A Study of
Select Temples of Chittoor District
(Chola and Vijayanagara Art & Architecture)

Dr. P.N. Naidu

NEW ERA PUBLICATIONS
MADRAS
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PREFACE

This book is devoted to a study of the architectural, sculptural and iconographical features of the Chola and Vijayanagara temples located within the present Chittoor district of Andhra Pradesh. The material included in the book formed part of the thesis submitted to Sri Venkateswara University, Tirupati.

I have great pleasure in sincerely acknowledging the guidance, suggestions and assistance which I received from a number of persons during the preparation of this work.

First and foremost, I am deeply grateful to my research supervisor Prof. V. Kameswara Rao, Department of History, S.V. University, for his valuable guidance through out the period of this study. I am also thankful to Prof. (late) V.M. Reddi, Prof. P. Raganatha Rao (Retd), Prof. S. Sankaranarayanan (Retd.) and Prof. S. Gopalakrishnan, for their advice and encouragement during the course of this study. Prof. B. Rajendra Prasad has also given me valuable suggestions in revising the voluminous dissertation. I offer my thanks to him.

I am extremely grateful to Prof. K.V. Raman, University of Madras, Prof. A.V. Narasimha Murthy, University of Mysore and Dr. Douglas Barret, Director, British Museum, London, for kindly going through the thesis and making their valuable suggestions. I owe a special debt to Prof. T.V. Pathy, Marathwada University, Aurangabad, for constantly encouraging me to complete this work.

In writing this work, I was fortunate enough to draw upon the rich and varied experience and erudition of Prof. (late) Niharranjan Ray, Emeritus Professor, Calcutta University. I recall with pleasure many long hours which I spent with him during his stay as a Visiting Professor to the Department of
History, S.V.University in the year 1978. I express my sincere thanks to him for his wise counsel and scholarly directions.

I may not have completed this work but for the kind help and co-operation given to me by the priests and officials of the temples during my field study. I owe them more than I can easily express. I tender my thanks to Sri P. Ramakrishna, Draftsman, for his help in the preparation of ground plans and figures of the temples included in the book.

The authorities of Sri Venkateswara University kindly accorded permission to get the thesis published, for which I sincerely thank them. I acknowledge my gratitude to the authorities of the Tirumala-Tirupati Devasthanams for providing me a grant to meet part of the cost of publication. I wish to express my thanks to my wife Smt. P. Vijayalaksmi, Lecturer, S.P.W. College, Tirupati and to my sister-in-law, Smt. P. Indira, Head of the Dept. of Zoology, S.P.W. College, for their help in various ways.

Lastly, my hearty thanks are due to Dr. S. Srinivasan, for agreeing to bring out this book as a New Era Publication.

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ABBREVIATIONS

C.P., Copper Plate.
E.C. Epigraphia Indica.
G.T., Govindaraja Temple, Tirupati
Hind. Ico., Hindu Iconography (Gopinatha Rao, T.A.).
Ind. Ant., Indian Antiquary.
I.A.D., Inscriptions of Andhradesa (Rama Rao, M.).
J.I.H., Journal of Indian History, Trivandrum.
N.D.I., Nellore District Inscriptions.
S.I.I., South Indian Inscriptions.
T.T., Tirumala Temple.
T.A.S.S.I., Transactions of Archaeological Society of South India, Madras.
T.T.D.I., Tirumala Tirupati Devasthanam Inscriptions.
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5. Mogili
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8. Yadamari
9. Tiruchanur
10. Tirupati
11. Puthalapattu

Fig.1: Chittoor District, Location of Temples
INTRODUCTION

LOCATION

The scope of this book is confined to the study of the Architecture, Sculpture and Iconography of a few Chola and Vijayanagara temples situated within the modern Chittoor district of Andhra Pradesh. The Chittoor district, one of the twenty-three districts of Andhra Pradesh, is the southern most district of the State. This district, deriving its name from Chittoor, its head-quarters town, is situated between the northern latitudes of 12°37' and 14°8' and between the eastern longitudes of 78°3' and 79°55'. Out of 106,052.4 sq. miles which is the total area of Andhra Pradesh, this district covers 15.136 sq.kms and constitutes about 5.51 per cent of the total area. It is bounded on the east by the Chingleput district, on the south by the North Arcot district of Tamilnadu and on the west by the Kolar district of Karnataka State. Anantapur, Cuddapah and Nellore districts of Andhra Pradesh form the northern boundary of this district.

Consequently it exhibits the influence of three different languages because of its location at a point of configuration of three languages: Kannada, Telugu and Tamil. The trilingual character is more marked in the west, north-western parts of this district. On the basis of the language of inscriptions, it may be stated that the west and north-western regions in general, the border areas in particular are subject to the influence of more than one language. Since inscriptions are noticed in all the three languages (Telugu, Tamil & Kannada) in the district, it is likely that the people living in this district were familiar with more than one language during one and the same period. And also because of its geographical situation it was inevitable that this
district came under the influence of the major dynasties of the south.

The Chittoor district can be divided into two natural divisions namely (1) mountainous plateau and (2) the plains. The eastern ghats is the most extensive range of hills in this district. This range enters the district from the south-west, passes northwards and then bends towards the east as far as the hills of Tirupati. Beyond Tirupati this range is broken into a broad valley known as the Mamandur valley. Towards the east of the Mamandur valley, the ghats once again rise and follow a north-easternly direction and enter the Nellore district. The general elevation of this part of the district is about 2,500 feet above the sea level. On the eastern side a range known as Nagari Hills, which present an appearance of having been suddenly upheaved by volcanic action, overlook a valley with high precipitous cliffs. The prominent cliff, popularly referred to as 'Nagari Nose' is a land mark that can be seen for miles around. Another range, the Horsley Hills (4,100 ft.) has been developed into a hill station.

