhaya* and the lower left at *kaṭi*. He is adorned with *jaṭāmakuṭa*, *makarakundalas*, three *graivēyakas*, *yajñōpavīta* and the girdle with *simhalalāṭa* buckle.

Caṇḍī :- This image is in the northern section of the *pradakṣiṇa* facing the image of *Brahmā*. Seated with the left leg folded and resting on the seat and the right hanging, this attendant of *Śiva* holds lotus bud in the left hand and rests the right hand on the right thigh.

Bālasubrahmanya :- This image is to be found to the left of the entrance of the *Kāmākṣī* shrine. Standing in *samabhanga*, this god keeps the right hand in *abhaya* and the left at *kaṭi*. He is adorned with *yajñōpavīta*, *udarabandha*, *graivēyakas*, a girdle with *simhalalāṭa* buckle and a long garland reaching above the knees.

The north wall of the enclosure projects to the north at the angle formed by the northern wing of the *pradakṣiṇa* and the *mukhamanṭapa*. In this projection is located the small shrine of *Kāmākṣī*, the consort of *Parāśarēśvara*. The *Garbhagrha* contains the image of the *dēvī* standing in *samabhanga* holding *ankuṣa* in the upper right hand and *pāśa* in the upper left and keeping the two lower hands in *abhaya* and *varada*.

There is a window with a perforated screen in the east wall of the enclosure. Opposite this window and outside the enclosure there is a small *manṭapa* with a low *adhīṣṭāna*, four typical *Cōḷa* pillars and a flat roof, containing a small *nandi*.

There is another *maṇṭapa* to the east of the nandi¹maṇṭapa. This *maṇṭapa* is closed on three sides and open on the eastern side. It contains four pillars in the front, four at the back and four in the centre. Its *adhiṣṭāna* has a row of *makaras* at the top above the *ālingapaṭṭika*. All the pillars have capitals with the *bodigai*. There is a *ṣaṭkōṇa* on the underside of the ceiling above the four central pillars. The following sculptures are to be found on the back wall of this *maṇṭapa* :-

1. Pārvatīparinaya :- Accompanied by two women with their hands in *anjali*, standing behind her, Pārvatī holds an object in her left hand and with her right hand catches the extended right hand of Śiva. Śiva, standing in *samabhanga* and holding *ankuṣa* in the upper right hand and *mṛga* in the upper left, catches the hand of Pārvatī with his lower right hand and keeps the lower left on the head of Brahmā seated on the ground in *padmāsana*. Viṣṇu stands to the extreme left with his two lower hands outstretched.

2. Nṛtta Gaṇapati :- Dancing with his trunk turned to the right, this god is accompanied by two women, one playing the *mṛdanga* and the other beating the cymbals.

3. Sōmaskanda :- In this family group, Gaṇapati is seated at the extreme right. Next to him is Śiva seated in *Vīrāsana* holding *paraśu* in the upper right hand and *mṛga* in the upper left and keeping the two lower hands in *abhaya* and *varada*. Next to him is Kumāra as a child and to the further right is Pārvatī seated. Her right elbow rests on the right knee and holds a flower and the left rests on the seat.

4. Kankālamūrti :- Standing with the right leg slightly bent, this deity has four hands. The upper right hand feeds a dog standing at the right bottom and the upper left holds the *kankāladanḍa* on the shoulder. A nāga emerges to the right from his body and another rises above the *kankāladanḍa*. There is a woman holding a basket on her head to the bottom left. *Jaṭas* flow to the sides from the head of the deity. He is decorated with *makarakuṇḍala* on the right ear and *cakrakuṇḍala* on the left ear, three *grāivēyakas* and *yajñōpavīta*.

VII. THE TEMPLES OF NELLORE

Nellore is the headquarters of a district of that name in coastal Āndhradēśa and reached through a Railway station of that name situated on the Vijayavada-Madras section of the southern Railway.

The place was popularly known as Vikramasimhapura and Simhapura. In ancient times, it was on the border between Pāka-nāḍu, Munḍa-nāḍu and Toṇḍa-maṇḍalam. In the Cōḷa times it was included in the *Padai-nāḍu* which was part of the *Cēdikula-mānikka-valanādu*, a sub-division of the *Jayakoṇḍa-cōḷa-maṇḍalam*. This town contains two fine Cōḷa temples, the temple of Ranganāyakasvami and the temple of Mūlasthānēśvara.

THE RANGANĀYAKASVĀMI TEMPLE

This temple is mentioned in inscriptions as the *Triupparkadarchittiramēlivinṇagar* and its god as *Pallikoṇḍanātha* and *Talaṣayanapperumāl* of Talpagiri. There are over twenty inscriptions in this temple which register gifts made to it. Many of them belong to the time of Kulōttunga I. Others mention Madhurāntakapottapicōḷa Ranganātha *alias* Rājagaṇḍagōpāla, Tammusiddhi, the Cōḷa king, Rājarāja, and the Pāṇḍyan king; Sundara Pāṇḍya. The earliest of them is dated in the 10th year of Kulōttunga, corresponding to 1080 A. D. Obviously, the temple is earlier in date and may be assigned to about 1000 A. D.

This temple is situated in a suburb known as Ranganāyakulupēta on the southern bank of the river Pennār. It is inside a walled enclosure with a fore-court before it having an only entrance surmounted by a *gōpura* in the east (Pl. XVIII-1). There is another *gōpura* in the west facing the river. An opening in the west wall leads from the fore-court into a rectangular enclosure behind it. Inside this enclosure are situated the temple kitchen, built against the east wall, a small pillared *maṇṭapa* standing separately, the *alamkāramaṇṭapa* and the hall of mirrors built against the south wall, all of them being recent constructions. A small shrine housing the image of Ranganāyakī, the consort, of the main deity, and a long pillared corridor, now walled up and converted into rooms, are built against the west wall on either side of the west *gōpura*. Built against the north wall are the Āṇḍāl shrine inside a long pillared *maṇṭapa*, the Vāhanaśālā and a room containing the images of the Ālvārs. Inside this open enclosure is another covered enclosure which contains the main shrine.

The small pillared *maṇṭapa* in the southern part of the enclosure is of a late period. Its pillars have capitals with the *boḍigai* well formed. It may be a sixteenth century addition.

The *maṇṭapa* built against the south half of the west wall has three rows of four pillars each which are of modern construction. The shrine of Āṇḍāl, situated inside it, is old. Its *adhiṣṭāna* is covered completely by the flooring and only the top portions of the *simhalalāṭa* gables adorning it are visible. The walls are plain. There is a *pradakṣiṇa* on three sides, each with a row of round pillars without bases and adorned with Cōla capitals. The shrine proper consists of the *Garbhagṛha* and the *Antarāla*. The image inside the former is that of Lakṣmī, standing holding a lotus in each of the two upper hands and keeping the two lower hands in *abhaya* and *varada*.

The long *maṇṭapa* in the northern part of the enclosure (Pl. XVIII-2) contains five rows of thirteen pillars each. All these pillars are round and without base and bear Cōla capitals with the sides cut at 45 degrees and with protruding blocks at the bottom on either side. Only two pillars in the centre have capitals with the *boḍigai* in the formative stage. There is a portico in the north-western angle of the *maṇṭapa*. At the western end of this *maṇṭapa* is the shrine of Āṇḍāl. It consists of the *Garbhagṛha* with each of its walls decorated with four pilasters and *Antarāla* with each of its two walls decorated with a single pilaster. There are two pillars before the *Antarāla* having capitals with the *boḍigai*. The Dēvī inside the sanctum holds a lotus in her right hand and keeps the left hanging.

The west *gōpura* contains four *talas* each having the series – *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*. There are no indications of Vijayanagara architectural features on this *gōpura* and it may therefore to be assigned to the pro-Vijayanagara period.

The walls of the inner enclosure which contains the main shrine, are plain and rest on a simple *adhiṣṭāna* of three members (Pl. XIX-1). There is a *kapōta* above the walls decorated with lotus scroll and gables at intervals containing human heads and lotuses inside.

Inside this covered enclosure are the *Garbhagṛha* and *Antarāla* with a *pradakṣiṇa* on three sides, the *Mukhamanṭapa*, the *Mahāmanṭapa* and another addition before it. The *Mahāmanṭapa* has two entrances, one in the north and the other in the south and five rows of five pillars each in side. There is an annexe to this *maṇṭapa* in the west containing a small Hanumān shrine and the *Vaikunṭhadvāra* in the north, surmounted by an *Ēkatala vimāna* and the Garuḍa shrine in the centre. Beyond is the *dhvajastambha*.

The *Pradakṣiṇa* inside contains two rows of eight pillars each in the north and south and two rows of two pillars each in the east. There are five rows of eight

pillars each in the *Mukhamanṭapa*, all with round shafts without base and with typical Cōla capitals.

The *adhiṣṭāna* of the *Garbhagr̥ha* contains *upāna*, high *paṭṭa*, recess, *tripaṭṭa*, *gaḷa* cut into compartment and *ālingapaṇīkā*. Each of its three walls has a recess and a *paṭṭa* at the base and the series-three pilasters, *kōṣṭa* and three pilasters above. These pilasters have capitals without the protruding block on either side at the bottom but those in the four corners have this member. The *kōṣṭas* are peculiar. Their top contains three rectangles of diminishing size placed one above the other. There is a broad *paṭṭa* above the capitals of the pilasters and above it a row of beam heads all along the wall. Above is the *kapōta*, slightly moulded and decorated with gables containing lotuses. All the *kōṣṭas* are empty.

The two walls of the *Antarāḷa* contain the series-pilaster, *kōṣṭa* and pilaster. Above each *kōṣṭa* is a semi-circle with its outer edge supporting lotuses. There is a smaller semi-circle inside this.

The *Vimāna* above the *Garbhagr̥ha* is of the *dvitala* type and has the *āyatasra* variety of *Vēsara śikhara*. This is obviously because of the *śayanamūrti* inside.

The image inside the *Garbhagr̥ha* is that of Viṣṇu reclining on Śeṣa facing the west in the south-north direction. It is fashioned out of *sudhā* or plaster.

THE MŪLASTHĀNĒŚVARA TEMPLE

This temple is situated in a suburb known as Mūlapēṭa in the town of Nellore. It is inside an open walled enclosure with an only entrance in the east surmounted by a *gōpura* (Pl. XIX-2). The temple faces the east.

Inside the open enclosure mentioned above are a small Vīrabhadra shrine built against the east wall, another small shrine containing the Sahasra-linga in the southern part, a hall housing several loose stone icons and a small *manṭapa* in the northern part. In the centre of this enclosure are the two shrines of Mūlathānēśvara and his consort, Bhuvanēśvari, both within a covered enclosure. The outer side of the walls of the enclosure of the Mūlathānēśvara shrine contains pilasters with *boḍigai* capitals. There is a *kapōta* above them adorned with *simhalalāṭa* gables.

The shrine of Mūlathānēśvara (Pl. XX-1) consists of the *Garbhagr̥ha*, the *Antarāḷa*, a *pradakṣiṇa* on three sides of these two structures, the *Mukhamanṭapa* and an open corridor before it.

This corridor seems to have been formed recently with two walls built in the north and the south and a shrine of Gaṇapati at the southern end. There are two pillars in the centre and a *nandimanṭapa* and the *dhvajastambha* before this corridor.

The *Mukhamanṭapa* has entrances in the north and south and contains five rows of four pilasters each. All of them have round shafts without base and with typical Cōla capitals. The four central pillars alone have capitals with the *boḍigai* in the formative stage.

The *pradakṣiṇa* has seven pillars in the north and south and two in the west.

The *adhiṣṭāna* of the *Garbhagrha* contains *upāna*, *padma*, recess, *tripaṭṭa*, *gaḷa* cut into compartments and *ālingapaṭṭikā*. It is in three sections, the central section projecting. The walls above are decorated with the series – three pilasters, *śālā kōṣṭa* and three pilasters, each. The *kōṣṭa* in the south contains the image of Dakṣiṇāmūrti, that in the west the image of Viṣṇu and that in the north the image of Brahmā. Above these *kōṣṭas* there is a band with a projecting central section decorated with lotus leaves. There is a moulded *kapōta* above this band adorned with lotuses at intervals.

The two walls of the *Antarāḷa* have one *kōṣṭa* each, that in the north containing the image of Durgā and that in the south containing the figure of Gaṇapati. There is a small shrine of Caṇḍī near the water outlet in the north wall.

The *Vimāna* above the *Garbhagrha* is of the *Ēkatala* type and has a round *Vēsara* śikhara. There are nandis in the four corners of the *phalaka*. The *Gaḷa* is adorned with moulded sculptures in the cardinal directions. There is a big *simhalalāṭa* gable in each cardinal direction on the *śikhara*.

THE DEVI SHRINE.

This shrine is situated to the north of the Mūlasthānēśvara shrine inside a covered enclosure. It consists of an open pillared corridor, the *Mukhamanṭapa*, the *pradakṣiṇa*, the *Garbhagrha* and the *Antarāḷa*.

The outer side of the walls of the enclosure is decorated with pilasters containing *boḍigai* capitals. There is a moulded *kapōta* above adorned with *simhalalāṭa* gables.

The open corridor in the front has two pillars in the centre with corresponding pilasters, all with Cōla capitals. The back walls of this corridor is decorated with three pilasters on either side of the *dvāra*. The verticals of this *dvāra* are adorned with the lotus leaf design and the lintel contains the figure of Gajalakṣmī. There is a band at the top of the wall ornamented with lotus leaves.

The *Mukhamanṭapa* beyond contains three rows of four pillars each. Each of these pillars has a rectangular block, an octagonal shaft, another rectangular block

and a typical Cōla capital above. There is a raised square between the four central pilasters with a lion to its west facing the *Garbhagrha*.

The *pradakṣiṇa* contains four pillars in the north and south and two in the west, all of them without base, and with round shafts and Cōla capitals.

The *adhiṣṭāna* of the *Garbhagrha* contains *upāna*, *paṭṭa*, *padma*, recess, *tripaṭṭa*, *gaḷa* and *ālingapaṭṭikā*. It has a projecting central section. Each of its walls is decorated with the series – two pilasters, group of four pilasters and two pilasters. These pilasters have *boḍigai* capitals. Above is a band decorated with lotus leaves and above it a moulded *kapōta* adorned with *simhalalāṭa* gables.

The walls of the *Antarāḷa* contain three pilasters each.

The *Vimāna* of the shrine is of the *Ēkatalā* type and the *sikhara* is oblong and belongs to the *Vēsara* Order.

VIII. THE TEMPLES OF TONḌAMĀNNĀḌ

Tonḍamānnāḍ is a small village situated about five miles from Kālahasti, in the Taluk of that name in the Chittoor district of Āndhra Pradesh. It can be reached by a cart track branching off from the Tirupati-Kālahasti road after the fourth mile stone from Kālahasti. This village contains two small Cōḷa temples, the Ādityēśvara temple and Virirunḍaperumāl temple, which are of particular importance for the study of Cōḷa architecture in Āndhradēśa.

One inscription, dated in the 5th year of the reign of the Cōḷa king, Rājarāja-dēva, records the gift of a village to the god of Tirumērkōyil by Ghaṭṭidēva Yādavarāya. (S. I. I. VIII. No. 531). Another, dated in the 34th year of the reign of the Cōḷa king, Maduraikoṇḍa Kōpparakēsari, registers an endowment of 105 *Kalanjus* of gold, registered by the members of the *Sabha* Sabhaiyār and members of the town (Nagarattār) of Tonḍamān-Perarūr in the name of the Vāgiśvarapaṇḍita Bhaṭavar of Pallippaḍai for the purpose of defraying the expenses in cash and kind in connection with the celebration of a seven days festival in the month of *Puraṇṇāsi* to the god in the Śrī Kōḍaṇḍarāmēśvara temple lasting from the *Kettai* (Jyēsthā) *nakṣatram* to *Sthīya* (śatabhigam) *nakṣatram*. This record gives interesting details of several functionaries in the temple like *Ilaiyiduvam* (Supplier of water) *Nirattuvān* (Supplier of water) *Kalamidurān* (Supplier of mud pots) *Pavidurān* (Supplier of flowers) etc., and the emoluments in kind to be paid to them from out of the proceeds of the endowment. It records further that the income from the endowment includes '*Polivu*' (interest) on the cash part of it. (S. I. I. VIII. No. 529). The third, dated in Ś. 1187, in the reign of the king, Tikkayadēva Mahārāja, records the building of the task sluice by the king. (S. I. I. VIII. No. 532). A fourth inscription, dated in the 34 year of the Cōḷa king, Madiraikoṇḍa Parakēsarivarman, registers a gift of gold for feeding 1,000 brāhmaṇas on certain festive occasion. It mentions the temple of Kōḍaṇḍarāmēśvara *alias* Ādityēśvara and a certain Vāgiśvara paṇḍita bhaṭṭāra. (230 of 1903). A fourth dated in Ś. 1165 is engraved on the *adhistāna* of Virirunḍaperumāl temple.

THE VIRIRUNḌAPPERUMĀL TEMPLE

This temple is situated outside the village inside a mud fort surrounded by a moat (Pl. XX-2). It faces the east. The body of the temple, up to the roof, is built of stone while the *vimāna* is of brick. This temple consists of the *Garbhagrha*, *Antarāḷa* and *Mukhamanṭapa* which was originally open but was subsequently walled

up on the north, south and east. There is a simple entrance or *dvāra* in the east wall, forming a narrow porch before the *Mukhamanṭapa*.

The *Garbhagrha* and *Antarāla*, which is narrower, stand on the same *adhiṣṭāna* (Pl. XXI-1). This *adhiṣṭāna* consists of *upāna*, wide recess, broad *paṭṭa*, narrow recess, *tripaṭṭa*, *gaḷa* cut into compartments by wide pilasters and *ālingapaṭṭikā*.