No major rivers flow through this district. But the district is drained by about a dozen of minor streams and rivers like the Arani, Bahuda, Koundinya, Kalyani, Kusasthali, Pincha or Gargeyanadi, Papagdni, Palar, Ponna, Nagari and Swarna-mukhi. Though several of these rivers are not perennial but still major part of the Chittoor district is rendered fertile by them.

**POLITICAL BACKGROUND**

To understand and appreciate the art and architecture of the Chola and Vijayanagara temples of Chittoor district, it is essential to know about the political background of this region. This aspect has been worked upon in detail by M.D. Sampath in his book *Chittoor Through the Ages*. Hence a very brief survey of the political fortunes of major dynasties that held sway over this area from the earliest times to the 17th century is given below.

**The Mauryas**

The early history of Chittoor district is lost in obscurity. However, the regular, datable and continuous account of the
Introduction

political history of this region begins with the Mauryas. Excavations (1974) by I. Karthikeya Sarma within the sanctum of the temple at Guḍimallam, Sri Kalahasti taluk, brought to light a silver punch marked coin of the early Mauryan series². The excavations also proved that the main Linga in the sanctum of the Guḍimallam temple was of the Mauryan times (2nd-3rd century B.C) and is the earliest known example of its kind in the entire country³. This shows that this area formed part of the Mauryan empire. The Mauryan period is thus the starting point in the history of Chittoor district.

The Sātavāhanas

After the decline of the Mauryas, the district then passed under the Sātavāhanas (3rd century B.C – 3rd Century A.D.). This is evident from the ceramic materials particularly Andhra ware (Russet coated painted ware) unearthed from layer-2 in the excavations in the sanctum of the Guḍimallam temple⁴. I. Karthikeya Sarma states that "for the first time, a brick apsidal temple was built around the extent railed linga of Guḍimallam in the 2nd century A.D., during the Satavahana rule"⁵. In the reign of Gautamiputra Satakarni (78 – 102 A.D), the Satavahana empire included Rayalaseema districts (Anantapur, Chittoor, Cuddapah and Kurnool)⁶. The steeds of Gautamiputra Satakarni are said to have drunk the waters of three seas⁷ and this implies that he must have led some expeditions across Tondaimandalam into the Tamil country. This is corroborated by the find of a large number of Sātavāhana coins on the coromandal coast between Madras and Cuddalore and from the excavations at Kāṇchipuram⁸. All these evidences indicate that this region was included in the Sātavāhana empire in the first and second centuries A.D.

The Pallavas

The next epoch in the history of this district was that of the Pallavas who held control over this region from 260 to 900 A.D. In the time of Siva Skandavarman (first half of 4th century A.D.) of the Prakrit charters, the Pallava kingdom extended upto the Krishna in the north and the Arabian sea in the west⁹. This vast kingdom flourished for a long time; and was ruled over by his
successors till they were conquered by the Cholas about 890 A.D.\textsuperscript{10} The Parasurâmâśvara temple at Guḍimallam which is said to have been built with bricks in apsidal plan during Sàtavâhana period (2nd century A.D.), was greatly elaborated and rebuilt in stone in the Pallava period (8th c.A.D)\textsuperscript{11}.

The Cholas

In the last quarter of 9th century A.D. (about 890 A.D.) the early Chola King Āditya I (A.D. 871-907) invaded Toṇḍai-
mâṇḍalam (the kingdom of the Pallavas), defeated the later Pallava King Aparâjita (A.D. 885-903) and put an end to the Pallava power by annexing their kingdom and extended his power to Toṇḍainâd (i.e., the present Toṇḍamâṇâdu near Sri Kalahasti) into the modern district of Chittoor\textsuperscript{12}. Tenceforth, Chittoor district became part of the Chola empire and remained so till about the middle of 13th century A.D. Āditya I was succeeded by his son Parântaka I (907- 955 A.D.). Parântaka I, during his reign extended the boundaries of the Chola empire, from Kanyakumari in the south to the present Nellore district in the north. However the Rastrakuta ruler Krishâna III led a campaign against Parântaka in 949 A.D and defeated him at Takkâlam in the North Arcot district\textsuperscript{13}. The fact that no inscription of Parântaka I dated in his years 42 to 44 (A.D.949-51) has been discovered anywhere in the kingdom is perhaps indicative of the magnitude of the disaster. The recovery of Chola territory lost to the Rastrakuta King Krishâna III in the Takkâlam battle, began under Parântaka II and his son Āditya II and Toṇḍaimâṇḍalam of which the Chittoor region formed part, was partially regained. By the time of accession of Uttamachola in A.D.970, the re-establishment of a settled and prosperous social and economic life seems to have been complete.