The walls of the *Garbhagrha* are more or less plain. They are decorated with a small niche with three plain pilasters on each side. The niche in the north wall is surmounted by an arch-like *tōraṇa* with a *simhalalāṭa* at the top and a human head inside. The niches in the west and south walls is similar but there is a squatting lion inside each arch (Pl. XXI-2). The *tōraṇa* above the niche in the south wall contains creeper design all over. The pilasters have typical Cōla capitals with the protruding block on the sides at the bottom.

The *kapōta* or cornice above the walls is slightly moulded.

The *Vimāna* is of brick and the *dvitala* or two storeyed type and its base is decorated with the series *kūṭa*, *pañjara*, *Śālā*, *pañjara* and *kūṭa*. The *gaḷa* is high and contains six *simhalalāṭa* gables. The *Śikhara* is of six faces and belongs to the *Dravida* Order.

The *adhiṣṭāna* of the *Mukhamanṭapa* consists of *upāna*, recess, broad *paṭṭa*, narrow recess, *tripaṭṭa*, narrow recess and *alingapaṭṭikā*.

The interior of the temple consists of a narrow porch with two pillars and two pilasters in the front and a wall at the back with an entrance or *dvāra*; the *Mukhamanṭapa*, *Antarāla* and *Garbhagrha*. The pillars contain a high base, an octagonal shaft, a rectangular block, another octagonal part, another rectangular block, and the capital. There is a *kapōta*, slightly moulded, protruding from the roof of the porch. Four pillars which were originally free have been enclosed by the back wall. The *dvāra* in this wall contains *dvārapālakas* at the bases of the two verticals and creeper design all over. The lintel of the cross beam has *Gajalakṣmī*.

The *Mukhamanṭapa* was originally open. It contains four pillars in the centre which resemble those in the porch. The entrances of the *Antarāla* and *Garbhagrha* are plain. The sanctum contains an image of Perumāl or Viṣṇu with *Śamkha* and *cakra* in the upper hands and the lower hands kept in *abhaya* and *varada*.

To the east of the temple and on the mud wall of the fort are to be seen the following loose icons :-

1. Linga in a *sōmasūtra*.
2. Dēvī seated in *padmāsana* holding *śamkha* and *cakra* in the upper hands.

- 3 & 4. Dēvī seated in *padmāsana* holding a bent object above her head.
- 5 & 6. Woman seated in *padmāsana*, holding her head with the left hand and cutting it with a sword held in the right hand.
7. Woman standing holding sword in the right hand and keeping the left at *Kaṭi*.
8. Slab with two feet inside a circle.
9. Slab with an inscription in the southern script.
10. Village deity seated in *padmāsana*.
11. Small icon of Ganapati.

THE ĀDITYĒŚVARA TEMPLE.

This temple is situated in Bokkisaṃpālem, a hamlet of Toṇḍamānnāḍ. It is inside a compound with a brick *gōpura* of very recent construction in the east.

Inside the compound there is a small Śiva shrine in the south, the Dēvī shrine and another small Śiva shrine in the north. The main shrine of Ādityēśvara, consisting of a narrow porch. *Antarāla* and *Garbhagrha*, is in the centre. Before it are a *nandimaṇṭapa*, Dhvajastamba and balipīṭha.

Śiva shrine:— This shrine, which is in the southern part of the compound, is of brick. It has a low *vimāna* of two *talas* with a seated Dēvī figure before its front or east face. The other *talas* have a small *śālā* surmounted by *simhalalāṭa*. The *gala* is high and of the *Nāgara* Order. There is a *linga* on *vēdi* inside the sanctum.

Dēvī Shrine:— This is another small shrine. There is one small slab to the left of its entrance containing the figure of Bhairava standing before a dog holding *triśūla* in the upper right hand, *ḍamaru* in the upper left and bowl in the lower left. To the right of the entrance is another slab containing the figure of Sūrya standing holding a lotus in each of his two hands. The shrine contains an *Antarāla* and *Garbhagrha* which houses an icon of two handed Dēvī standing with *utpala* in the right hand and the left kept hanging. There are empty niches on each of the three walls of the *Garbhagrha* and on each of the two walls of the *Antarāla*.

Śiva shrine:— This shrine is adjacent to the Dēvī shrine and has a stepped *vimāna* with a *Nāgara śikhara*.

MAIN SHRINE (Pl XXII-1)

Adhiṣṭana:— The *adhiṣṭāna* of the *Garbhagrha* is peculiar. On all the three sides it is in three sections, the central section projecting. The sections on the sides contain *upāna*, recess, *tripaṭṭa*, *gala* cut into compartments and a wide *ālingapaṭṭika*.

The three central projecting sections are different. The central section below the north wall has the *tripaṭṭa* carved into a *padma* with ribbon cuttings in the centre and lotus petals above and below it. Above this *padma* is a broad *paṭṭa* or band containing in a row *Makaramukha*, lion with forepaw raised, *makara*, *makara*, lion with forepaw raised and *makaramukha*. Above the *padma* in the *adhiṣṭāna* of the west and north walls is a band containing a *makaramukha*, crouching lion, lion looking back with the tail curled above the body, design, lion looking back, crouching lion and *makaramukha*.

The *adhiṣṭāna* of the *Antarāḷa* is similar to that of the receding sections of the *Garbhagr̥ha*.

Walls :— The walls of the *Garbhagr̥ha* and *Antarāḷa* are plain. Each of them has a *kōṣṭa* or niche in the centre. The niche in the north wall contains the figure of Brahmā (Pl. XXIII-2) (XXII-2) with three heads holding *akṣamāla* in the upper right hand, *kaṇḍalu* in the upper left, and keeping the lower right in *abhaya* and the lower left at *kaṭi*. He is adorned with triple *grāivēyaka*, *channavira*, *pūrṇōruka* and *manjiras*. The niche in the west wall contains the figure of Viṣṇu standing holding *śamkha* and *cakra* in the upper hands and keeping the lower right in *abhaya* and the lower left at *kati*. The niche in the south wall contains the figure of Dakṣiṇāmūrti (Pl. XXIII-1) seated in *virasana* with the right foot resting on *apasmārapuruṣa* and a bearded sage on either side at bottom. He holds *nāga* in the upper right hand, flame in the upper left, *akṣamālā* in the lower right and *pustaka* in the lower left. He wears a *jaṭāmakuṭa*, four *grāivēyakas*, *yajñōpavīta* of two strings, *mēkhalā*, *pūrṇōruka*, and *manjiras*. He is seated under a tree. The niche in the south wall contains the figure of standing Gaṇapati. The niche in the north wall is empty. A loose icon, found in the compound, of Durgā with *śamkha* and *cakra* in the upper hands and the lower right in *abhaya* and lower left at *kaṭi*, might have been originally located in this niche.

Vimāna — The *vimāna* of this shrine (Pl. XXIII-2) is of brick and of the *Ēkatala* type, adorned with the series — *kūṭa*, *pañjara*, *Śālā*, *pañjara* and *kūṭa*. The *phalaka* contains Nandi in the corners. The *gala* is high and adorned with *śimhalalāṭas* in the four cardinal directions. The *śikhara* is of the *Nāgara* Order.

Interior — There is a narrow porch in the front with Cōḷa capitals protruding from the top of the walls in the north and south. There is a narrow *vēdi* against the north wall of the *Antarāḷa* on which are kept the metallic images of Sōmāskanda and Dēvī. The *Garbhagr̥ha* contains a high *Vēdī* and a polished black granite *linga* on it.

IX. THE IRUNGŌLĒŚVARA TEMPLE, LADDIGAM.

This small temple is situated to the right of the Punganūr – road about four miles from Punganūr, the headquarters of a taluk of that name in the Chittoor district of Āndhra Pradesh. It is easily reachable by bus from Mandanapalle, the headquarters of another taluk of the same name in the same district.

The temple is situated inside a stone *prākāra* with an only entrance in the east surmounted by a low *gōpura* and consists of the main shrine in the centre, a *maṇṭapa* in the south-western corner and another *maṇṭapa* in the north-western corner with a Dēvī shrine in it. The temple faces the east.

There are a few inscriptions in this temple which supply information about the probable date of its construction.

One record, dated in the 9th year of the Cōla king, Rājarājadēva, registers the gift of money for the merit of Uttamacōla-Ganga Vettum Amarābaraṇa Sitta Vidadēva. The temple is said to be that of Irungōlīśvaramudaiya Nāyanār of Koyarrūr *alias* Uttamacōla-puram in the *Vada-puli-nādu*, a subdivision of the *Perumbanappāḍi* in the *Jayangonḍa-cōla-maṇḍalām*. (No. 551 of 1906). Another, dated in the 14th year of the reign of the king Uttamacōla, registers the gift made to the temple of Irungōlīśvaramudaiya-Nāyanār at Koyarrūr. (No. 549 of 1906). The third, dated in the 9th year of the reign of the Cōla king, Vikramacōladēva, mentions the temple of Irungōlīśvaramudaiya Mahādēva at Koyarrūr *alias* Uttamacōlapuram. (No. 546 of 1906). The fourth, dated in 16th year of the reign of the Cōla king, Rājakēsarivarman *alias* Cakravartin Śrī Kulōttunga Cōladēva, registers the gift of a village in the *Pali-nādu*, a district of the *Raṇṇapāḍikonḍa-Cōla-maṇḍalam*, to the temple of Irungōlīśvaramudaiya-Mahādēvār built at Koyarrūr *alias* Uttamacōlapuram, in the same *nādu* by Aḍavalan Gangaikonḍa cōla *alias* Irungōlan. (No. 553 of 1906). The fifth, dated in the 20th year of the reign of the Cōla king, Kulōttungacōladēva, registers the gift of 96 sheep for a lamp to the temple. (No. 550 of 1906). The fifth, registers the gift of money for three lamps to the temple of Irungōlīśvarāmudaiya Mahādēvar at Koyarrūr *alias* Uttamacōlapuram. (No. 548 of 1906).

There is a low *gopura* surmounting the only entrances to the open courtyard in which the temple is situated. The *adhiṣṭāna* of this structure consists of *upāna*, broad, *paṭṭa*, narrow recess, *tripaṭṭa*, *gaḷa* and *ālingapaṇṇikā*. The walls are plain and there are two simple pilasters on either side of the *dvāra*. The jambs of this *dvāra* are decorated with the lotus creeper design and the verticals are adorned with lotus

petals. The lintel has the figure of Gajalakṣmī. There is the *Bhūtamālā* above the *dvāra* and a moulded *kapōta* above it adorned with four *simhalalāṭa* gables. There is a row of lions on the edge of the roof. The *vimāna* rises from the roof and its *gala* contains the figure of Indra in the centre with two pilasters on either side. The northern gable of the *vimāna* contains the figure of Brahmā seated in *Vīrāsana* and the southern gable the figure of Vyākhyāna - Dakṣiṇāmūrti, seated in *vīrāsana* with one foot resting on *apasmārapuruṣa*.

The *manṭapa*, situated in the south-western corner of the courtyard, contains three pillars with corresponding pilasters, all having Cōlā capitals with the sidēs cut to 45 degrees but without the protruding block at the bottom.

The *manṭapa* in the north - western corner contains four pillars in the north and two rows of two pillars in the east. The Dēvī shrine is towards the western end of this *manṭapa* and has a *pradakṣiṇa* on three sides. It consists of only the *Garbhagrha* and houses an image of Dēvī standing holding a lotus in each of the two upper hands and keeping the two lower hands in *abhaya* and *varada*.

The main shrine consists of the *Garbhagrha*, *Antrāla*, *Mukhamanṭapa* and a *nandimanṭapa*. It stands on an *adhiṣṭāna* which contains *upana*, broad *paṭṭa*, narrow recess, *tripaṭṭa* recess, *paṭṭa*, *gala* and *ālingapaṭṭika*. The walls of the *Garbhagrha* are decorated with two pilasters, *kōṣṭa* and two pilasters each. There is narrow band above each *kōṣṭa*. Above is the *Bhūtamālā* and above it a *kapōta* decorated with *simhalalāṭas*. There is a row of lions on the edge of the roof all along. The *kōṣṭa* in the north contains the image of Brahmā decorated with *Kirīṭamakūṭa*, *makarakuṇḍalas* two *graivēyakas*, *channavīra*, *udarabandha*, *yajñōpavīta*, broad girdle and a long garland reaching the thighs. The *kōṣṭa* in the back or west wall contains the figure of Viṣṇu standing holding *śamkha*, *cakra* and *gadā* and adorned with *kirīṭamakūṭa*, *makarakuṇḍalas*, three *graivēyakas*, *yajñōpavīta*, *udarabandha*, broad girdle with pearl hangings and a *simhalalāṭa* buckle. The *kōṣṭa* in the south wall contains an image of Dakṣiṇāmūrti with *jaṭas* flowing to the sides. This god is seated in *vīrāsana* with the *apasmāra* below and holds *akṣamālā* and flame in the two upper hands. He is decorated with *makara* and *cakra kuṇḍalas*, broad *graivēyaka*, *channavīra*, *yajñōpavīta*, *udarabandha* and a broad girdle. There is a bearded sage on either side at bottom. The band above the *kōṣṭas* is peculiar. It corresponds to the *tōraṇa* found above the *kōṣṭa* in other temples. The band above the *kōṣṭa* in the west wall is decorated with a *simhalalāṭa* in the centre with a *makara* at each end. The band above the *kōṣṭa* in the south wall contains a creeper in the centre with a lion on either side.

Each wall of the *Antarāla* contains two pilasters *kōṣṭa* and one pilaster. The niche in the north wall contains the figure of Gaṇapati while that in the south wall

is empty. There is a loose icon of Dakṣiṇāmūrti nearby and this might have been originally located in this niche. The bands above these niches contain *makara*, pillar with a linga on its top on either side with Gaḷalakṣmī in the centre.

The north wall of the *Mukhamanṭapa* contains three pilasters, empty *kōṣṭa* and three pilasters. There is a band with the lotus creeper design above the *kōṣṭa*. The south wall has two pilasters, the entrance porch and two pilasters. The only entrance to this *manṭapā* is through a porch in the south. There are four pillars in this porch with Cōḷa capitals but without the protruding block on either side at the bottom. The *dvāra* is flanked by a pilaster on either side. The jambs are decorated with the creeper design and the verticals with the lotus motif. There is the *Bhūtamālā* above the *dvāra*. The east wall of the *manṭapa* contains a small niche with a perforated screen inside it. There is a narrow band with lotus creeper design above this window.

There are four central pillars inside the *Mukhamanṭapa* with corresponding pilasters in the walls. These pillars have round shafts with a band in the centre adorned with pearl hangings and Cōḷa capitals whose sides are cut at 45 degrees. There is a small nandi between the pillars and the *Antarāḷa*. The *dvāra* of the *Antarāḷa* is flanked by two pilasters and a shallow *kōṣṭa* on either side. There is no lintel. There is the *Bhūtamālā* above the *dvāra*. The *Garbhagrha* contains a linga on a low *vēdī* and the water outlet is in the north wall below the *kōṣṭa*.

The *vimānā* above the *Garbhagrha* rises immediately from the roof and contains only the *gaḷa*, *śikhara* and a stone *kalaśa*. There are the figures of Dakṣiṇāmūrti in the south, Yōganarasimha in the west, Brahmā in the north and Viṣṇu in the east in the four cardinal directions on the *gaḷa*. The *śikhara* is domical and of the *Vēsara* Order. There is a nandi in each of the four corners on the roof near the *vimāna*.

There are a few loose icons in the court yard of this temple viz., Dakṣiṇāmūrti, standing Dēvī image, standing Viṣṇu, two handed Dēvī seated in *Virāsana* with a woman on either side and standing Gaṇapati.

X THE RĀMALINGĒŚVARA TEMPLE, NANDI-KANDI

Nandi – Kandi is a small village situated in the Zahirābād Taluk of the Mēdak district in the Telingana part of Āndhra Pradesh. It is about forty miles from Hyderabad and can be reached by bus. This village contains a small but fine Śiva temple of the Later Cālukyan period which is of considerable architectural importance.

The temple was originally enclosed by a *prākāra* of which the walls have fallen and disappeared. Only its entrance is intact.

The temple faces the east and there is a fine *tōraṇa* before it about a hundred yards to the further east. The main shrine inside the prakara contains the *Garbhagrha*, *Antarāla* and *Mūkhamanṭapa* with three porches on the east, south and north. There are, besides, two minor shrines of recent construction and a well inside the *prākāra*.

Tōraṇa (Pl. XXIV-1) This *tōraṇa* contains two verticals and a cross beam above them. The verticals are slightly carved and contain at the top a big *simhlalāṭa* and a gable with a distended spade head above it. At each extremity on the cross beam is a stone *Kalaśa*. In the centre there is a granite block with sculptures on both sides. The front or east side of the slab contains a fine figure of Śiva-Natarāja (Pl. XXIV-2). The deity stands on the prostrate figure of *apasmārapuruṣa* with his left leg bent at the knee and resting on the neck of the *apasmārapuruṣa* and the right leg stretched to the side. He has eight hands of which seven hold different weapons. The eighth hand is stretched in the *karihasta* pose. The god is adorned with *Kirīṭa*, *grāivēyaka*, *Channavīra* and a long garland reaching below the knees. There is a man on each side at bottom. The back or west side of the slab contains the figure of Gajalakṣmī.

Main entrance (Pl. XXV-1) – The main entrance to the *prākāra* is guarded by an elephant on either side and has a moon stone with lotus buds hanging on the sides before the *paḍi* or base beam. It has a plain doorway.

Garbhagrha – This entire structure from the *upāna* to the top of the walls is peculiar. It is not plain containing one member above the other. Nor do the walls contain slight alternating projections and recesses or pilasters and *Kōṣṭas* or niches. The outside has a number of angular projections and deep recesses alternating.