Uttama Chola was succeeded by Râjarâja I (A.D. 985 - 1014). During the reign of Râjarâja I the Chola empire was extended upto the river Tungabhadra, well beyond the frontiers reached by Parântaka I. In the north, the whole of Toṇḍaimâṇḍalam was secured and the areas of the northern subordinates were annexed.
He was followed by Rājēndra I (A.D. 1012-1014), Rājādhīrāja I (A.D. 1018-1054), Rājēndra II (A.D. 1052-1063), Virarājēndra (A.D. 1063-1069) and Adhirājēndra, the last Chola prince in the line of Vijayālaya (A.D. 1068-1070). Then the Chola throne passed on to Kulottunga I (A.D. 1070-1120), an eastern Chālukya prince, married to the daughter of Chola King Rājēndra II. Kulottunga defeated the western Chālukyas in 1076 and re-established his sway over this area and the adjoining Mysore region. One striking feature of Kulottunga I’s reign was that of the growth in the number of subordinates and the extent of their influence. The presence of subordinate chiefs under Kulottunga I and his successors in this region is attested by the inscriptions of each reign. Kulottunga I was followed by Vikramachola (A.D. 1118-1135), Kulottunga II (A.D. 1133-1150), Rājarāja II (A.D. 1146-1172) and Rājādhīrāja II (A.D. 1163-1179). During the reign of Rājādhīrāja II the subordinates started asserting themselves and gradually worked up to a state when they could shake off the Chola yoke. Kulottunga III (A.D. 1178-1218) succeeded Rājādhīrāja II in the midst of many troubles to maintain the integrity of the Chola kingdom. He was the last great Chola King to enjoy the benefits of an extensive empire. His reign witnessed continued war with his neighbouring powers like the Pandyas and the northern Telugu Chōdas. The inscriptions and the presence of bronze images of Kulottunga III and his Queen Chōlamādēvi in the Sri Kalahastisvara temple at Sri Kalahasti, confirm his sway over this region. It was during his reign that the Telugu Chōdas who were till then the subordinates of the Cholas, rose to prominence in this as well as in the neighbouring districts. The Yadavārāyas were one of the powerful subordinates in the eastern parts of Chittoor district. The inscriptions of Rājarāja III, successor of Kulottunga III, dated up to his 28th regnal year have been noticed and they show how the hegemony of the Chola power continued to be recognised over the whole of this area in the reign of Rājarāja III (A.D. 1216-1246).

Rājēndra III (A.D. 1246-1279) was the last of the imperial Cholas. His reign marks the end of the Chola power in South India as a whole. In the early years of his reign Jaffāvarman Sundara Pandya I (A.D. 1251-1275) invaded Chola country and
defeated Rājēndra III and extended his power upto Nellore. In A.D. 1279 which marks the death of Rājarāja III, the Pandyas invaded again under Maravarman Kulasekhara 15 and with this the Chola empire ceased to exist and passed under the control of the Pandyas who held sway over the entire territory from Kanyakumari to the river Krishṇa. Inscriptions of Rājēndra III have not been noticed so far in Chittoor district. The Chola empire was completely assimilated into the Pandyan kingdom. But despite the dynastic fall, the innumerable temples built by the Cholas in this region, are all permanent testimony to their anxiety to help in the spiritual and moral growth of their people.

The period intervening between the reign of Sundarapandya I and the first dynasty of Vijayanagara is a period of transition. During this period, the Chola subordinates like the Yādavarayas and the Telugu Chōdas took advantage of the weakness of the Cholas and asserted independence. Till they were subjugated by Sundarapandya, they figure in this region without acknowledging the suzerainty of any ruler.

The Pandyas

It has been said earlier that the great warrior Jaṭāvarman Sundara I, defeated the last Chola King Rājēndra III and launched an ambitious policy of expansion upto Nellore. He performed his virābhisekha at Nellore and Kāṇchi became his second capital 16. Practically, the whole of southern India upto Nellore and Cuddapah was brought for a time under his control 17. The Yādavarāyas and the Telugu Chōdas, the erstwhile subordinates of the Cholas in and around Chittoor region now transferred their allegiance to Sundarapandya I. The sway of Sundarapandya I (A.D. 1251-1273) over this area is well attested by his inscriptions. Probably on his return journey from Nellore to Kāṇchi, Sundarapandya I paid his obsesance to Sri Vēṅkatēśwara and fixed a kanakakalaśā (golden vase) over the vimāna of the central shrine at Tirumala 18. Jaṭāvarman Sundarapandya II (acc.1276) was the next Pandyan ruler. It can be said that the Pandyan hegemony over this district continued down to the end of the 13th century. The last Pandyan King, who held sway over this district upto the first decade of the 14th century A.D. (1310 A.D.) was that of Maravarman Kulasekhara I
(A.D. 1268-1308). He came into conflict with the Hoyasala Vira Ramanatha (A.D. 1254-1295) whose inscription is noticed at Punganur19. After Maravarman Kulasekhara I, the Pandyas held upon the Chittoor district could not last long because of the civil war between his two sons Virapandya, and Sundarapandya, the two rival claimants to the throne. The rule of the Pandyas over this district came to an end with Malik Kafur's invasion of the Pandya country in A.D. 1310.

Vijayanagara

Chittoor district was included in the kingdom of Vijayanagara from the very time of its foundation in 1336 A.D. and continued as part of it till the last quarter of 17th century A.D. (A.D. 1680). The period of the rule of Sangama, Saluva, Tuluva and Aravidu dynasties of Vijayanagara, constitutes the most brilliant epoch in the history of Chittoor district and its temples.

The earliest ruler of Sangama dynasty represented in the inscriptions of this region is Kumara Kampana II. He ruled over this region as a viceroy under his paternal uncle Harihara and his own father Bukka I. Harihara II, son of Bukka I succeeded to the throne of Vijayanagara in A.D.1377 and ruled till A.D. 1404. The records citing his rule are found in this area. There is a solitary record of his son Virupanna at Yadamari (Chittoor taluk) and it is dated in S. 1301, correspondng 1379-1380 A.D.20. Here, it may be presumed that Harihara II has appointed his own son Bukka II for maintaining the royal authority in this region. Only one record of Bukka II is available from Chittoor district and it refers to Bukkaraya as the King ruling in his own right21.