The *adhiṣṭāna* contains *upāna*, broad *paṇṇa*, *kumuda*, *gaḷa*, *tripaṇṇa*, another *gaḷa*, broad *paṇṇa* with semicircular elevations and a very narrow *ālinga-paṇṇikā*.

The three walls of this structure are peculiarly decorated (Pl. XXV-2). They contain from south to north (1) a flat part with a pilaster in nine sections, four on each side of a broad central section (2) recess with a pilaster supporting a miniature *vimāna* surmounted by an *āmalaka śikhara* inside an arch (3) projecting angular part with a pilaster in three sections (4) recess with a pilaster surmounted by a miniature *vimāna* with *āmalaka śikhara* inside an arch (5) an angular projection with a broad pilaster in sections (6) recess with a pilaster supporting a miniature *vimāna* surmounted by an *āmalaka śikhara* inside an arch (7) angular projection with a pilaster in sections (8) recess with a pilaster supporting a miniature *vimāna* surmounted by an *āmalaka śikhara* inside an arch (9) angular projection with a pilaster in sections (10) recess with a pilaster supporting a miniature *vimāna* surmounted by a round *śikhara* inside an arch (11) angular projection with a pilaster in sections (12) recess with a pilaster supporting a miniature *vimāna* surmounted by an *āmalaka śikhara* inside an arch (13) angular projection with a pilaster in sections (14) recess with a pilaster supporting a miniature *vimāna* surmounted by an *āmalaka śikhara* inside an arch (15) angular projection with a pilaster in sections (16) recess with a pilaster supporting a miniature *vimāna* surmounted by an *āmalaka śikhara* inside an arch (17) angular projection with a pilaster in sections (18) recess with a pilaster supporting a miniature *vimāna* surmounted by an *āmalaka śikhara* inside an arch (19) angular projection with a pilaster in sections (20) recess with a pilaster supporting a miniature *vimāna* surmounted by an *āmalaka śikhara* inside an arch (21) angular projection with a pilaster in sections (22) recess with a pilaster supporting a miniature *vimāna* surmounted by an *āmalaka śikhara* (23) angular projection with a pilaster in sections (24) recess containing a pilaster supporting a miniature *vimāna* surmounted by an *āmalaka śikhara* inside an arch and (25) a flat part containing a broad pilaster having eight sections on either side of a broad central part. There are, on the whole, thirteen angular projections and twelve recesses. Some of the miniature *vimānas* have six *talas* while the others are flat and a few have a conical central band.

Above the walls of the *Garbhagrha* and on the edge of the roof immediately above each pilaster in an angular projection below is a big miniature *vimāna* of seven *talas* and a flat conical band in the centre, containing in some cases, the lotus creeper design.

Antarāla – The outside of the two walls of the *antarāla* is differently decorated. Each wall contains a broad pilaster with eight sections on either side of a broad part. On either side of this pilaster is a pilaster supporting a miniature *vimāna* of eight *talas* the *phalaka* in four sections, a double *āmalaka śikhara* and a *kalāśa*. The front part of the miniature *vimāna* has a band containing a vertical row of nine *nāsikas* or gables.

Superstructure – There are two members above the roof, a *vimāna* above the *Garbhagrāha* and *Śukanāsa* above the *antarāla*. The *vimāna* is peculiar. It is of the *dvitala* type and contains thirteen miniature storeyed *vimānas* in each *tala*. Above is the *Phalaka* in four sections each containing thirteen angular projections. Above this is a pot like part and above it are a round *śikhara* and a *kalaśa*. The *Śukanāsa* projects from the base of the east face of the *vimāna* and covers the *antarāla* below. It has in the front a wide gable surmounted by a big *simhalalāṭa*.

INTERIOR

Maṇṭapa (Pl. XXVI-1 and 2) – This *maṇṭapa* is raised over a separate *adhiṣṭāna* which contains *upāna*, broad *paṭṭa*, recess, *tripaṭṭa*, *gaḷa* and *Kapōta* or cornice adorned with *simhalalāṭas* at intervals. Above the *adhiṣṭāna* is a low *Vēdi* or parapet connecting the three porches in the east, south and north. The outside of the base of this *maṇṭapa* contains therefore several angles and returns. There is a slab above the *Vēdi* in the north containing the figures of elephants, women dancers, Viṣṇu and Śiva. Correspondingly there is another slab above the *vēdi* in the south containing a *tōraṇa* issuing out of the mouth of *makara* on each side and forming five arches. There is a bearded sage seated under each arch. One pillar of the east porch contains the figure of Bhairava while the opposite pillar has the figure of a woman standing under a creeper. One pillar in the south porch contains the figure of a woman and child and the other the figures of a *mithuna* in the act of kissing each other.

Inside the *maṇṭapa* there is a fine black granite nandi facing the deity in the *Garbhagrāha*. Beyond are four pillars with a raised square between them. The underside of the ceiling above the pillars contains a *ṣaṭkōṇa*. The underside of each of the four beams above the pillars contains deity figures inside thick circles. The pillars are peculiar. They are not simply rectangular nor in several decorated sections on the shaft. They contain four narrow vertical bands in the centre of each face and sixteen angular projecting parts between these faces. There is a double lotus at the top of each pillar and a capital of four straight arms slightly rolled at the ends and with deity figures on the underside. These pillars contain a variety of miniature shrines immediately above the *pada* or pedestal and numerous lay and deity figures all over the angular vertical sections above. The following sculptures are of special interest :-

S. E. pillar – (1) Elephant with rider on (2) horse with rider on (3) Sūrya standing in *samabhanga* holding a lotus in each of his two hands (4) Woman standing in *samabhanga* (5) Dēvī seated with an attendant on either side and *cāmara-vāhinī* with a child.

S. W. pillar – (1) Siva seated in *padmāsana* holding *trisūla* in the upper right hand, *Khaṭvanga* in the upper left, *akṣamāla* in the lower right and *kalāṣa* in the lower left (2) two miniature *vimānas* with the edges in the shape of brackets, double *phalaka* and round *śikhara*.

N. E. pillar – (1) Nāṭarāja dancing in the *lalita* pose above the *apasmārapuruṣa* holding *ḍamaru* in the upper right hand, *trisūla* in the upper left and keeping the lower right in *vismaya* and the lower left in *Karihasta* (2) Sarasvatī standing in the *Bhujangalalita* pose holding *vīṇa* in her two hands with a man on each side playing the *mrdanga* (3) Mahiṣamardani standing before a lion with the right leg stiff and the left bent at the knee and resting on the body of Mahiṣa. She has eight hands some of which hold *ghaṇṭa*, *śamkha* and *khadga*. The lower left hand catches the head of Mahiṣa while the lower right thrusts *sūla* into the neck of the animal. (4) Narasimha standing with the right leg stiff and the left wound round the waist of Prahlāda and pulling him closer. The god hold *śamkha* and *cakra* in the upper hand, catches the left arm of prahlāda with his own lower right and places his lower left on the head of Prahlāda.

N. W. pillar – (1) Dēvī in *tribhanga* with an attendant on either side (2) Varāha killing Hiranyākṣa (3) Nṛtta-gaṇapati with six hands and the trunk stretched to the left side like a *daṇḍa* (4) Narasimha tearing open the stomach of Hiranyakaśipu (5) Bhikṣāṭanamūrti (6) Varāha with Bhū seated on the angle of his bent left arm.

On the inner side of Vēdī on the *adhiṣṭāna* of this *maṇṭapa* in the north and at right angles to the front wall of the *antarāla* is a miniature shrine with seated Gaṇapati inside it. The corresponding part in the south also contains a similar shrine containing a seated Dēvī image.

Āntarala – The front wall of the *antarāla* has a *dvārapāla* and a pillar beyond, containing another *dvārapāla* figure, on either side. The base of the jambs of the *dvāra* contains the figures of women in fine poses. Above are circles in a vertical row containing the figures of warriors. The verticals of the *dvāra* have female figures at the base and lotus leaf design all over. The architrave above the upper beam has three sections each containing the figure of Śiva seated. There is a moon stone before the *padī* or base beam.

Garbhagrha – The *dvāra* of this member is plain and has a lintel containing the figure of Gajalakṣmī. The underside of its ceiling contains a *ṣatkōṇa*. In the centre is a finely carved Vēdī with a granite linga of Śiva in its centre.

XI. CENNAKĒŚAVA TEMPLE, GANGĀPŪR.

Gangapūr is a village situated at a distance of three miles from Jedcharla on the Jedcharla-Kalvakurti road, in the Mahboobnagar taluk of the Mahboobnagar district in the Telingāna part of Āndhrā Prādēsh. There is a fine temple of the later Cālukyan times in this village, dedicated to god Cennakēśava, which is of great architecturāl value.

There are fourteen inscriptions as follows in Gangāpūr which contain interesting information about the village and its temples :—

1. Dated in the 9th year of the reign of the Later Cālukyan king, Bhūlōkamalla, registers the gift of taxes like *vaddarāvula*, *herjunka*, and *bāra-sunka* to god Sōmanātha by a general of Śrī Tailapadēva, who was also the *sunkaperggada* of *Kandūru-nāḍu* made before a *samaya* of the *ṣeṭṭis*. (*K. I. A. P.* Mn. 49; *Tel. Ins.* I. Ch. 40).

2. Dated in the 4th year of the reign of the Later Cālukyan king, Jagadēkamalla, registers the gifts made to god Sagarēśvara by several merchants. (*K. I. A. P.* Mn. 43).

3. Dated in the 6th year of the same reign, registers the gift of taxes on articles of merchandise by several *ṣeṭṭis* to god Pūjēśvara of Trailōkyamallā kēśavāpura. (*K. I. A. P.* Mn. 47).

4. Dated in the 8th year of the same reign, registers the gift made to gods Sangarēśvara and Sōmēśvara by the *Samasta-prajā*. (*Tel. Ins.* I. Ch. Ins. No. 2).

5. Dated in the 18th year of the reign of the Later Cālukyan king, Jagadēkamalla, seems to register a gift made to god Sagarēśvara through Śrigiri paṇḍita. (*Tel. Ins.* I. Ch. 1).

6. Dated in the 19th year of the same reign, registers the gift of a house-site by a *ṣeṭṭi* and a *samaya* to god Nāgeśvara through Rudraśakti paṇḍita. (*K. I. A. P.* Mn. 48).

7. Dated in the cyclic year *Dhātu* in the reign of the Later Cālukyan king, Pratāpa-Jagadēkamalla, registers a gift of land and mentions Trailōkyamalla-Kēśavapura. (*Tel. Ins.* I. Ch. 5).

8. Belonging to the reign of the Later Cālukyan king, Trailōkyamalla, registers a gift of land by Bavanayya to the temple of god Bhīmēśvara, built by

Mallahanadēvī, the daughter of Vankarasacōḷa-mahārāja and Padmaladēvī. Mentions Manavarggaḍe, a *daṇḍanāyaka*. (*K. I. A. P. Mn.* 50).

9. Dated in C. V. E. 3, registers the gift of taxes made by some *seṭṭis* and a *samaya* before *Rājādyakṣa* Kavana perggāḍa. (*K. I. A. P. Mn.* 51; *Tel. Ins.* I. Ch. 16).

10. Dated in C. V. E. 3, in the reign of the Later Cālūkyan king, Tribhuvana-malla, refers to the institution of the *Jagadēkamalla-sandhi*. (*Tel. Ins.* I. Ch. Ins. No. 16).

11. Dated in C. V. E. 16, in the same reign, registers the gift of one *martu* of land by Sakalaprakāśabhāṭṭāra, a scholar of *Tarka-śāstra*, for the merit of the king, to two astrologers as *Joytir-vṛtti* at Trailōkyamalla-kēśava-puram. (*K. I. A. P. Mn.* 45; *Tel. Ins.* I. Ch. 22).

12. Dated in C. V. E. 22, in the same reign, registers the gift of land made by *mahāpradhāni* Mahēśvara *daṇḍanāyaka* to god Bhīmēśvara of Trailōkyamalla-kēśava-pura. (*K. I. A. P. Mn.* 46).

13. Dated in C. V. E. 28, in the same reign, registers the gifts made by the *seṭṭi-samaya* and the *Ubhaya-nānādēśi* to god Sālēśvara. (*K. I. A. P. Mn.* 42; *Tel. Ins.* I. Ch. 27).

14. Dated in C. V. E. 41, in the same reign, registers the gifts made by Kandūri Sōmaladēvī, Bhīmarasa and Gangādēvī to god Gangēśvara, installed by them, in the village and to Gangēśvara installed by Cakravarti Permādirāya, Tribhuvanamalladēva at Sōmasilā. (*Tel. Ins.* I. Ch. 32).

It is evident from these inscriptions that Gangāpūr was originally named Trailōkyamalla-Kēśava-puram and that the deity was named Trailōkyamalla-Kēśava, obviously, after the wellknown later Cālūkyan king, Trailōkyamalla Sōmēśvara I (1042–1068 A. D.). It is not known whether each of the Śaiva deities Brahmēśvara, Bhīmēśvara, Sālēśvara, Gangēśvara, Sagarēśvara, Pūjēśvara, Sōmēśvara and Nāgēśvara mentioned in the inscriptions was installed in a separate temple. In the modern village there is only one temple, the temple of Cennakēśava. About a mile from the village there are ruins of several brick temples with lingas. Probably, these are the shrines of Śiva mentioned in the inscriptions. There are traces of a wide wall and a ditch surrounding the modern village and the area containing the ruined temples. Obviously, Gangāpūr or the Trailōkyamalla-Kēśavapura of the later Cālūkyan times was an extensive township, which was an important centre of administration.

DESCRIPTION OF THE TEMPLE

The temple is situated inside two *prākāras* or enclosures at the south-western end of the village. From a distance it looks as though the temple is inside a fortress. The temple faces the east and is located on an elevation.

There is only one entrance to the first or outer *prākāra* in the east. To its right is a small shrine of Gaṇapati. Inside the first enclosure and near the middle of the south wall there is a closed *maṇṭapa* facing the north with three entrances. This is now used as the *Kalyāṇamaṇṭapa*. On the opposite side and near the middle of the north wall is another *maṇṭapa* now used as the *Yāgaśāla*. Beyond the eastern entrance are a small open *maṇṭapa* of four pillars and a small shrine of Hanumān instead of a Garuḍa shrine, which is found in this place in all Viṣṇu temples. The second enclosure is on an elevation and has an entrance in the east and mere openings in the north and south. There are four shrines in the four corners of this enclosure. In the centre of this enclosure is the main shrine consisting of the *Garbhagr̥ha*, *Antarāla* and *Mukhamanṭapa* with three entrances in the east, south and north with a high platform before each entrance.

Gaṇapati Shrine :- This is a small shrine recently constructed and the idol of Gaṇapati installed in it was brought from outside.

Entrance of the first prākāra :- This is on an elevation reached by a flight of steps guarded by an elephant trunk on either side. There is a narrow *maṇṭapa* on the outer side on either side of the entrance, built against the east wall of the *prākāra*. There is a block at the base of either jamb of the *dvara* containing the figure of a woman standing under a creeper. On the inner side of the east wall and on either side of the *dvara* there is a narrow *maṇṭapa* with three rows of three pillars each with corresponding pilasters in the wall. Some of these pillars have carved pedestals. All the pillars have roll and leaf capitals.

Mantapa :- This is in the first enclosure and beyond the entrance described above. It has a high *adhiṣṭāna* with a band in the centre containing a row of running elephants. Above is another band with the Simhalalata and bead decoration. The four pillars of the mantapa are plain.

Hanumān shrine - The *adhiṣṭāna* of this shrine has a band at the top containing a row of elephants. It houses an image of Hanumān standing in *samabhanga* with his hands in *anjali*.

The Kalyāṇamaṇṭapa (Pl. XXVII-1) - This *maṇṭapa* is peculiar. Its *adhiṣṭāna* is partly buried and the part that is visible contains recess, *tripaṭṭa*, recess, *tripaṭṭa* with a row of semicircular elevations, recess, and wide *paṭṭa* with lotus decoration. It is

closed on the sides with big boulders of stone. Its main entrance which faces the south is interesting. It consists of a pillar at each extremity. The jamb has a plain vertical, deep recess, vertical with a row of lions with heads turned back, deep recess, vertical with a pilaster, and vertical with lotus creeper design on either side of the *dvāra*. There are *dvārapālaka* figures at the base of each jamb. The verticals and the cross beam of the *dvāra* are decorated with lotus design all over. The *paḍi* is in four projecting sections. The lintel contains the figure of Garuḍa. There is a projecting canopy in three sections above the cross beam with a row of lotus buds hanging on its underside. The architrave above contains a wide miniature *vimāna* of seven *talas* in three sections in the centre with a round *śikhara* and *kalaśa* and two narrow miniature *vimānas* of five *talas* in three sections with a conical band in the centre, round *śikhara* and *kalaśa* on either side. Inside the *mantapa* is a raised square in the centre with a pillar in each corner. There are four pillars each before and behind this square and a row of six pillars on each side beyond. There are two pillared projections to the east and west. The underside of the ceiling above the central square contains an *aṣṭa-kōṇa*.

Entrance of the second enclosure—This entrance is plain and has a heavy Gajalakṣmī lintel. Beyond it on an elevated platform are an improvised *dhvajastambha* and a *bali-pūṭha*.