Bukka II was succeeded by his brother Devaraya I (1406-22 A.D.). The governorship of Devaraya I in this district is testified by a few records ranging in date from S. 132822 (1406 A.D.) to S. 1339 (1417 A.D.23). Devaraya II (1422-1446 A.D.) was the greatest of the Sangama line. He was an ardent devotee of Sri Vénkatéswara of Tirumala. He visited the Tirumala temple and worshipped the god in S. 1351 (A.D. 1429)24 and made a substantial gift for the restoration of vēdapārāyanam in the temple25. The rule of Mallikarjuna (1447-65 A.D.), son of
Devarāya II and the last King of the Sangama dynasty is also represented by some inscriptions.

THE SĀLUVA DYNASTY

During the last days of the Sangama dynasty i.e., in the reign of Mallikarjuna (A.D. 1446-1465), a branch of the Sāluva chiefs ruled over Chandragiri-rajya with head-quarters at Chandragiri. Sāluva Narasimha, son of Sāluva Gunda was the greatest of the Sāluva chiefs. From an inscription, it is known that he succeeded to his family estate of Chandragiri in S. 1378 (A.D. 1456). He emerged as the saviour of the Vijayanagara empire at a critical time when the empire was torn by internal factions and foreign invasions. The murder of Mallikarjuna and the usurpation of the throne by Virupāksha II provided a splendid opportunity to enlarge his power. During the period of anarchy he increased his power by making himself the master of Chittoor, North and South Arcots and the Kolar districts. With his usurpation of the Vijayanagara throne in 1486 A.D., the second or the Sāluva dynasty came to power. As the sovereign, Sāluva Narasimha installed an image of Lakshmi-Narasimha by the side of the pathway leading to the Tirumala hills in S. 1407 (1485-86 A.D.). He was a great benefactor of the temples of Tirumala and Tirupati. The Sāluvaśāhityudyayam of Srirājanātha Diṇḍima mentions that for the purpose of worshipping Vishnu at Tirupati (Tirumala), Sāluva Narasimha made Chandragiri as his residence. Inscriptions of Sāluva Narasimha found in this area range in date between S. 1378 (1456 A.D.) and S. 1393 (1471 A.D.) The four small four pillared pavilions in the four corners of the outer courtyard (sampathgiradakshina) of the Tirumala temple, were constructed by Sāluva Narasimha in A.D. 1470 in the name of himself, his wife and his two sons.

Sāluva Narasimha was succeeded by his son Immaḍi Narasimha. An inscription from Muttukuru, Pulivendla taluk of Cuddapah district, states that Immaḍi Narasimha was ruling from Vijayanagara. This inscription refers to Narasanayaka as the true servant of the King. On the death of Narasanayaka in A.D. 1502, his son Vira Narasimha (1505-09), instead of continuing his position as the servant, usurped the throne after
killing Immaḍi Narasimha and thus inaugurated the Tuḷuva dynasty.

THE TUĻUVA DYNASTY

The earliest among the rulers of the Tuḷuva dynasty represented by the inscriptions in this district is Vira Narasimha (1505-09). Sri Krishnadēvarāya (1509-1529), brother and successor of Vira Narasimha was the ablest and the most celebrated of the Rāyas of Vijayanagara. The Chittoor region reached the some of its glory in the reign of this illustrious emperor. About 100 inscriptions attesting his rule over this region are found at various places in this area and range in date from S. 1433 (1511 A.D.) to S. 1450 (1528 A.D.). Sri Krishnadēvarāya was an ardent devotee of Sri Vēṅkaṭēśwara to whom he dedicated his work Āmuktaṁālyada. From his inscriptions, we learn that Sri Krishnadēvarāya accompanied by his Queens visited the Tīrumala temple seven times and Sri Kalahasti once. The Sī Vēṅkaṭēśwara temple of Tīrumala contains copper statues of King Krishnadēvarāya and his two Queens Chinnadēvi and Tīrumalādēvi. It is presumed that the statues have been set up in the Tīrumala temple on or before 2nd January in the Kings immediate presence and under his direct supervision. The statues have label inscriptions incised on the shoulders. An inscription of Sri Krishnadēvarāya, incised on the east wall of the padikāvali-gopura of the Tīrumala temple, gives the genealogy of the Tuḷuva family. It is said that the fort at Chandragiri was improved in the reign of Sri Krishna dēvarāya. He is also credited with the construction of the King’s palace (Rāja Mahal) in the Chandragiri Fort.

The rule of Achiṭutarāya (1529-1542 A.D.), the step brother of Krishnadēvarāya, is also well attested by his inscriptions found at different places in the district. Like his brother Sri Krishnadēvarāya, Achiṭutarāya also was a great benefactor of the temples of Tīrumala and Sri Kalahasti. It has been presumed that Achiṭutarāya had three coronations, the first one at Tīrupati (Tīrumala), the second at Sri Kalahasti and the third at Vijayanagara. The Achyutarāyābhuyadaya (of Sri Rajanātha) written by Pandit R.V. Krishnamachariar, states that Achyutarāya had his first coronation at Tīrupati (Tīrumala)
when he bathed in the water poured out of the conch in the hand of Sri Vēṅkaṭēśwara. The ṭrāṭika-māṇḍapā adjoining the entrance gopura of the temple of Sri Vēṅkaṭēśwara at Tirumala, has on the southern side a group of two stone statues representing a Vijayanagara King and his Queen. It is believed that these statues may represent Achyutarāya and his Queen Varadaji Amma. According to an inscription, Achyutarāya visited Tirumala in S. 1456 (31-1-1533 A.D.) accompanied by his Queen Varadaji Amma and his son Kumara Venkatadri and himself had the Srinivasa sahasranāṁmārčana to God Sri Vēṅkaṭēśwara and presented a number of costly jewels and dresses. Two inscriptions register that Achyutarāya instituted two new festivals at Tirumala Temple. In S. 1461 (1540 A.D.), Achyutarāya sent a dancer named Hanumasanī to serve in the temple of Sri Vēṅkaṭēśwara of Tirumala. Besides these charities, Achyutarāya had also built a temple for Achyutarāya Perumāl in the village named Kottur near Kapilatirtam. The Queen’s palace in the Chandragiri Fort is also said to have been constructed by Achyutarāya.

The rule of Achyutarāya came to an end in 1542 A.D. He was followed on the throne by his son Vēṅkaṭa (1542 A.D.) who was assassinated by his maternal uncle Sālakarāṭa Tirumala, after a brief rule for a few months after his accession. Sālakarāṭa Tirumala who seized the throne was slain by Aliya Rāmarāja, son-in-law of Sri Krishnadēvarāya. Subsequently Achyutarāya’s nephew Sadasivarāya (1542-76 A.D.), with the assistance of Aliya Rāmarāja, ascended the throne. He was a weak King and the one dominating personality who controlled the destinies of the empire during his time was Aliya Rāmarāja (1542-65 A.D.). A few inscriptions in this district attest to the dominant position of Aliya Rāmarāja who functioned as the de-facto ruler.

After Aliya Rāmarāja’s death in 1565 A.D., Sadāsivarāya continued to be the ruler of the empire. Tirumalarāya, brother of Rāmarāja, became the regent and sole guardian for him. A very large number of inscriptions of Sadāsiva ranging from A.D. 1541 to 1569 A.D. are to be found in this district. Most of the records register grants made by the King to different temples. Though Sadāsivarāya was still alive, Tirumalarāya proclaimed himself emperor and thus founded the Aravidu dynasty.
THE ARAVIDU DYNASTY

Tirumalarāya was the first ruler of the Aravidu line of Kings. He ascended the throne in A.D. 1570 and ruled till A.D. 1572. He restored order in the empire. He next divided the empire into three parts, roughly corresponding to the three main linguistic areas i.e., Telugu, Kannada and Tamil countries and entrusted the Government of each of them to one of his sons. According to this arrangement, Vēṅkaṭapati, the youngest, assumed the Governorship of the Tamil country with Chandragiri as his capital. Vēṅkaṭapati, generally known as Vēṅkaṭa I was a staunch devotee of Sri Vēṅkaṭēśwara of Tirumala. A copper statue of Vēṅkaṭa I with folded hands and clasped palms in a prayerful aspect is found placed on the southern side within the pratima-mañḍapa adjoining the entrance gopura of the Sri Vēṅkaṭēśwara temple at Tirumala. The statue bears the label "Vēṅkaṭapatirīyālu" incised in Telugu characters on its right shoulder. His records are found at Madanapalle and Tirumala. The former record citing Tirumalarāya with full royal titles is dated in S. 1493 (1571 A.D.), while the later record, dated in S. 1483 (1561 A.D.), registers the construction of a manḍapa (Tirumalarāya - manḍapa) near the flag-staff in the Tirumala temple by Tirumalarāya. Tirumalarāya was succeeded in order by his sons Sriranga (1572-85 A.D.) and Vēṅkaṭa II (1585-1614 A.D.). Vēṅkaṭa II was the greatest prince of the Aravidu line. In 1585 A.D., he transferred his capital from Penugonda (Anantapur district) to Chandragiri in Chittoor district and ruled the empire from that place. He restored the prestige and power of the Vijayanagara empire. After Vēṅkaṭa’s death in 1614 A.D, the empire passed into the hands of Sriranga II (1614 A.D.), Rāmadēva (1614 - 30 A.D.), Peda Vēṅkaṭa II (1630 - 42) and Sriranga III (1642 - 72 A.D.), whose reigns were uneventful. Sriranga III, the last ruler of the Aravidu family is represented by a solitary record from Velkuru, Chittoor taluk, dated in S. 1566 (1644 A.D.). Sriranga II could not succeed in his object of unifying and ruling a vast empire and reviving the glories of Vijayanagara. His reign is a record of disloyalty and treachery on the part of his subordinates and the internecine warfare in his empire. The Nāyakas of Madura and Tanjore and
the Odeyars of Mysore became too powerful for him. Besides them and with the intervention of the Bijapur and Golkonda Sultans in the South Indian affairs, Sriranga III's attempts to resist them to defend the kingdom proved futile. After Sriranga, the empire became smaller in size and lost its importance as well as its influence. By 1786 when Tippu Sultan set fire to Anegondi, the empire of Vijayanagara had disappeared. Thus the great Vijayanagara empire met its doom due to the intrigues and selfish designs of her own sons and enemies.

Temple

Chittoor district is rich in temples belonging to the Chola and Vijayanagara periods. The earliest Brahminical structural and the only example of an apsidal temple in Chittoor district is the Parasurāmēśwara temple at Guḍimallam, Sri Kalahasti taluk. Prof. K.A. Nilakanta Sastri includes the Guḍimallam temple among the second group of Pallava structural temples of the Nandivarman group. He says that "It is obviously based on the example Sahadēvaratha - like Vāḍamalleśwara at Oragadam, near Chingleput, the temple of Viratānēśwara at Tiruttani, all apsidal in character." But K.R. Srinivasan assigns the Guḍimallam temple to the Chola times and holds that "apsidal temples continued to be built by the Cholas, particularly in Toṇḍaimandalam, long after the Pallava rule and there are many extant examples." The Hindu temple remains of pre-Chola period are very few in this district but the district is studded with the Chola and Vijayanagara temples, rich in variety and splendour. The extant Chola and Vijayanagara temples make known to us that temple building activity was vigorously carried on by the Cholas of Tanjore and this was continued by the Rāyas of Vijayanagara. Thus the most active period of temple construction in Chittoor district was under the Cholas and the Rāyas of Vijayanagara extending from 10th century A.D. to the middle of 17th century A.D.