Shrine in the south-east corner of the second enclosure—This shrine has been raised on a high *adhiṣṭāna* which contains *upāna*, two wide *paṭṭas*, *kumuda*, *gala*, *tripaṭṭa*, recess, *paṭṭa* with semi-circular elevations, *paṭṭa* adorned with a row of *makaras* and narrow *ālingapaṭṭika*. Each of the three side walls of the shrine is adorned with seven members viz., four projections each containing a *kūta* on two slender pilasters between two pilasters, alternating with three recesses containing a miniature *vimāna* of seven *talas* surmounted by an *amalaka śikhara*. The pilasters have roll and leaf capitals. Over each projection is a moulded *kapōta* decorated with *śimhalalāṭa* gables. The entrance of the shrine which faces the east is reached by a flight of steps guarded by elephant trunks. The jambs of the entrance have the figures of *dvārapālas* at base and four pilasters decorated with lotus creeper and rearing lions. The lintel of the *dvāra* contains the figure of Gajalakṣmī. The architrave above is peculiar. There is a wide miniature *vimāna* with a *śimhalalāṭa* on its face in the centre. On either side of it are a miniature *vimāna* of the *Nāgara* order, two small stepped *vimānas* of four *talas* and a *pañjara*. There is no *vimāna* above this shrine. The interior consists of the *garbhagrha* which is empty and a *mantapa* of four pillars before it.

Shrine in the south-west corner of the second enclosure—This shrine too is on a high *adhiṣṭāna* which contains *upāna*, two high *paṭṭas*, *kumuda*, recess, *tripaṭṭa*, recess, *paṭṭa*, with semi-circular elevations, *paṭṭa* adorned with *makaras* and *śimhalalāṭas*, *gala*

and *ālingapaṭṭikā*. Each of the walls is decorated with eleven members viz., five projections containing a *kūṭa* on two slender pilasters, four recesses containing stepped conical *vimānas* and two pilasters each in a projection. There is a moulded *kapōta* with *simhalalāṭa* gables in sections, one above each projection. There are a *maṇḍapa* of four pillars and the *garbhagrha* beyond. The architrave above the plain *dvāra* of the sanctum contains five miniature *vimānas* of the stepped variety.

Shrine in the north-western corner of the second enclosure – This shrine is bigger than the other two and contain the *garbhagrha*, *antarāla* and *Maṇḍapa*. Its *adhiṣṭāna* contains *upāna*, two *paṭṭas*, *kumuda*, recess, *tripaṭṭa*, recess, *paṭṭa* with semi-circular elevations, *paṭṭa* adorned with *makaras* and *ālingapaṭṭika*. Each of the three side walls of the *Garbhagrha* is decorated with three projections each containing a *kūṭa* on two slender pilasters between two wider pilasters and two recesses, with a stepped *vimāna* of seven *talas* on a pilaster alternating. Each wall of the *Antarāla* is decorated with two projections each containing a *kūṭa* on two slender pilasters and three recesses each containing a miniature stepped *vimāna*. There is a *kapōta* with *simhalalāṭas* above the wall in sections on each above the projections below. The *maṇḍapa* inside is on four pillars. Each of the two walls of the *Antarāla* contains on the inner side a miniature shrine with a *Nāgara śikhara*. The architrave above the *dvāra* is decorated with a broad miniature *vimāna* in three sections in the centre with two narrow *vimānas* and two *pañjaras* alternating on either side.

THE MAIN SHRINE

Adhiṣṭāna :– (Pl. XXVII–2) The *Garbhagrha*, *Antarāla* and *Mukhamanḍapa* of this shrine are on the same *adhiṣṭāna* which contains *upāna*, two broad *paṭṭas*, *kumuda* in two sections, narrow *gaḷa*, *paṭṭa* with a row of semi-circular elevations, *paṭṭa* with *makaras*, lions and elephants and *ālingapaṭṭikā*.

Walls :– (Pl. XXVIII–1 & 2) The walls of this shrine are well decorated. Each wall of the *Antarāla* is decorated with a *kūṭa* on two slender pilasters between two pilasters in the centre and empty space on either side.

Each wall of the *Garbhagrha* contains a projection with a *kūṭa* on two pilasters between two more pilasters, recess with a tall miniature *vimāna* of twelve *talas* and *āmalaka śikhara* on a pilaster inside a creeper arch, projection with a *kūṭa* on two slender pilasters between two pilasters, recess with a miniature *vimāna* on a pilaster, three pilasters each in a projection, three miniature shrines one above the other, three pilasters each in a projection and recess with a stepped *vimāna* on a pilaster between two pilasters.

Each of the two walled parts connecting the *Antarāla* and the *Mukhamantapa* contains three projections with a *Kūta* on two pilasters between two pilasters and two recesses each with a tall stepped *vimāna*.

Each of the two walls of the *Mukhamantapa* contains a *dvāra* in the centre flanked by a pillar and three projections each with a *kūta* on two pilasters between two pilasters and two recesses each with a tall stepped *vimāna* alternating on either side beyond. The front wall contains three similar projections and three recesses on either side of the *dvāra*.

Kapōta :— There is a moulded *kapōta* above the walls decorated with *simhalalāta* gables in sections, one above each projection on the walls.

Miniature shrines :— There are three of these shrines, one above another, in each of the three walls of the *Garbhagrha*.

The *adhiṣṭāna* of the shrines in the south wall projects two feet forward and contains *upāna*, two broad *paṭṭas*, high *gaḷa* with Garuḍa in the centre and jumping lions on either side, *paṭṭa* with *simhalalātas* with bead hangings, and *paṭṭa* with a row of elephants. In the bottom shrine there is an open portico above with two pillars in the front having *simhalalātas* at the base. The *dvāra* of the shrine has a pilaster with roaring lions on each side. The beams above have lotuses on the under side. There is a figure bracket connecting these beams and the walls of the shrine. The *dvāra* has two pillars each with a *dvārapāla* at the base. The lintel has the figure of Gajalakṣmī. The architrave above is decorated with one broad miniature *vimāna* in the centre and a narrow *vimāna* on each side. The central shrine has a parapet decorated with a row of lotuses and two carved pillars in the front with roll and leaf capitals. There is a perforated screen on each side connecting the pillar and the shrine. The *dvāra* is between two pilasters and has a heavy Gajalakṣmī lintel. The architrave above contains three miniature *vimānas*. The shrine at the top has a parapet and two carved pillars in the front but no side screens. The *dvāra* is similar to that of the Central shrine.

Above the top shrine is the *prastāra* in three sections with a lion at each end of the second section. There is a *Nāgara śikhara* above it. On the face of this *prastāra* and *śikhara* is a fine figure of Viṣṇu standing under a creeper arch.

The *adhiṣṭāna* of the shrines in the south wall contains *upāna*, two high *paṭṭas*, *kumuda* in three sections, *gaḷa* adorned with five lions, *paṭṭa* with *simhalalātas* and bead hangings and *paṭṭa* with a row of elephants. The bottom shrine has a portico with two carved pillars in the front. The *dvāra* has *dvārapālas* at the base of the

verticals and Gajalakṣmī lintel. There are five miniature shrines on the architrave above. The central shrine is similar. The top shrine is similar to the corresponding shrine in the south wall. The *prastara* and the *Nāgara śikhara* above contain the figure of Viṣṇu standing.

The *adhiṣṭāna* of the three shrines in the north wall is similar to that of the shrines in the other two walls. The bottom shrine has a parapet decorated with lotuses. The two carved pillars of its portico have roll and leaf capitals. The *dvāra* has *dvārāpālas* at the base of the verticals and a fine Gajalakṣmī lintel. The architrave above contains three miniature *vimānas*. The central shrine has a parapet and pillars in the portico similar to those of the above shrine. It also has an architrave containing five miniature *vimānas*. The top shrine is similar to that of the corresponding shrine in the other walls. It has a *Nāgara śikhara* with a *simhalalāta* gable with the figure of Viṣṇu standing inside.

The Mukhamanṭapa :— This *mantapa* has three entrances in the east, south and north, each before an elevated platform with a flight of steps guarded by elephant trunks.

The eastern or front entrance is between two pillars each of which has the figure of a *dvārāpāla*. There is a wide slab at the base of each jamb containing the figure of another *dvārāpāla* with a woman on either side. Above this slab are two pilasters with lotus creeper design and another pilaster with lotuses. The *dvārā* is plain and has a Gajalakṣmī lintel. There are five miniature *vimānas* on the architrave with the figure of Viṣṇu standing inside each. The *dvāra* in the south is similar. It has on the architrave three miniature *vimānas* with *Nāgara śikharas*. The *dvāra* in the north is between two pillars on either side. The jambs are similar to those of the other two *dvāras* but there is an additional vertical decorated with rampant lions. The *paḍi* is plain and the lintel contains the figure of Gajalakṣmī. There is a projecting canopy in five sections above the cross beam. The architrave contains a broad miniature *vimāna* in the centre and three conical *vimānas* with *āmalaka śikharas* on each side and stepped *vimānas* in between.

In the interior of this *Mukhamanṭapa* there is a raised square with a row of four pillars north to south in the east and west and two pillars on the north and south. Outside this square there are five pillars in the north and south. The underside of the ceiling of the bays on the four sides of the square contains six compartments each with an *aṣṭakōṇa* and a lotus in the centre. The underside of the ceiling above the square contains one *aṣṭakōṇa*.

Antarāla :— There is no *dvāra* for the *antarāla*. In its place are two pillars on either side of an opening.

Garbhagrha :- There is a moon stone with a lotus and buds hanging before the *paḍi* of the *dvāra* of this structure. The *dvāra* is plain and the architrave above contains five miniature *vimānas*. Inside the sanctum there are four pillars in the four corners. Between them is a carved *vēdī* on which is installed the icon Viṣṇu, known locally as Cennakēśva, holding *śamkha*, *cakra*, *gadā* and *padma* in the four hands.

Vimāna :- This temple has a stepped *vimāna* with a pot-shaped *śikhara* and *kalaśa*.

XII THE TEMPLES OF PANAGAL

Panagal is a village situated about two miles from Nalgonda, the headquarters of a district of that name in the Telingāna part of Andhra Pradesh. The village contains four fine temples of the Later Cālukyan period which are of great value for the study of architecture and a number of rare sculptures.

There is a group of four temples situated at the north-eastern end of the village. Of these, three, which are in a row, face the east and are to the west of a rectangular *maṇṭapa* and the fourth faces the west and is to the east of the *maṇṭapa*. Of the three shrines in a row, the southern shrine is that of Cennakēśava. The central shrine has no name and lacks the roof and the superstructure above it. The northern shrine is that of Paccala-Sōmēśvara. The single shrine that faces the west is said to be that of Pārvati and is opposite the shrine of Sōmēśvara.

THE CENNAKESAVA TEMPLE

This temple is in a good state of preservation though part of its roof has fallen and was reconstructed recently (Pl. XXIX-1).

Adhiṣṭāna:- The *Garbhagrha* and *Antarāḷa* stand on the same *adhiṣṭāna*. It contains *upāna*, broad *paṭṭa*, *Kumuda*, recess, *tripaṭṭa*, *gaḷa*, *paṭṭa* with semicircular elevations, *kumuda* and narrow *ālingapaṭṭikā*.

Walls:- The walls of this temple are well decorated.

Each of the three walls of the *Garbhagrha* contains a miniature shrine in the centre and three pilasters each in a projection, empty recess and a projection with a *kūṭa* on two slender pilasters between two pilasters on either side of the shrine.

Each wall of the *Antarāḷa* contains a projection with a *kūṭa* on two slender pilasters between two pilasters, empty recess, wide projection in three sections with a *Kūṭa* on two slender pilasters between two pilasters and empty recess.

Miniature shrines:- The shrine in the south wall of the *Garbhagrha* stands on an *adhiṣṭāna* which contains *upāna*, *padma*, high *paṭṭa*, *kumuda*, *gaḷa* decorated with lions and humans, *paṭṭa* with *simhalalāṭas* with bead hangings, recess, and *paṭṭa* with a row of elephants. There is a low parapet above adorned with the figures of musicians and dancers. Behind this parapet is a portico with two pillars in the front having oblong bevelled capitals. There is a slab on each side connecting the pillars with the

front wall of the shrine. The slab in the east has the figure of a woman and child standing under a creeper and the slab in the west that of a woman standing under a creeper. There is a projecting canopy above the pillars. The *prastara* of the *vimāna* of the shrine has animals at either end and a wide *Nāgara śikhara* adorned with a *śimhalalāṭa* having a seated deity inside.

The *adhiṣṭāna* of the shrine in the west wall is generally similar to that in the south wall. It has two *paṭṭas*, one decorated with a row of running elephants and the other with musicians and dancers. The pillars of the portico are also similar. The connecting band in the south has the figure of a *dēvī* while that in the north has the figure of a woman standing under a creeper.

The shrine in the north wall is similar to the other two. Its two connecting slabs have the creeper design.

Kapōta:- There is no moulded *Kapōta* or cornice above the walls. Instead there is a wide *paṭṭa* with semi-circular elevations in sections, one above each projection below.

Vimāna:- The top part of the original *vimāna* has fallen. Only the two lowest *talas* remain. Each of these has a row consisting of *śimhalalāṭas* at either end and a distended *Kūṭa* with a *śimhalalāṭa* in the centre.

Interior:- This shrine consists of the *Garbhagrha* and the *Antarāla*. The latter does not have a *dvāra* but two pillars with an opening between them in its place. The *dvāra* of the *Garbhagrha* has *dvārapālas* at the base of jambs and verticals with row of lions and creeper design. The lintel has the figure of *Gajalakṣmī*. There is a projecting canopy in three sections above the *dvāra*. There is an image of *Viṣṇu* as *Kēśava* standing in the sanctum.

THE CENTRAL SHRINE

This shrine is mostly ruined and it has no roof and the *vimāna* above. Only the *adhiṣṭāna* and the walls are intact (Pl. XXIX-2).

Adhiṣṭāna:- The *adhiṣṭāna* of the *Garbhagrha* and *Antarāla* is almost alike. Part of it is buried in the ground. The visible part contains *tripaṭṭa-Kumuda*, *paṭṭa* with *śimhalalāṭas* and semi-circular elevations, *paṭṭa* with a row of elephants, recess, *paṭṭa* with lotuses and miniature *kūṭagāras* and *ālingapaṭṭika*.

Walls:- The two walls of the *Antarāla* are decorated from east to west with three pilasters in a projection, and two recesses with a row of three shallow niches.

The south wall of the *Garbhagrha* contains a broad projection with two vertical rows of niches, recess with two similar rows, projection with a miniature shrine now almost ruined, recess with two vertical rows of two shallow niches each, recess with a woman standing under a creeper and a projection with a seated two handed deity at the base. The west wall contains a projection with a standing deity inside a *simhalalāṭa*, empty recess, projection with two vertical rows of shallow niches, recess, projection with a miniature shrine now ruined, recess and three projections each with two vertical rows of shallow niches. The north wall which is in a good state of preservation, contains projection with a pilaster, recess with a woman standing under a creeper, projection with three miniature *kūṭāgāras* below and six circles in a scroll above, recess with a woman standing under a creeper and recess with a scroll. The miniature shrine in this north wall is intact. Its *adhiṣṭāna*, which projects two feet forward, contains *kumuda*, recess with a row of lions, and *simhalalāṭas* with bead hangings, *gaḷa* and a *paṭṭa* with a row of elephants. There is a low parapet above decorated with dwarfs. There is a portico beyond with two carved pillars in the front and two connecting slabs with perforated screens. The *dvāra* has *pūrṇakalāṣas* at the base of the verticals and the upper beam has a row of semi-circular elevations. The architrave above contains three miniature *vimānas*. Beyond this shrine is a scroll with five circles, recess with a woman and child under a creeper and a scroll of four circles with three dwarfs, recess with a woman and child under a creeper, projection with a shrine with a *Nāgara śikhara* containing the figure of Śiva standing, recess with a woman standing under a creeper and seven pilasters with six *kūṭāgāras* below.

Kapōta:- This moulded cornice adorned with *simhalalāṭas* is in sections, one above each projection below.

Interior:- The *Antarāḷa* has no *dvāra* but there are two pillars with an opening between them in its place. The *Garbhagrha* is empty.

THE PACCALA—SOMESVARA SHRINE

This shrine is in a good state of preservation and is of particular importance on account of the numerous sculptures found on its walls.

Adhiṣṭāna:- This member contains *upāna*, *kumuda*, recess, *tripaṭṭa*, recess, *gaḷa* and *ālingapaṇikā* decorated with *simhalalāṭas*.

Walls:- Each of the two walls of the *Antarāḷa* contains a plain part, recess, projection in three sections, one broad in the centre and two narrow on the sides and recess.

Each of the three walls of the *Garbhagrha* contains projection, recess, projection, recess, wide projection with one broad panel and one narrow panel on each side, recess, projection, recess and projection.

Interior:- The *Antarāḷa* does not have a *dvāra*. There are two pillars with an opening between them in its place. The *Garbhagrha* houses the linga of Sōmēśvara.

THE PARVATI SHRINE

Excepting the *vimāna*, part of which has fallen, this shrine is in a fairly good state of preservation. It faces the west.

Adhiṣṭāna:- The *adhiṣṭāna* of this shrine contains *upāna*, *kumuda* in three sections, recess, *tripaṭṭa*, recess, *paṭṭa* with semi-circular hangings, recess, *paṭṭa* with *makaras* and *ālingapaṭṭikā*.

Walls:- Each of the two walls of the *Antarāḷa* contains projection with *kūṭa* on two slender pilasters between two pilasters, recess, another similar projection, recess with creeper on two pilasters and projection with *kūṭa* on two slender pilasters between two pilasters. Each wall of the *Garbhagrha* contains a projection with *Kūṭa* on two slender pilasters between two pilasters at each end and five projections with a pilaster and four recesses with creeper in between.

Roof:- There is a band with *simhalalāṭas* on the edges of the roof.

Vimāna:- Only two *talas* of the *vimāna* are in tact. Each *tala* contains a *kūṭa* with *simhalalāṭa* at either end with a distended *kūṭa* in the centre.

Interior:- The *Antarāḷa* is as in the other shrines of this group.

MANTAPA

It contains six rows of eleven pillars each and has one entrance in the east, guarded by an elephant on either side.