The Chola rule over Chittoor region is of particular importance because the Chola Kings were the first to construct a large number of temples in this area. The Chola temples are found at places like Bokkisampālem, Jōgimallavaram, Kalavagunta, Kaṭṭamaṇchi, Kāṇipākkam, Mogili, Kapilatīrtam,
Laḍḍigām, Vāviltōta Yāṭavākili, Śrī Kāḷahasti, Tōṇḍamanāḍu etc. The Chola temples in these places are simple in plan and modest in scale. But most of the Chola temples which were originally small in size, were amplified by the additions like the maṇḍapās, small shrines and gōpuras in the Vijayanagara period. Besides the Chola temples, there are a few temples in this district reconstructed by the Yādavarāyas, the best examples being the Śrī Vēṅkaṭeswara temple of Tirumala and Gōvindarāja temple of Tirupati. There is a solitary Vaidumba structural temple at Kalakada, Vayalpad taluk, built by the early Vaidumba kings in the last quarter of 9th century A.D. This Vaidumba temple is called Palliswaramudaiya Mahādēva temple.

Temple architecture during the Vijayanagara period reached its final stage of evolution. During this period, new temples were built and new adjuncts like the gōpura, kalyāṇamaṇḍapa, ūṇjalmaṇḍapa, etc. were added to the existing Chola temples. There was considerable increase in the temple rituals and festivals and correspondingly new structures like the kalyāṇamaṇḍapa, ūṇjalmaṇḍapa etc had to be built. Infact, the reign of the Vijayanagara rulers witnessed a greater activity in the temple building than had been the case in the times of the Cholas. The temple building activity was given due importance by the Rāyas of Vijayanagara as well as their subordinates. The best specimens of Vijayanagara art and architecture are to be found at places like Yādamari, Pūtalapāṭu, Nāgalāpuram, Nārāyanavanam, Tirupati, Tiruchānūr, Maṅgāpuram, Chandragiri, Peddavalagaṭṭūr, Sōmapālem etc. Some of the Vijayanagara temples in these places are remarkable for the great size of their component structures, maṇḍapās and gōpuras. Temples having Vijayanagara structures or additions are found at places like Tirumala, Tirupati, Tiruchānūr, Kapilārātam, Śrī Kāḷahasti, Kaṭṭamaṇḍi, Kaṇiṇpākkam, Kalavaguṇṭa, Vēṅkūrū etc. Temple architecture in Chittoor region is closely related to the rocks in the area because the temples in this region were constructed mostly with granite stone quarried locally. It was also economical making use of locally available stone.
References and Notes

5. Ibid., p.48, Plates 13 & 14.
7. V. Kameswara Rao, Select Vijayanagara Temples of Rayalaseema, p.4; M.D. Sampath, Chittoor Through the Ages, p.12.
8. I.K. Sarma, Coinage of Satavahana Empire, p.43.
10. M.D. Sampath is of the view that the Pallavas had their hold over this region till the accession of Vijayalaya to the Chola throne in C. 850 A.D., op.cit., p.57.
12. C. Minakshi, Administration and Social Life Under The Pallavas, p.5; K.A..N. Sastry, The Colas p.113; From an inscription at Tirumalapuram (11.23 Kms from Kanchi), it is known that Aditya I died at Tondaiman Arrur i.e., at Tondamanad near Sri Kalahasti. It is inferred from this inscription that Aditya I died at Tondamanad probably in a campaign in the northern border of Tondaimandalam. The circumstances that led to his death in this place, far away from the capital in the Chola country, are not clearly known. Douglas Barrett opines that Aditya I must have spent some time in Tondaimandalam, strengthening his grip on the Pallava territory and died at Tondamanad in Chittoor district (Early Cola Architecture and Sculpture, p.21).
15. K.A..N. Sastry, op.cit., p.437-438; See also, The Pandyan Kingdom (from the earliest times to the 16th century), p.139.
17. K.A.N. Sastry, The Pandyan Kingdom, p.139.
20. A.R.E., 1958-59, No.69
21. Ibid., 1906, No.572.
24. Ibid., No.192.
25. Ibid., No.199.
29. Ibid., p.52.
34. Ibid., No.180.
35. Ibid., Nos. 32-39, 66-68, 76-79 & 83-86.
45. R.V. Krishnamachariar, Achyutarayarabhyaadayam (of Sri Rajanatha) Part I, Canto, III, p.65; M.D. Sampath is of the opinion that Achyutaraya had his first and only coronation at Kalahasti in the presence of the deity of Kalahastiswara on 20th November 1529, op.cit., p.118.
46. T.K.T. Viraraghavacharya, History of Tirupati, Vol. I, pp. 116-117; P. Sitapati, Sri Venkateswara : The Lord of the Seven Hills, p.43; S. Subrahmanya Sastry (T.T.D.E.R., p.315, Plate 53) and N.Ramesan (The Tirunala Temple) have stated that the statues represent probably Tirumalaraya and his Queen Vengalamba. This, however, does not appear to be a correct surmise as none of our inscriptions couples with his name the Emperor's titles.
48. Ibid., Nos. 54 and 58.
49. Ibid., No.142.
50. Ibid., No.123.