There are four carved granite pillars at the four corners of a raised square before each of the three shrines. The pillars before the Paccala-Sōmēśvara shrine contain fine sculptures. Other pillars are simply carved and plain. There is a finely carved Nandi opposite the Northern shrine.

There are a few loose sculptures in the Hall. To the left of the Northern shrine and built into the inner side of the parapet is a long slab with a row of hanging pearl garlands at the top. Below it is a long ornamental pavilion in three sections with its top in the shape of a lotus creeper issuing out of the mouth of a

makara at each end. In the central section is the figure of Śiva dancing with Brahmā to right and Viṣṇu to left. The sections on either side contain a male and female deity on *makaras*. Very near it is an icon of Gaṇapati. There is a loose *Yōnī* to the right of the Central shrine.

The ceiling of the hall is made of long slabs of stone laid adjacent to each other. Its under side is divided by cross beams into fifty compartments. All these excepting three are empty. The compartment above the four central pillars before the central shrine contains a lotus. The compartment above the four sculptured pillars before the Paccala-Sōmēśvara shrine also has a big lotus. The compartment above the four central pillars in front of the southern shrine contains painted sculptures as follows :—

1. *Nāṭarāja*:- Dancing with the two legs bent at the knees, The holds in the two upper right hand *Trisūla* and *Pāśa*, one is in *Karihasta* and another in *abhaya*. One upper left hand holds *pāśa*, two are in *karihasta* and the fourth rests on the bent thigh.
2. Śiva and Pārvatī riding the bull.
3. Two elephants fighting with each other.
- 4 & 5. Śiva and Pārvatī riding the bull.
6. Male and female deity riding a deer.
7. Kubēra riding a man.
8. Male and female deity riding a horse.
9. Śiva and Pārvatī riding the bull.

SCULPTURES

The group of shrines described above contain many fine sculptures. These are found on the three walls of the Paccala-Sōmēśvara temple and on the pillars of the hall connecting the shrines.

A. SCULPTURES IN THE SOMESVARA SHRINE

The projections and recesses of the walls of this temple are decorated with vertical panels containing sculptures. The north and south walls contain eighteen panels each and the west wall thirteen panels.

South wall:- West to east.

PANEL 1

1. Gaṇapati riding the mouse.
2. Gaṇapati seated.

3. Nṛtta-Gaṇapati dancing on a lotus catching the trunk with the lower right hand.

PANEL 2

1. Eight circles, six of them with dwarfs running, seated and holding a garland.

PANEL 3

1. *Naṭarāja*:- (Pl. XXX-1) Dancing on the prostrate body of *apasmārapurusa*, with the toes of both the feet touching the body of the demon, this god has eight hands. Two upper right hands hold *triśūla*, and *damaru* and one is in *Śukatunḍa*. The upper left hands hold *triśūla*, flame and *nāga*. One lower right is in *abhaya* and the lower left in *Karihasta jatas* flow to the sides in four rows. The god is adorned with *Kirita*, broad *graivēyaka*, *bāhuvalayas*, *Kankaṇas*, *ardhōruka* with hangings and a long garland reaching the thighs.
2. *Viṣṇu-anugrahamūrti*:- Seated in *padmāsana*, this god holds *triśūla* in the upper right hand, *nāga* in the upper left, keeps the lower right in *abhaya* and gives the *cakra* to Viṣṇu with the lower left. He is adorned with *kirita* with *jatas* flowing out of its, *makara* and *cakra kuṇḍalas*, broad *graivēyaka*, *yajñōpavita*, *udarabandha* and *ardhōruka* with hangings. Brahmā stands to right with his hands in *anjali* and Viṣṇu stands to left receiving the *cakra*. There is nandi to bottom right.
3. *Lingodbhavamūrti*:- Śiva stands in *samabhanga* in the centre holding *triśūla* in the upper right hand, *nāga* in the upper right hand, *nāga* in the upper left and keeping the two lower hands in *abhaya* and *varada*. He is adorned with *kirita*, *makarakuṇḍalas*, *graivēyaka*, *yajñōpavita*, *udarabandha* and *ardhōruka*, with hangings. Brahma stands to the right of Śiva and Viṣṇu to left, both with the hands in *anjali*.

PANEL 4

1. Eight circles, six of them with dwarfs.

PANEL 5

1. Indra and Indrāṇī riding the Airāvata.
2. Two handed Śiva and dēvī in the *ālingana* pose.
3. Indra and Indrāṇī riding the Airavata.

PANEL 6

1. *Vṛṣabhārūḍhamūrti*:- Śiva and dēvī riding the bull. Jaṭas go up from head of the god like flames.
2. *Ālinganamūrti*:- Śiva and dēvī with a *Cāmaravāhinī* on either side.
3. *Vṛṣabhārūḍhamūrti*:- As in (i)

PANEL 7

1. Dēvī (Pl. XXX-2) standing in *samabhanga* holding *ankuśa* in the upper right hand, *pāśa* in the upper left, *akṣamālā* in the lower right and *kalāśa* in the lower left.
2. Dēvī as in (i) standing in *dvibhanga*.
3. Dēvī seated in *padmāsana* holding *ankuśa* in the upper right hand, *pāśa* in the upper left, *akṣamālā* in the lower right and *pustaka* or book in the lower left.

PANEL 8

1. Six circles, four of them containing dwarfs.

PANEL 9

1. Woman and child standing under a creeper.
2. Woman holding lotus in the right hand.
3. Woman seated on a lotus.

PANEL 10

1. Ten circles with design.

PANEL 11

1. Eight circles with dwarfs playing musical instruments.

PANEL 12

1. *Vṛṣabhārūḍhamūrti* (Pl. XXX-1).
2. *Ālinganamūrti* with a *Cāmaravāhinī* on either side.
3. *Vṛṣabhārūḍhamūrti*.

PANEL 13

1. Six circles with design.

PANEL 14

1. Eight circles with design.

PANEL 15

1. Woman standing in *Vytyastapāda* under a creeper.
2. Woman standing in *Vytyastapāda* under a creeper.
3. Woman seated.
4. Lakṣmī-nārāyaṇa riding Garuḍa.

PANEL 16

1. Seven circles with design.

PANEL 17

1. Woman standing in *tribhanga* catching sugarcane in the left hand.
2. Woman and a dog
3. Ālinganamūrti.

PANEL 18

1. Kubēra and his wife riding a man.
2. Ālinganamūrti.
3. Kubēra and his wife riding a man.

West wall South to north.

PANEL 1

1. Kumāra and dēvī riding the peacock.
2. Two handed Ālinganamūrti.
3. Kumāra and dēvī riding the peacock.

PANEL 2

1. Two women holding lotus in the right hand.
2. Dwarf in a circle.

PANEL 3

1. Four circles with dwarfs.

PANEL 4

1. Lakṣmī-nārāyaṇa riding Garuḍa.
2. Lakṣmī and Nārāyaṇa in the *ālingana* pose with Garuḍa to bottom right.

PANEL 5

1. Six circles with dwarfs.

PANEL 6

1. Six circles with dwarfs.

PANEL 7

1. *Ardhanārīmūrti* (Pl. XXXI-2): Seated on a lotus in *virāsana*, this deity holds *nāga* in the upper right hand, flower in the upper left and keeps the two lower hands in *abhaya* and *varada*. He is adorned with *kiriṭa* with pearl hangings, *makara* and *cakra kuṇḍalas*, *kēyūras*, *grāiveyāka*, *Yajñopavita* and *ardhōruka*. There is a single breast on the left.

PANEL 8

1. Four circles with dwarfs.

PANEL 9

1. Five circles with dwarfs.

PANEL 10

1. Brahmā and Vāṇī riding the swan.
2. Two circles with dwarfs.
3. Woman standing.

PANEL 11

1. Seven circles, three of them with dwarfs.

PANEL 12

1. Male and female deity riding *makara*.
2. Ālinganamūrti.
3. Male and female deity riding *makara*.

PANEL 13

1. Durgā – Standing in *Samabhanga*, this deity with eight hands holds *śamkha*, *khadga* and *bāṇa* in the upper right hands and *cakra*, *sūla* and *dhanus* in the upper left hands. The lower hands are in *abhaya* and *varada*. There is a bearded sage to bottom right and lion to bottom left.
2. Mahiṣamardanī.
3. Mahiṣamardanī.

North Wall West to east.

PANEL 1

1. Vṛṣabhārūḍhamūrti.

PANEL 2

2. Ālīnganamūrti – Śiva has two hands.

PANEL 3

1. Vṛṣabhārūḍhamūrti.

PANEL 4

1. Woman standing in *Vytyastapāda* holding lotus in the right hand.
2. Woman seated looking into a mirror and combing the hair.

PANEL 5

1. Man with a long garland.
2. Seated female deity.
3. Woman holding lotus.
4. Dwarf in a circle.
5. Dwarf in a circle.

PANEL 6

1. Woman and child standing under a creeper.
2. Woman looking into a mirror and combing the hair.

PANEL 7

1. Four dwarfs.

PANEL 8

1. Four dwarfs.

PANEL 9

1. Vṛṣabhārūḍhamūrti.
2. Vṛṣabhārūḍhamūrti.

PANEL 10

1. Four circles with swans.

PANEL 11

1. Two circles with dwarfs.
2. Woman playing the *vīṇā*.
3. Woman and child standing under a creeper.

PANEL 12

1. Woman and child
2. Woman combing the hair
3. Woman and child

PANEL 13

1. Seven circles, two with dwarfs and five with lotuses.

PANEL 14

1. Woman and child
2. Woman arranging the plait or *jaṭā*.
3. Woman seated on lotus.

PANEL 15

1. *Vṛṣabhārūḍhamūrthi*.
2. *Ālinganamūrthi*.

PANEL 16

(Pl. XXXII-1) :

1. Woman standing under a creeper.
2. Woman holding the plait of hair.
3. Woman standing holding *vīṇā*.

PANEL 17

1. Six circles with musicians.

PANEL 18

1. *Naṭarāja* (Pl. XXXII-2) : Dancing with the toes of the right foot touching the ground, this god holds *damaru* in the upper right hand, *daṇḍa* with a skull surmounting it in the upper left, sword in the lower right and *nāga* in the lower left. *jaṭas* emanate to the sides. He is adorned with *graiṇēyaka*, *hāra*, *yajñōpavīta*, *channavīra* and a garland of lotuses reaching below the knees.

2. Female deity – Standing in *dvibhanga*, this deity holds *damaru* in the upper right hand, *triśūla* in the upper left, *khadga* in the lower right and bowl in the lower left. She is adorned with *kirita*, *hāra* dangling between the breasts, *ardhōruka* with pearl hangings and a long garland. She has a ferocious looking male's face with two tusks in the mouth but two breasts on the chest.
3. Lingodbhavamūrthi – There is a linga on *vēdī* in the centre. Brahmā stands to right and Viṣṇu to left both with the hands in *anjali*. There is a boar below Viṣṇu.

B. SCULPTURES ON THE FOUR GRANITE PILLARS OPPOSITE THE NORTHERN SHRINE.

Pillar in the north-west

a) West face from bottom to top.

1. Kṛṣṇa holding up the Gōvardhana hill.
2. Octagonal band with man riding a horse, man and woman with a bow between them, five Gōpis before Yaśōdā catching Kṛṣṇa with her left hand.
3. Band containing bead design.
4. Man and dog under a tree, man with two children in his arms and a lion.
5. Viṣṇu standing, with the lower right hand in *abhaya*, man falling head downwards before him being held by another man kneeling on the ground and man riding a horse with sword in the right hand looking back.
6. *Simhalalāṭa* with a woman standing inside.

b) *North face*

1. Varāha holding Bhū on the angle of his lower left hand and standing on a prostrate demon, with Garuḍa to right and a woman to left.
2. Flat band containing Kṛṣṇa sucking the toe of his left leg, Nārada with *Vīṇā*, Yaśōdā and Kṛṣṇa, Kṛṣṇa tied to a pounder and Yaśōdā with a stick in her right hand.
3. Band with bead design.
4. Man feeding a cock, man driving a horse and man holding a harp-like *Vīṇā*.

5. Viṣṇu–Anantaśāyi with Lakṣmī massaging his left foot, Brahmā on a lotus emanating from his navel, and the eight dikpālas around.

6. *Simhalalāṭa* with Śiva dancing in the centre.

c) *East face*

1. Narasimha tearing Hiranyakaśipu putting him across his lap with Garuḍa to right.

2. Flat band containing, Brahmā, man with arms outstretched, man with *kunta* in both hands, woman with sword in the right hand and the left placed against her brow, and man seated with the fingers in his mouth.

3. Band with bead design.

4. Man with *gadā* in right hand, man touching the feet of an ass, and woman carrying a child in her arms.

5. Vāmana–Trivikrama Bali with a servent holding an umbrella over his head and a woman to right, pouring water from a vessel in the hands of Vāmana standing before him, holding an umbrella in his left hand. Trivikrama placing his raised right leg on the head of Bali.

6. *Simhalalāṭa* with a man standing in *vytyastapāda* inside.

d) *South face*

1. Viṣṇu sitting in a pavilion attended by female attendants with the Daśāvataras around.

2. Flat hand with two men seated on elephants and fighting with each other.

3. Band with bead design.

4. Lion and woman sitting in a pavilion with a woman attendant on either side.

5. Śiva and Pārvatī in the centre with Brahmā to right and Viṣṇu to left with swan, Garuḍa and bull below.

6. *Simhalalāṭa* with a woman seated in the centre with a female attendant on either side.

Pillar in the north-east.

a) *West face*

1. Man and Woman in embrace, man and woman worshipped by two men in the lower row, Man and Woman with bow and arrow before another man with bow and arrow with an elephant between in the upper row.

2. Two men on elephants fighting with each other, the one to the left lying on the back of the elephant; two charioteers fighting each other and man on a running elephant.
3. Band of lotus creeper design.
4. Man riding a horse, man being thrown down from the back of an elephant and two charioteers fighting each other.
5. Śiva standing on one leg and doing penance, woman with lotus in the right hand and the left outstretched on either side of him, two sages below at his feet and lions beyond them and a group of grinning monkies above.
6. *Simhalalāṭa* with Śiva seated holding *damaru* in the upper right hand, *triśūla* in the upper left, and keeping the lower right in *abhaya* and the lower left in *varada*.

b) *North face.*

1. Two charioteers fighting each other in the upper row and one of them falling down in the lower row.
2. Flat band containing two men with bow and arrow, elephant, charioteer, and man falling on the back of an elephant.
3. Band with lotus creeper design.
4. Flat band containing two men with spears in the right hand, two men with swords and shields fighting each other and a horseman.
5. Two charioteers fighting, the one to the right having a monkey banner.
6. *Simhalalāṭa* with a seated female deity inside, holding a lotus in each hand.

c) *East face.*

1. Man and woman in a howdah on the back of an elephant with a man armed with *gadā* catching the trunk of the elephant.
2. Flat band containing two charioteers, a horseman, man with a spear, elephant, and an archer.
3. Band with lotus creeper design.
4. Six warriors with swords and shields.
5. Woman falling down a chariot before an archer with horseman between them.
6. *Simhalalāṭa* with Brahmā seated in it.

d) *South face*

1. Two men fighting with gadās
2. Flat band containing two elephant riders fighting with each other, and two pairs of charioteers fighting with each other.
3. Band with lotus creeper design.
4. Two men on elephants fighting each other, a horseman and elephant rider fighting and two men with swords and shields fighting.
5. Female deity with two men at both ends.
6. *Simhalalāṭa* with four handed Śiva seated inside.

*Pillar in the south-west.*a) *West face*

1. Rāma and Sītā with Hanumān kneeling before them.
2. Flat band containing two monkeys, two women carrying a tray on their heads, a deer, a tree, Rāma shooting the deer, Mārīca shot and coming out of the deer.
3. Band with lotus creeper design.
4. Two monkeys, and Mārīca falling dead.
5. Sītā under the Aśoka tree with a rākṣasī to right and an ascetic behind a tree before.
6. *Simhalalāṭa* with a woman inside standing with the left hand on the head of a boy.

b) *North face*

1. Śiva and Pārvatī seated in a śālā on mount Kailāsa with Rāvaṇa below shaking it.
2. Flat band containing six men dancing.
3. Band with bead design.
4. Two sages, an elephant and Hanumān carrying the Sanjīvi hill.
5. Sītā coming out of fire and Sītā and Rāma.
6. *Simhalalāṭa* with a woman seated inside with a child across her lap.

c) *East face*

1. Rāma's coronation.
2. Flat band containing Hanumān, Rāma and Lakṣmaṇa, Śiva on bull saluting them, monkies piling stones into a hill and two monkies.
3. Flat band with lotus design.
4. Swan, Sītā under the Aśoka tree with rākṣasīs behind and Hanumān before.
5. Rāma in a chariot shooting Rāvana and the latter falling down.
6. *Simhalalāṭa* with a *Kūtāgāra* in the centre.

d) *South face*

1. Hanumān introducing Rāma and Lakṣmaṇa to Sugrīva.
2. Flat band with seven monkies.
3. Band with lotus design.
4. Flat band containing an archer, horseman, Rāma and Lakṣmaṇa, and a swan.
5. Sītāpaharaṇa – Sītā in a *vimāna*, Rāvaṇa fighting Jaṭāyu.
6. The sun with a sage.

*Pillar in the south – east.*a) *West face*

1. Two men on elephants fighting and one falling.
2. A deity riding a swan throwing a spear at a man with sword and shield and the latter falling.
3. Seven women seated each holding a lotus in left hand.
4. Band with bead design.
5. Brahmā, Śiva and Viṣṇu attended many sages.

b) *North face*

1. A pavilion having in the upper row two swordsmen fighting each other with Viṣṇu in the right corner in the lower row, Viṣṇu as Narasimha tearing Hiranyakasipu with Garuḍa and Prahlāda saluting him.

2. Seven men seated and holding a lotus in the right hands.
3. Flat band with lotus design.
4. Gājāsurasamhāramūrti.
5. *Simhalalāṭa* with a woman inside in a dance pose.

c) *East face*

1. A śālā with Viṣṇu as Varāha with Bhū seated on his left upper arm and Garuḍa in a corner.
2. Seven men seated, each with a lotus in the right hand.
3. Band with bead design.
4. Viṣṇu as varāha throwing down Hiranyākṣa with his spout. A man and woman imploring him to spare the demon.
5. *Simhalalāṭa* with a man playing Vinā inside.

d) *South face*

1. Samudramadhana with Lakṣmī coming out of the milk ocean.
2. Band with seven men each with a lotus in hand.
3. Band with bead design.
4. Śiva in the centre with three musicians on either side.
5. Śiva and Pārvāti in the centre with Brahmā to right and Viṣṇu to left and couples on bulls around.
6. *Simhalalāṭa* with a standing female deity holding a lotus in both hands inside.

FOOT NOTES. NO. 39-44 ARE INDICATED BELOW.

Foot Note No.	Page No.	Place
39	10	Para 1, line 3, After "in this village"
40	10	Para 3, line 1 After "this temple"
41	16	Para 2, line 1 After "220 inscriptions"
42	26	By the side of the heading "Traditions"
43	47	Para 2, line 1 After "in this temple"
44	52	Para 3, line 3 After "in this temple"

39. I surveyed this temple on February 10, 1964.

40. *MER* Nos. 204—229 of 1903

41. *MER* 92—96 and 166—203 of 1903; 82—184 of 1922 and 150—186 of 1924.

42. Dhūrjaṭī — *Kāḷaḥastīmahātmyamu*,

43. *T. T. D. Ins.* I. Nos. 23, 24, 25, 35-39, 144; *MER* 264, 265, 268, 269, 270, 273, 275, of 1904 and 182, 183, 185 of 1937—38.

44. *N. D. I.* II. 69, 85, 89, 72, 60, 93, 67, 70, 65, 87, 82, 64, 75, 62, 60, 74, 71, 98, 61, 81, 80, 78, 76, 54, 52, 59, 55.

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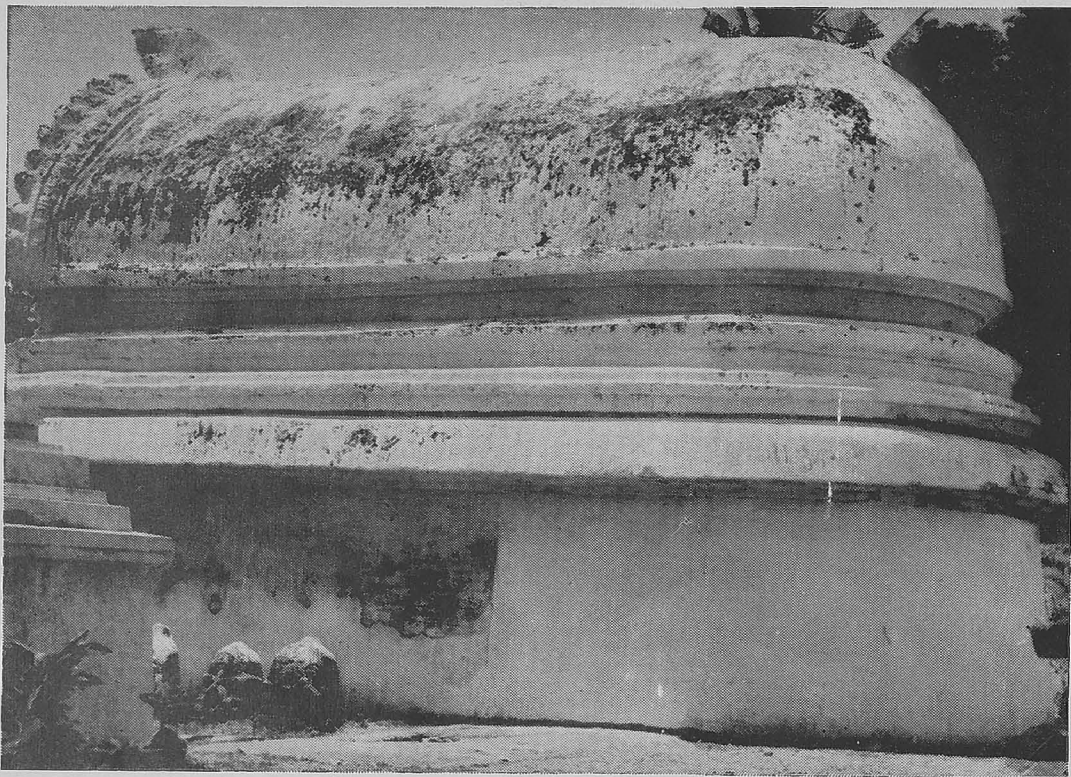
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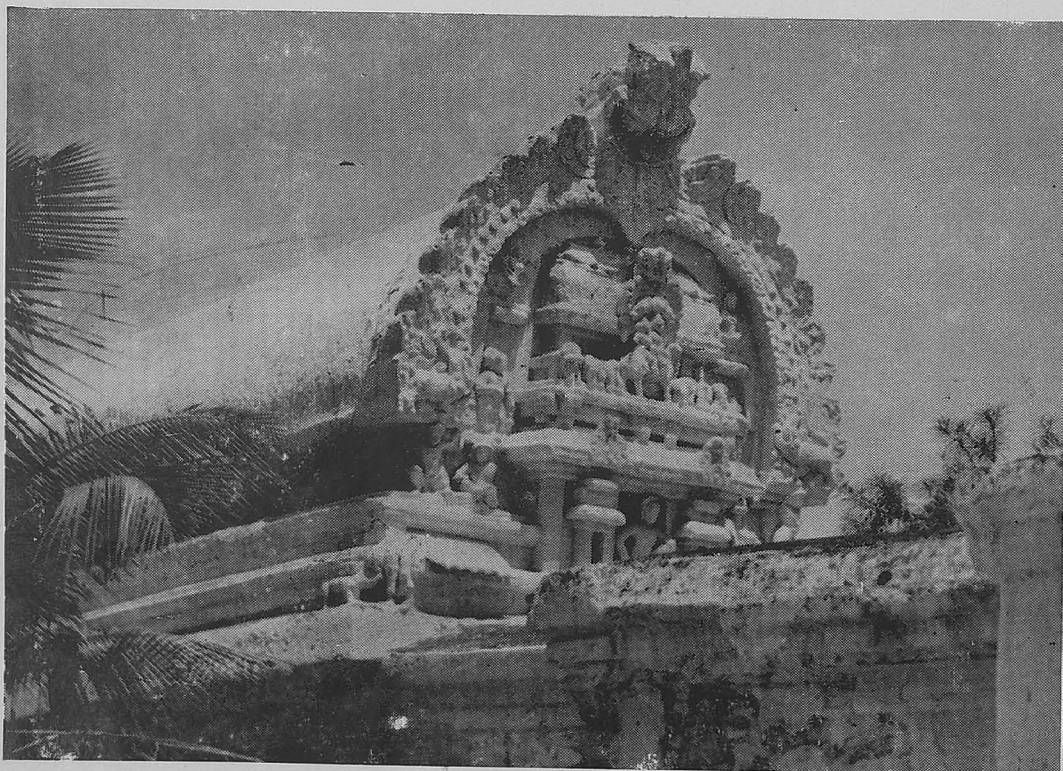
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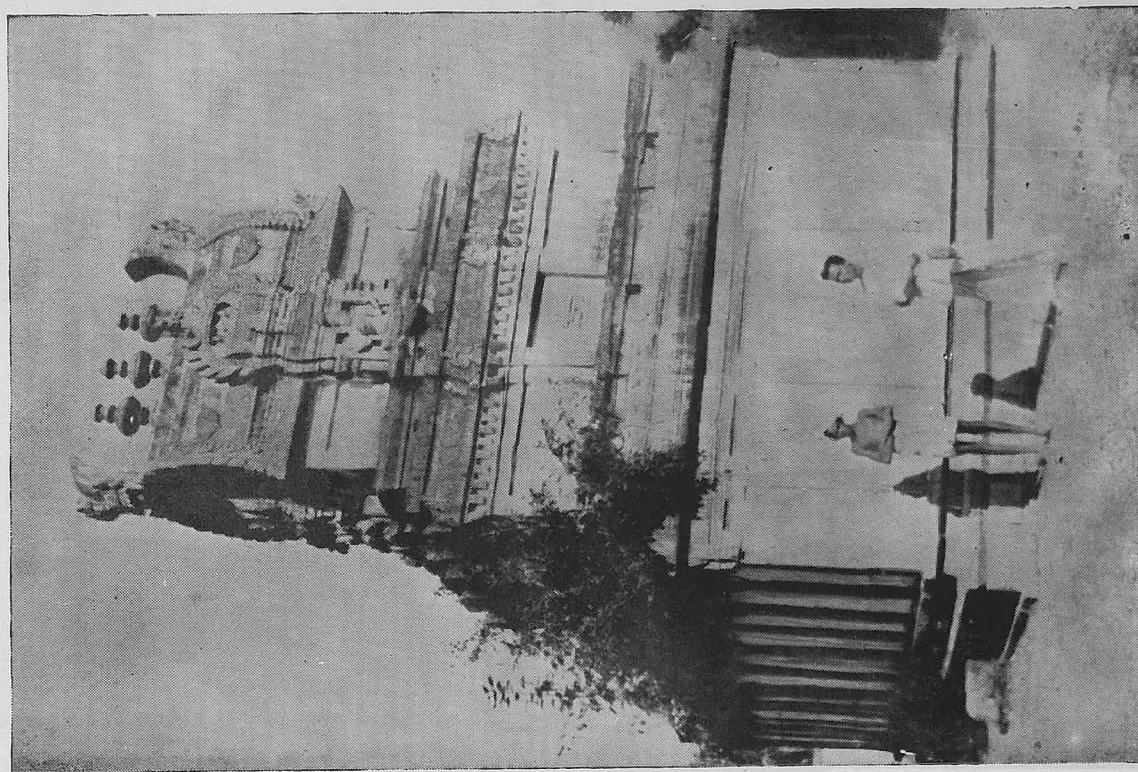
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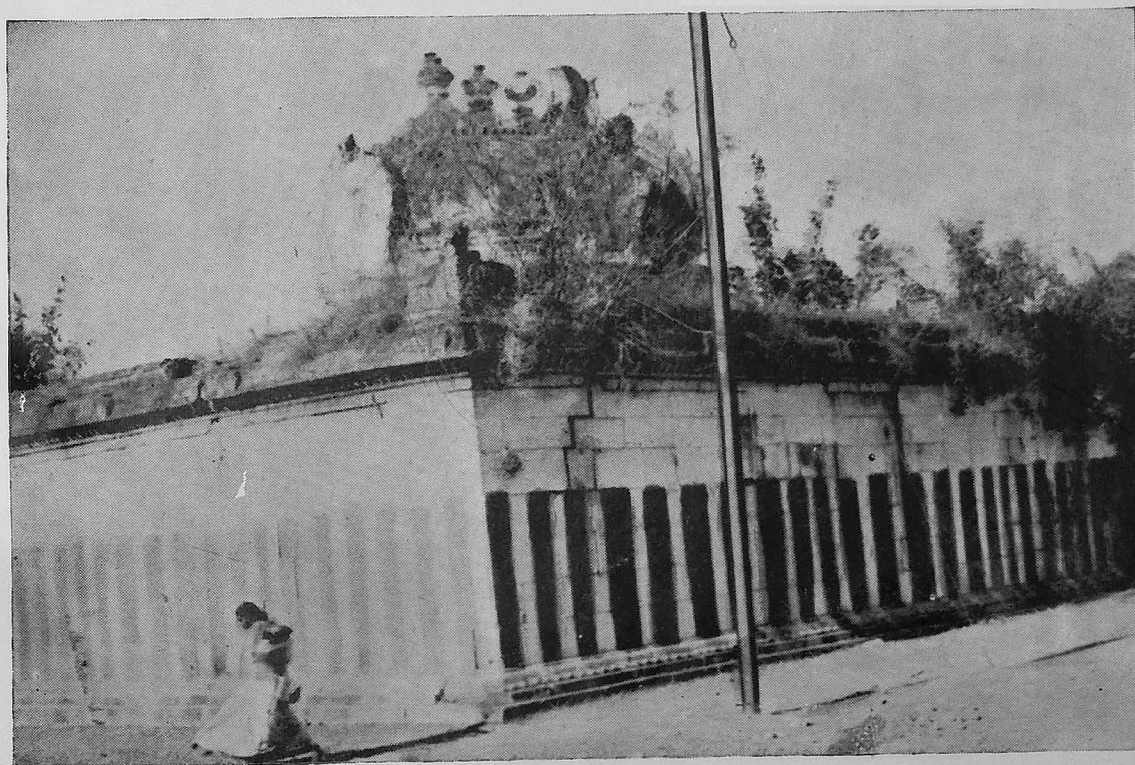
Kapōtēśwara Temple, Chezerla—Back view of the Sikhara.



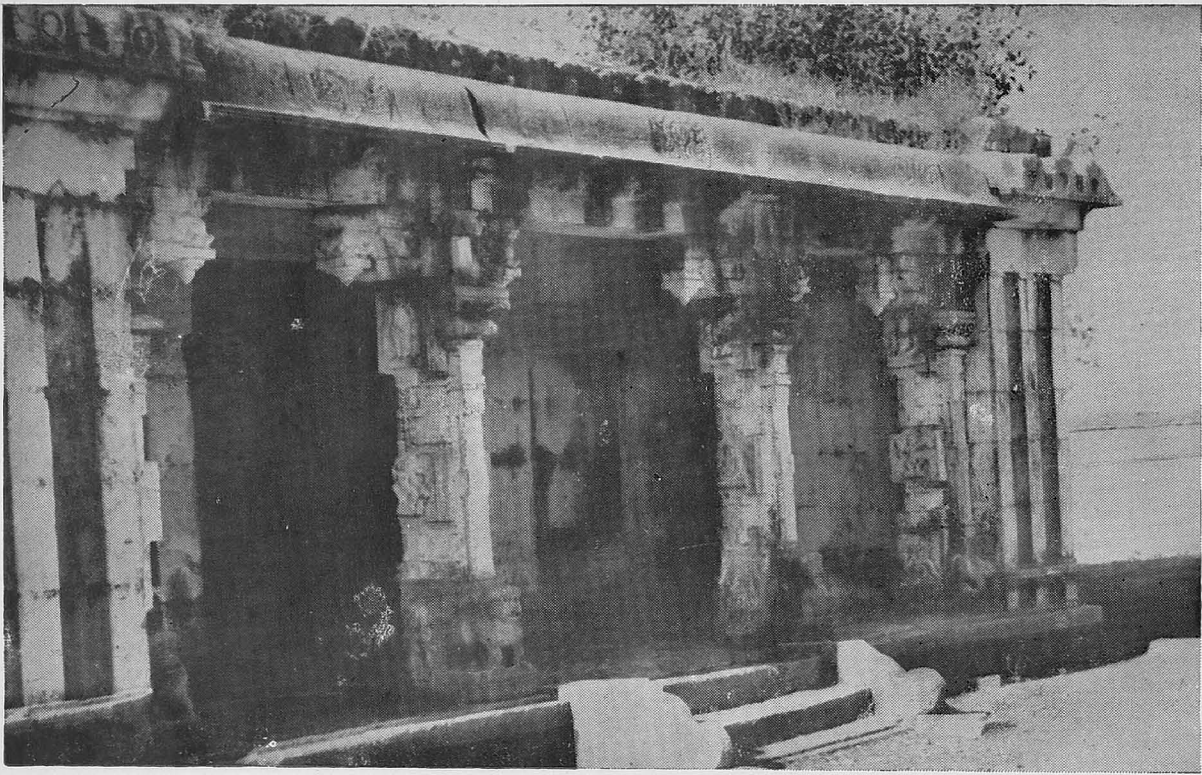
Kapōtēśwara Temple, Chezerla—Front view of the Sikhara.



Parasurāmeśwara Temple, Gudimallam-Dēvi Shrine.



Parasurāmeśwara Temple, Gudimallam-General view.



Parasurāmēśwara Temple, Gudimallam—Entrance porch.

Pl. IV-2



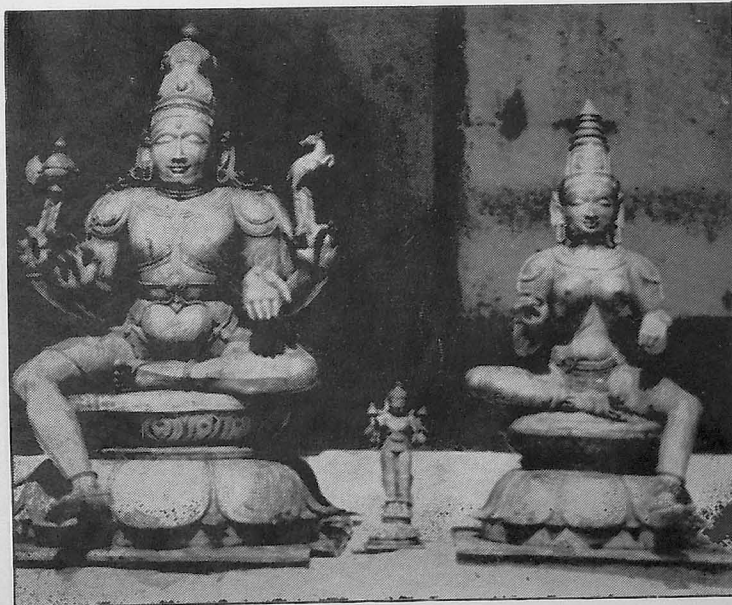
Parasurāmēśwara Temple, Gudimallam—Front view of the Sikhara.