61. For details regarding the excavations conducted within the sanctum of the Gudimallam temple, see I.K. Sarma *The Development of Saiva Art and Architecture*, pp.42-64. For description of the temple, see M. Rama Rao *Select Andhra Temples*, pp. 10-15.


THE ADITYESWARA TEMPLE:
BOKKISAMPALEM

Bokkisampālem, a hamlet of Toṇḍamānāḍu, is situated about 10 Kms. north-west of Śri Kālahasti, in the Śri Kālahasti taluk. Toṇḍamanāḍu was formerly called Toṇḍaimān Peraṟṟūr in Aṟṟūrnāḍu, a sub-division of Tiruvēṅkaṭakōṭṭam in Toṇḍaināḍu or Toṇḍaimanḍalam. The hamlet contains a temple dedicated to Siva under the name Śrikōdaṅḍarāmēśvara alias Ādityēśwara.

The Ādityēśwara temple is said to be a pallippadai, i.e., a memorial sepulchral or tomb temple built in honour of Kōdaṅḍarāma alias Āditya I, the early Chola King. Āditya I (A.D.871-907) died at Bokkisampālem near Toṇḍamanāḍu and his dutiful son Parāntaka I (A.D.907-955) in or before his 34th year (A.D.940-41) erected a memorial temple over the mortal remains of his father naming the Linga consecrated in the temple, Ādityēśwara. It is not known what circumstances led to Āditya’s death in this place. Perhaps "Āditya I must have spent some time in Toṇḍaimanḍalam, strengthening his grip on the Pallava territory and died at Toṇḍamanāḍ in Chittoor district". This is the only instance of a temple erected over the mortal remains of a royal personage in Chittoor district. The Kanyakumari inscription3 of Viraṟṟājendra makes known to us that Āditya I had the surname Kōdaṅḍarāma and this memorial temple of Bokkisampālem was named after both these names.

An inscription dated in the 34th year (A.D.940-41) of the reign of Chola Parāntaka I registers an endowment of gold in the name of Vāgiśwara Paṇḍita Bhāṭara of pallippadai, for the purpose of defraying the expenses in cash and kind in connection with the celebrations of a seven days festival to the
god in the Ādityēśwara temple. Another inscription dated in the same year of the reign of the same king, records a gift of gold for feeding 1000 Brahmins on certain festive occasion and mentions the temple of Kōdanḍarāma alias Ādityēśwara and a certain Vāgīśwara Paṇḍita Bhaṭṭara.

**DESCRIPTION OF THE TEMPLE**

The temple faces the east (Plate 1) and is situated in the centre of a rectangular compound with a brick gōpura of modern period in the east. On the axis, the main shrine of Ādityēśwara consists of a narrow porch (No.7 of G.P.), an aṅtarāla (No.8 of G.P.) and the garbhagṛha (No.9 of G.P.). In the eastern part, falling in line and facing the shrine are three structures, the first nandi maṇḍapa, the second is a baliṇīṭha and the third the pedestal of dhvajastarībhā.

**Courtyard**

Inside the compound of the Ādityēśwara temple there are two small Siva shrines, one in south (No.6 of G.P.) and the other in the north of the main shrine (No.10 of G.P.). Besides these small Siva shrines there is also a separate shrine for the goddess of the main deity to the north of the main shrine.

**Dēvi Shrine**

This is a small shrine and lies to the northern side of the main shrine. It has an aṅtarāla (No.12 of the G.P.) and the garbhaṛha (No.13 of G.P.) and faces the east. The slit type of niches on the outer walls of the garbhagṛha and aṅtarāla are empty. There is no superstructure over the garbhagṛha which houses two armed standing stone image of Devi (Parvati). It is well known that rarely from the time of Rājēndra I (A.D. 1012-1044) and more regularly from the later Chola times separate shrines for Dēvi came to be built along with the main shrine of the god and the practice was unknown during Pallava and early Chola period. In this early Chola temple, the shrine for Dēvi seems to have been built sometime during the 12th - 13th centuries A.D. It is conspicuous by its absence in the epigraphs of this temple.
Ground Plan: Ādityēśvara Temple, Bokkisainpīlem

Key:
1. Prākāra wall
2. Gōpura
3. Balipitha
4. Dhvajastarbha
5. Nandi mandapa
6. A small Siva shrine
7. Porch
8. Aśtarāja, main shrine
9. Garbhagriha, main shrine
10. Siva shrine
11. Nandi
12. Aśtarāja, Dēvi shrine
13. Garbhagriha, Dēvi shrine
Nandi Mandapa

This mandapa (No.5 of G.P.) is a square structure 2'-6" side and contains four pillars with a nandi in the centre. The corbels of the pillars are cut at 45° leaving a central segment of the vertical section.