Pl. V-1.



Parasurāmēśwara Temple, Gudimallam - Natarāja]
bronze.

Pl. V-2.

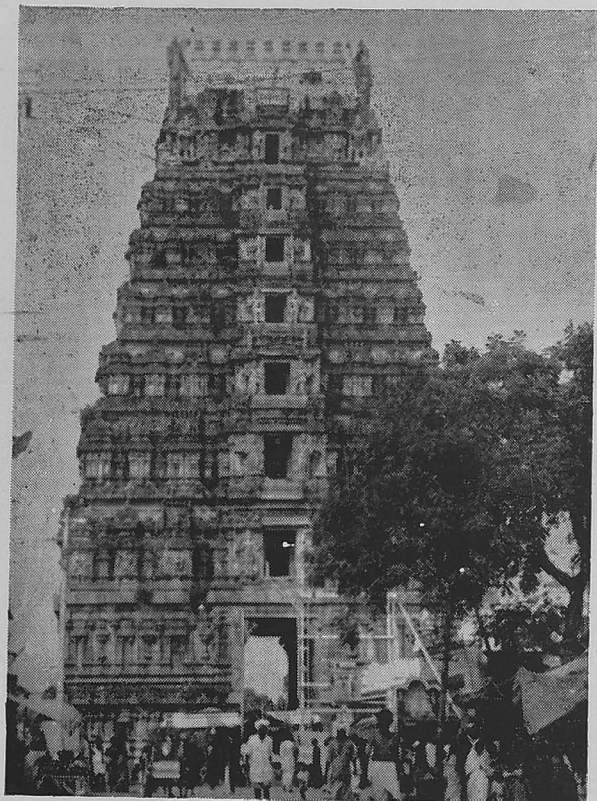


Parasurāmēśwara Temple, Gudimallam-Somaskanda bronze.



Paraśurāma Temple, Gudimallam—The Linga of Paraśurāma.

Pl. VI-2.



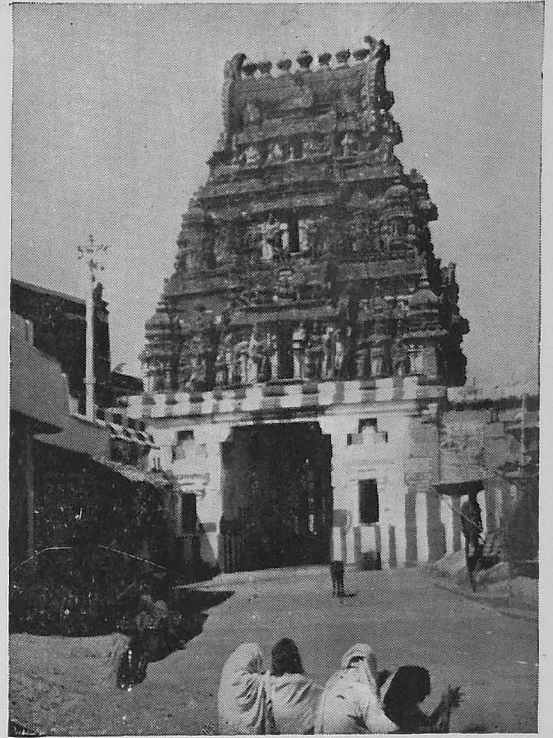
The Kālahastīśvara Temple, Kālahasti—The Big Gōpuram.

Pl. VII-1.



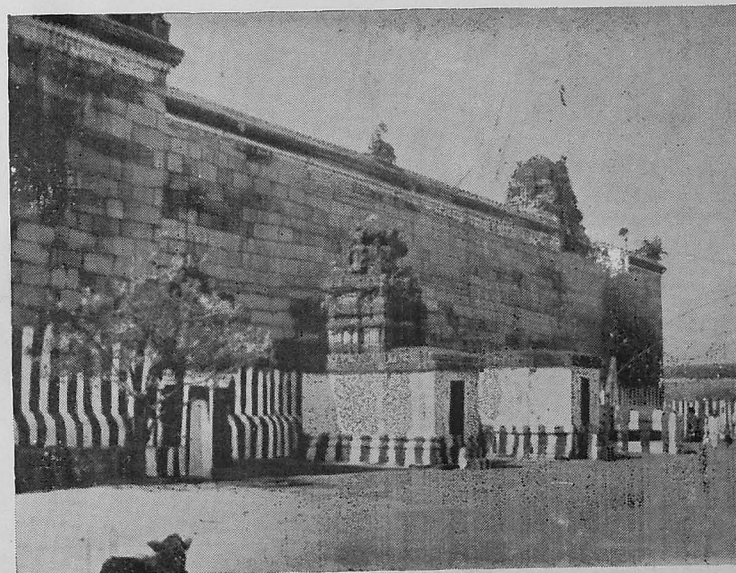
Kālahastiśvara Temple, Kālahasti-Gopura entrance of the Kāsivīśvesvara Temple.

Pl. VII-2.



Kālahastiśvara Temple, Kālahasti-Second Gōpura.

Pl. VIII-1.



Kālahastiśvara, Kālahasti-Shrines built against the third Prākāra Wall.



Kālahastiśvara Temple, Kālahasti-Shrines in the western part of the Second Prākāra.



Kālahastiśvara Temple, Kālahasti-Shrine in the north - west corner of the Second Prākāra.

Pl. IX-2.



Kālahastiśvara Temple, Kālahasti – Shrine in the Northern part of the Second Prākāra.

Pl. X-2.



Kālahastiśvara Temple, Kālahasti
Narasinga Yādavarāya.

Pl. X-1.



Kālahastiśvara Temple, Kālahasti – Kṛṣṇarāya Maṇṭapa.

Pl. XI-1.



Kālahastīśvara Temple - Tinna as Hunter, Kālahasti.

Pl. XI-2.



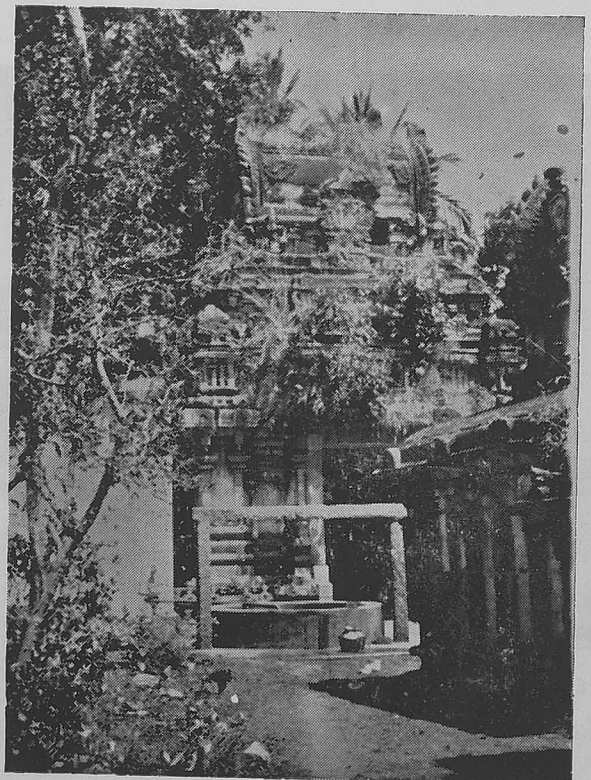
Kālahastīśvara Temple-Two Shrines near the South Gōpura, Kālahasti.

Pl. XII-1.



Kālahastīśvara Temple - Mañṭapa with Steps, Kālahasti.

Pl. XII-2.



Mañikanṭhēśvara Temple-Gōpura entrance of Mañikanṭhēśvara Compound, Kālahasti.

Pl. XIII-1.



Dēvī Shrine - Maṇikanṭeśvara Compound.

Pl. XIII-2.



Dakṣiṇāmūrti, - Maṇikanṭeśvara Compound,
Kālahasti.

Pl. XIV-1.



Shrine outside Maṇikanṭeśvara Temple-Caturmukha
linga.

Pl. XIV-2.



Lingodbhava Mūrti, Kālahastīśvara
Shrine - Kālahasti.

Pl. XV-1.



Kālahastīśvara Temple, Dakṣiṇāmūrti-opposite the entrance of third enclosure, Kālahasti.

Pl. XV-2.



Dakṣiṇāmūra, - Maṇikanṭhīśvara Temple, - Kālahasti.

Pl. XVI-1.



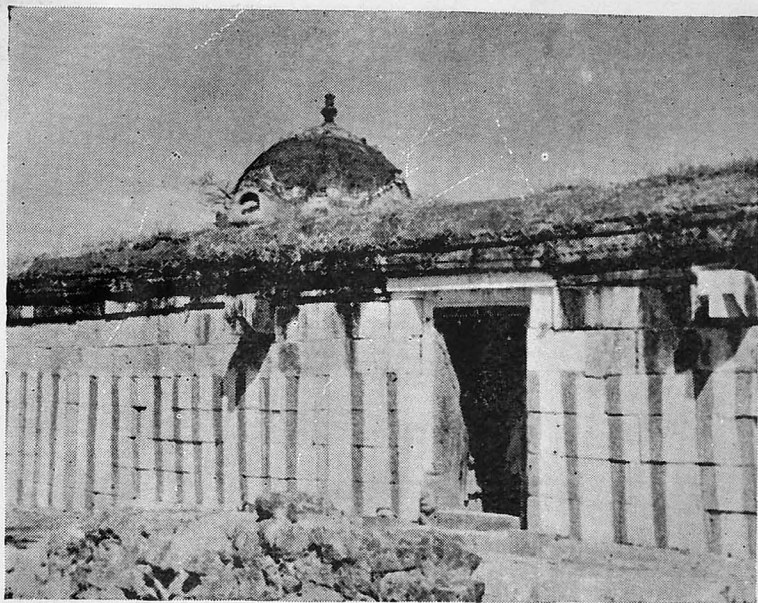
Mahāgaṇapati, Kālahastīśvara Shrine - Kālahasti.

XVI-2.



Kumara, Kālahastīśvara Temple, Kālahasti

Pl. XVII 1.



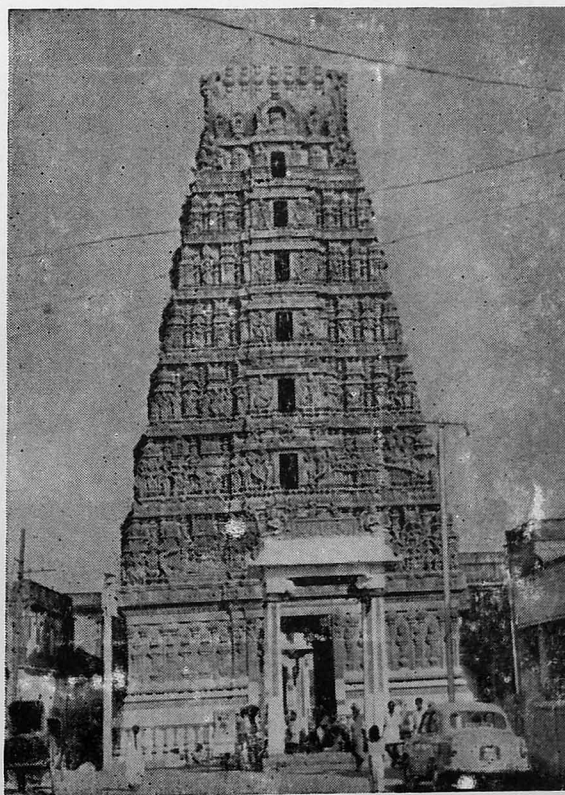
Parasarēśvara Temple, Jogimallavaram, General View.

Pl. XVII-2.



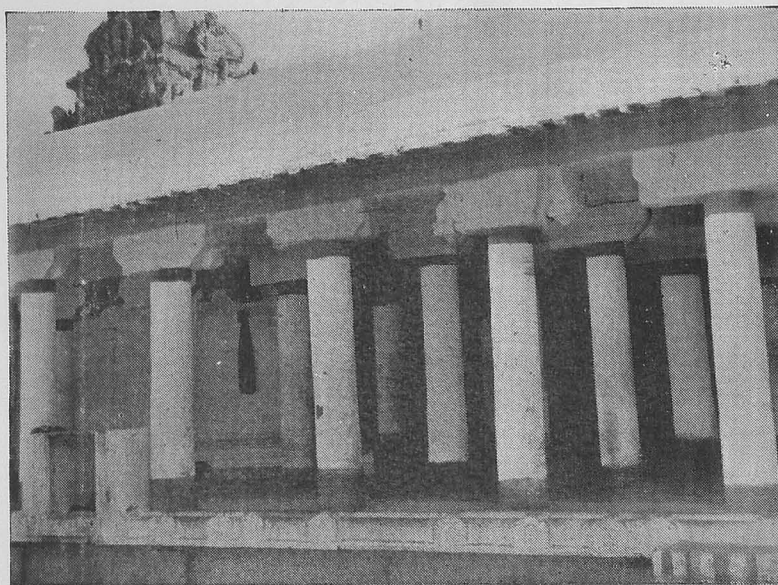
Brahmā, Parāśarēśvara Temple,
Jogimallavaram.

Pl. XVIII-1.



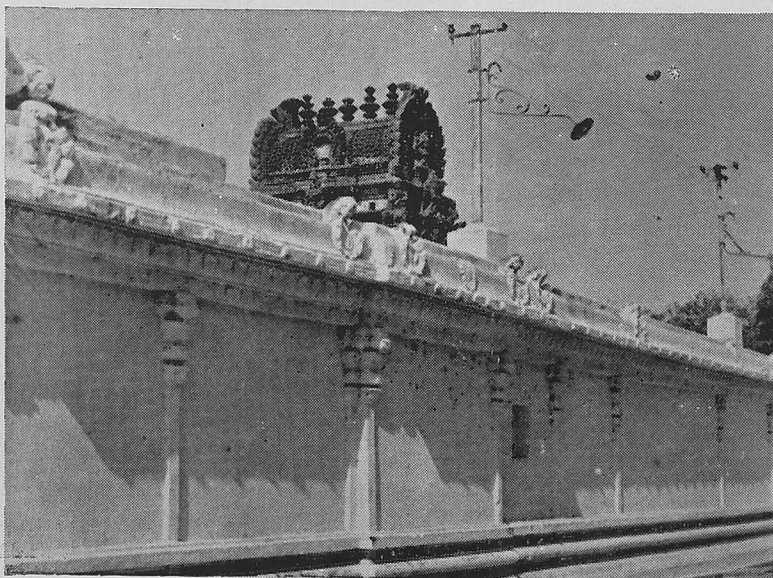
Gōpura entrance to enclosure, Ranganāyaka
Temple, Nellore.

Pl. XVIII-2.



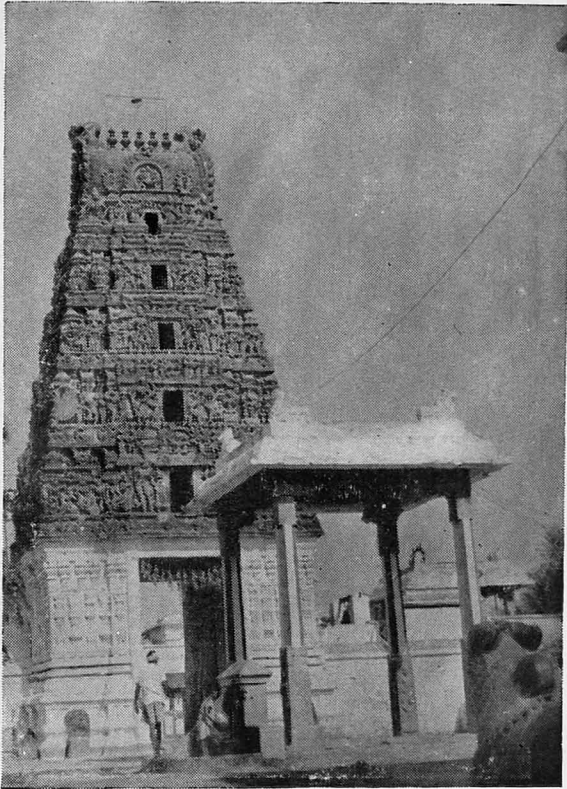
Mantapa in the northern part of the courtyard, Ranganāyaka Temple Nellore.

Pl. XIX-1.



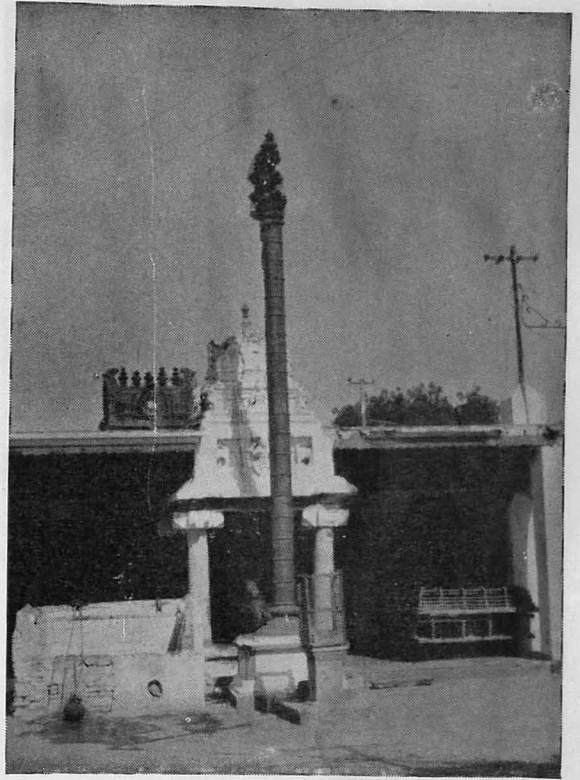
Inner walled enclosure, Ranganāyaka Temple, Nellore.

Pl. XIX-2.



Gōpura entrance, Mulasthānēśvara Temple-Nellore

Pl. XX-1.



The Shrine of Mulasthānēśvara-Nellore.

Pl. XX-2.



Front View, Virirunḍapperumāḷ Temple-Tondamanād.

Pl. XXI-1.



Side View, Virirunḍapperumāḷ Temples-Tonḍamanād.

Pl. XXI-2.



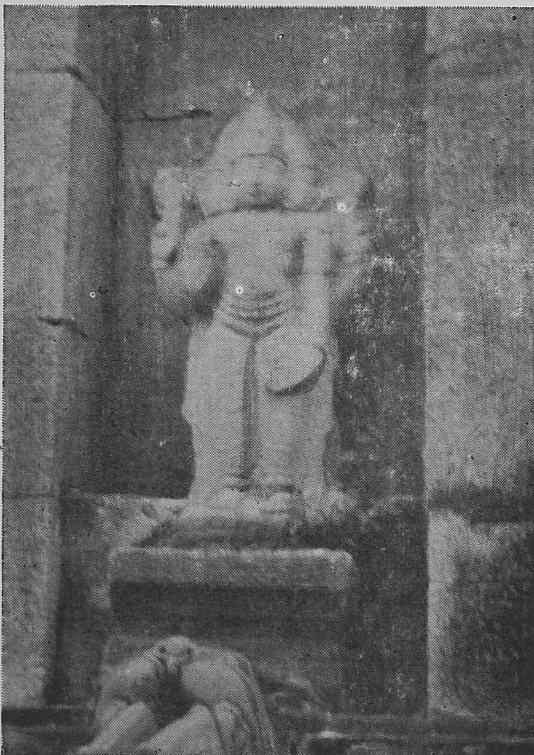
Niche in the south wall of Garbhagrha, Virirūḍaperumāḷ Temple - Toṇḍamanāḍ.

Pl. XXII-1.



Front View, Adityeśvara Temple - Toṇḍamanāḍ.

Pl. XXII-2.



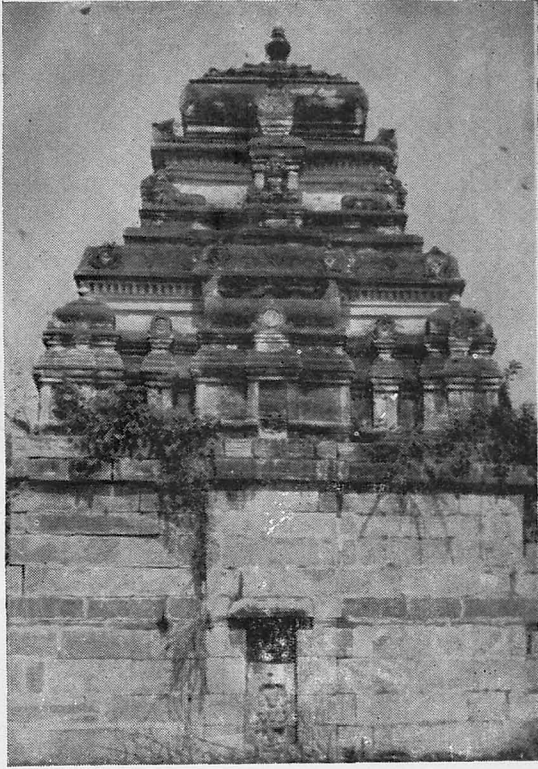
Brahmā in a niche - Adityeśvara Temple Toṇḍamanāḍ.

Pl. XXIII-1.



Dakṣṇāmurti in a niche, Adityesvara Temple Toṇḍamanāḍ.

Pl. XXIII-2.



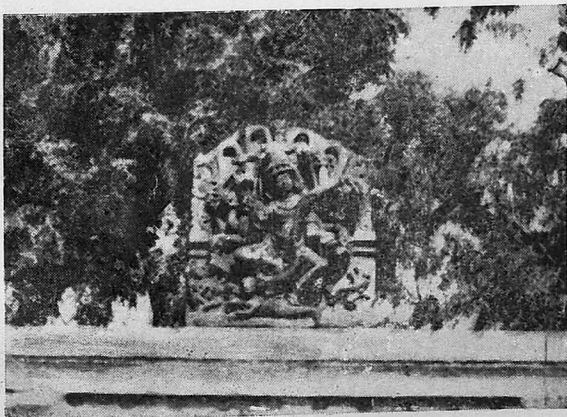
Vimana, Adityēśvara Temp'le, Toṇḍamanāḍ.

Pl. XXIV-1.



Rāmalingēśvara Temple, Nandi - Kandi - Tōraṇa.

Pl. XXIV-2.



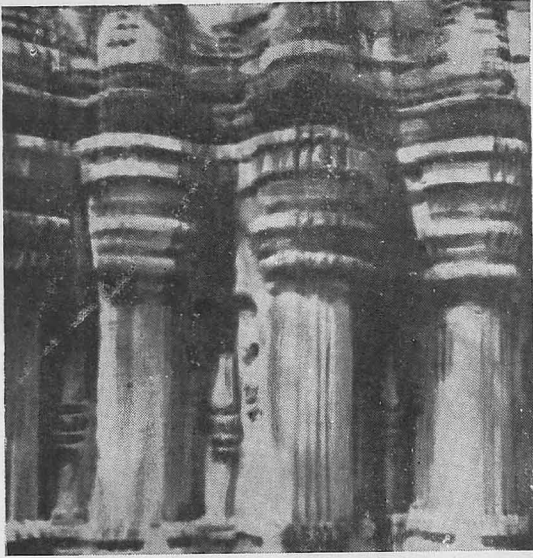
Rāmalingēśvara Temple, Nandi - Kandi - Naṭarāja on Tōraṇa.

Pl. XXV-1.



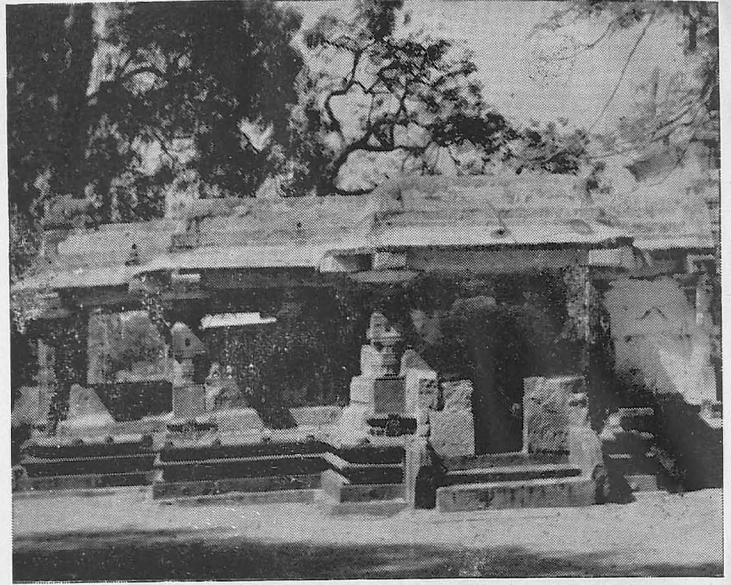
Rāmalingēśvara Temple, Nandi - Kandi - Śiva Temple.

Pl. XXV-2.



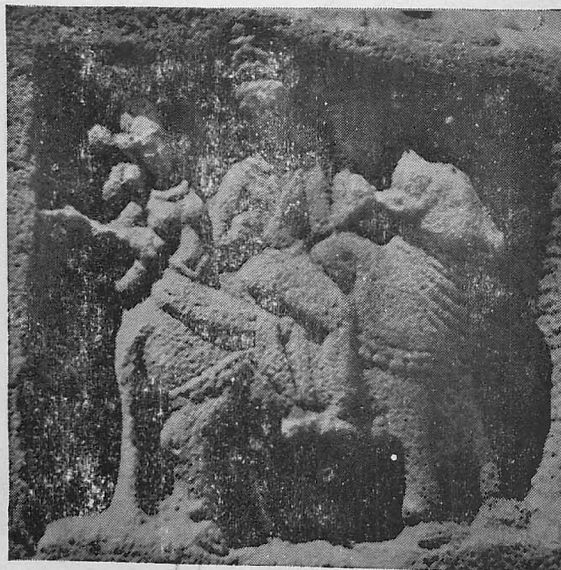
Rāmaṅgēśvara Temple, Nandi - Kandi - Wall decoration.

Pl. XXVI-1.



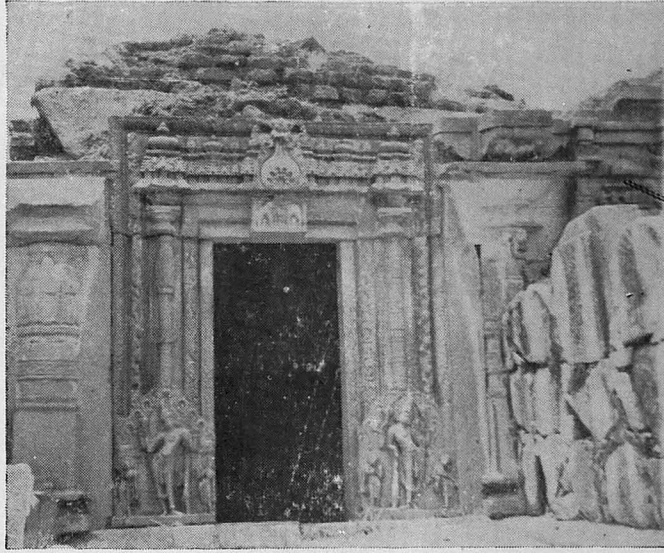
Rāmaṅgēśvara Temple, Nandi - Kandi - Mukhamanṭapa.

Pl. XXVI-2.



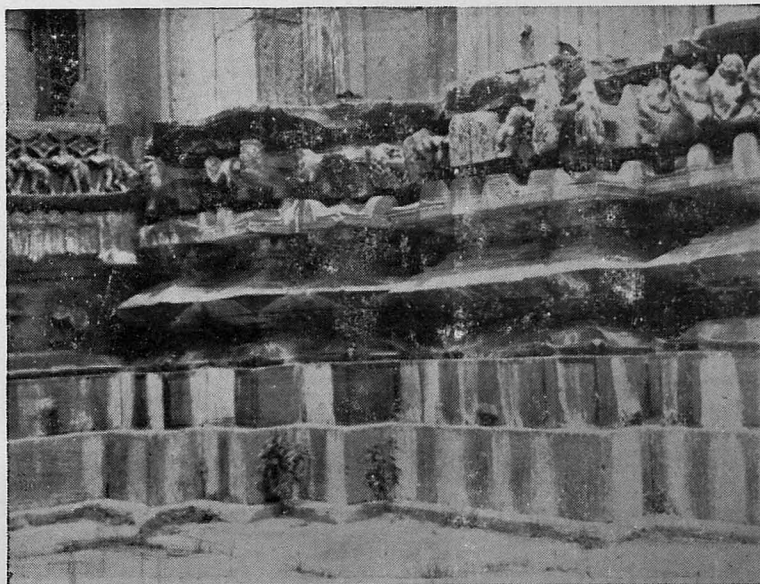
Rāmaṅgēśvara Temple, Nandi-Kandi - Vṛṣabhārūḍha.

Pl. XXVII-1.



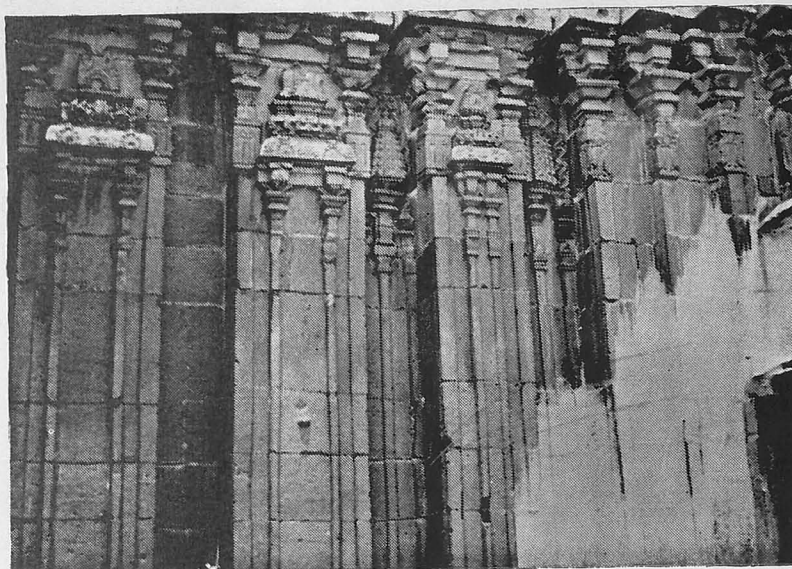
Cennakēśava Temple, Gangāpūr-Kalyāṇamaṇḍapa.

Pl. XXVII-2.



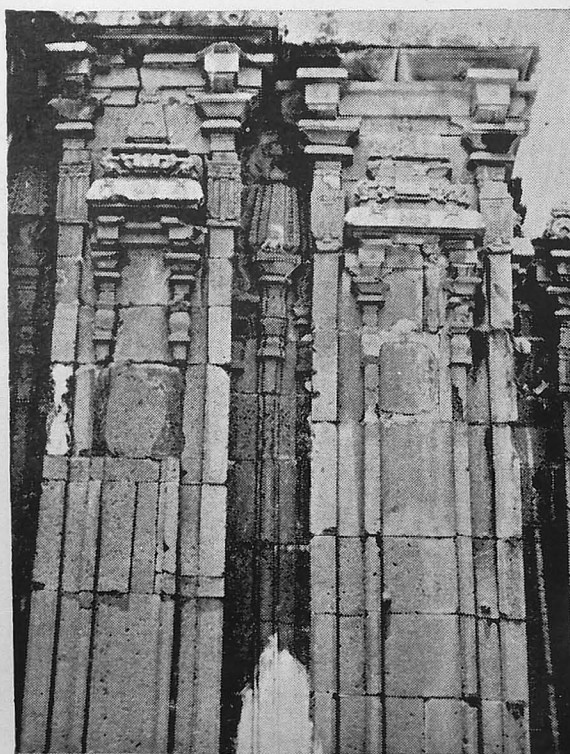
Cennakēśava Temple, Gangāpūr-Abhiṣṭāna of main Shrine.

Pl. XXVIII-1.



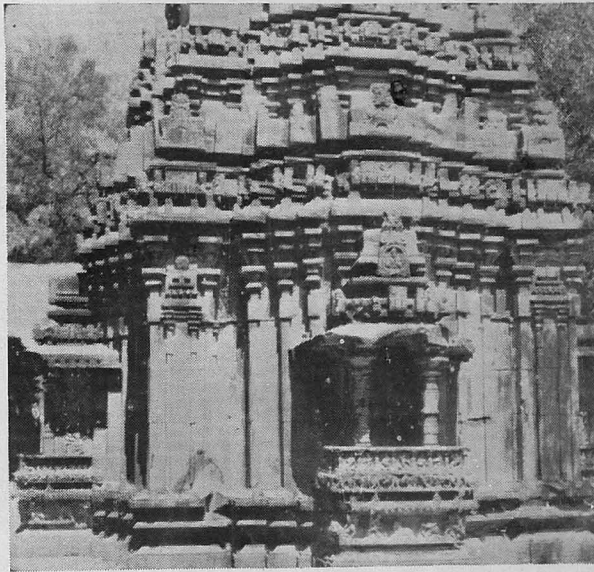
Cennakēśava Temple, Gangāpūr – Wall decoration.

Pl. XXVIII-2.



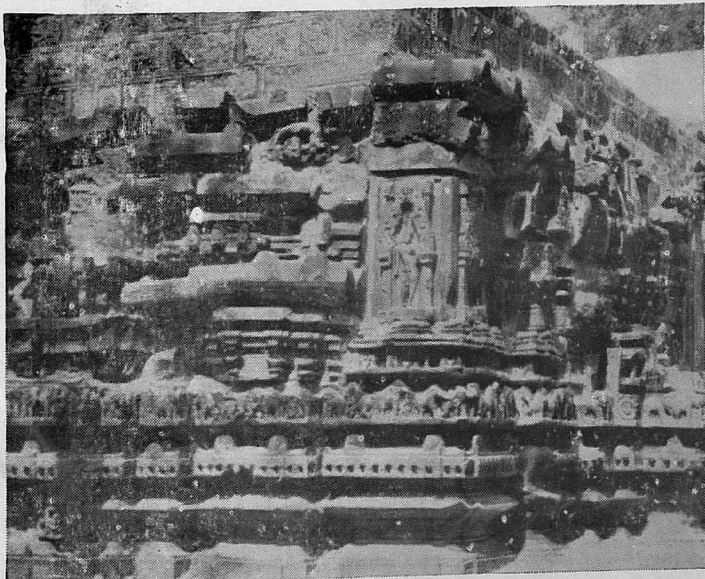
Cennakēśava Temple, Gangāpūr – Wall decoration.

Pl. XXIX-1.



Northern Shrine - Panagal.

Pl. XXIX-2.



Central Shrine - Panagal.

Pl. XXX-1.



Nataraja - Panagal.

Pl. XXX-2.



Dēvī - Panagal.

Pl. XXXI-1.



Vṛsabhārūḍha - Panagal.

Pl. XXXI-2.



Ardhanarī - Panagal.

Pl. XXXII-1.



Woman under creeper - Panagal.

Pl. XXXII-2.



Natarāja- Panagal.

Pl. XXXIII-1.



Female Deity - Panagal.

Pl. XXXIII-2.



Lingodbhava - Panagal.