Main Shrine (Plate 1)

The garbhagrha (No.9 of G.P.), antarāla (No.8 of G.P.), and the porch (No.7 of G.P.) of the main shrine stand on an 3'-6" high adhisthāna which belongs to the pāda and pratibaṇḍha class.\(^8\) The mixed usage of pādabaṇḍha and pratibaṇḍha is seen in the garbhagrha section, while the antarāla and the porch of the main
The Adityeswara temple

shrine have pādabairidha type of adhiśṭhāna. On all the three sides, the adhiśṭhāna of the garbhagrha is below in three sections. The base of the three central sections below the dévakōśṭās is projecting and marks the use of pratibairidha variety of adhiśṭhāna. On either side of the central projecting section, the receding sections have pādabairidha adhiśṭhāna. The pādabairidha adhiśṭhāna, the mainstay of this region, consists of upāna, jagati, tripatṭakumuda, kaṇṭha with galapādas with kampas below and above, paṭṭika and prati. On the north, the pratibairidha base of the central projecting sections contains upāna, jagati and vertically fluted vrittakumuda with a horizontal row of lotus petals below and above it. Above this vrittakumuda is a kaṇṭha containing a row of makaramukha, lion with forepaw raised, makaramukha, two lions facing each other, makara, lion with forepaw raised and makaramukha. Above the vrittakumuda of the central base of the west and south walls, the kaṇṭha contains a makaramukha, crouching lion, lion looking back with the tail curled above the body, design, lion looking back, crouching lion and makaramukha. On the south above the kaṇṭha is a paṭṭika topped by a prati moulding. In the north an admirable pranāla in the form of a makara with gaping jaws is set at the kaṇṭha level, 9 (Plate 2). The adhiśṭhāna of the antarāla and the porch is similar to that of the receding sections of the garbhagrha.
The **garbhagṛha** is a square structure 22'-9" side. The **antarāla** projects 11'-9" forward and the porch in the front measures 6'-3" from east to west and 15'-3" from north to south.

Above the **prati** of the **adhīṣṭhana** rises the **kuṭya**. Each of the outerside of the walls of the **garbhagṛha** and **antarāla** has a **kōṣṭa** in the centre with a deity image. The disposition of the **kōṣṭa** figures conforms to the standard **Vaikhānasāgama** prescription: Gaṇapati (Plate 5) and Dakshināmurthi (Plate 4) on the south wall; Vishṇu on the west (Plate 7), Brahma (Plate 9) and Durga (Plate 8) on the north. The walls are plain and the **dēvakōṣṭas** are of slit type without framing pilasters. However, a simple **kapōta** moulding tops the **dēvakōṣṭa** and affords shade to it. The body of the temple up to the roof or **ucchādana** is built of large blocks of granite stone, while the **vimāna** (except the **śikhara**) is of brick and mortar. The **vimāna** is of solid **ekatala** type, adorned with the **kuṭa**, **pāṇjara**, **śālapaṇjara** and **kuṭa** series. Above this **tala** is a **kapōta** decorated with **simhatalalātās**. Above the **kapōta** and below the base of the **grīva** is a step with projections correspondingly below the **dēvakōṣṭas**. Above this step, the abacus has nandi in the corners. On each of the four sides, the four sided **grīva** has a projecting **kōṣṭa** with a ruined deity figure in the centre. These **grīva-kōṣṭas** are surmounted by, **simhatalalātās**. The **śikhara** which is of stone is also four sided and belongs to the **nagara** order. On its top are a beautiful charmfered border and a double lotus with a **kulaśa** in the centre.

In front of the **antarāla** of the main shrine is a narrow porch (No.7 of G.P.) with Chola capitals protruding from the top of the walls on either side of the entrance. There is small pial inside the **antarāla** built against the north wall. Inside the **garbhagṛha** of the main shrine is a black granite Linga on a high **vedi**.

**ICONOGRAPHY**

**Chandeswara**

There is a seated two armed **parataṁtra** stone image of **Chandēśwara** in the north-eastern corner of the main shrine. The seated stone image of **Chandēśwara** of this temple is without a shrine and exhibits the later Chola workmanship of
12th/13th century A.D. The image is in accordance with the description of the Āgamas.

Sōmāskanda Mūrti (Plate 3)

The image of Sōmāskanda which is of metal is to be seen kept on a pial in the antarāla of the main shrine of the temple (Plate 3). Siva is seated on a padma-pīṭha with his left leg folded and resting on the pīṭha and the right hanging. He has four arms and holds paraśu in the upper right arm, mriga in the upper left and keeps the lower right in abhaya and the lower left in simhayakarna pose. A triśula of modern one is to be seen in the lower left arm. He is adorned with a jaṭāmakuṭa containing Ganga to the right and the crescent moon to the left, makara-kundala on the right ear, patra-kundala on the left ear, kēyūras, graiveyakas, yajñopavīta, mēkhalā, anklets and mañjiras. Parvati (Umā) sits with her right leg folded and resting on a small padmapīṭha and the left leg hanging. She keeps her right arm in simhayakarna pose and the left in varada. She is decked with karangdakamakuṭa, makara-kundalas, kēyūras, two graiveyakas, yajñopavīta, girdle, anklets and mañjiras. Skanda is shown standing nude in between Siva and Parvati. His two arms, bent at elbows are stretched forward holding lotuses. He is adorned
with kirīṭamākuṭa, pātrakunḍalas, kēyūras, two graivēyakas, yajñāpavīṭa, mēkhalas, anklets and mānjiras. The contents and hand positions of Siva are in accordance with the requirements specified in the Silparatna. However, the contents in the hands of Skanda are not in accordance with the requirements of Silparatna. The above described Sōmāskanda-murti is one of the most important seated shanta forms of Siva. It is the utsavaṇheram taken out for all processions. Sōmāskanda became a regular feature as a bronze utsavavigraha in the early Chola period and continued as one of the most popular forms of Siva worship in the temples of the Tamil area\textsuperscript{11} and this tradition is often noticed at places like Bokkisampālem. This image of Sōmāskanda is an excellent piece bearing splendid testimony to the skill of the later Chola craftsmen of 12th/13th century A.D.

Dakshināmūrti (Plate 4)

A stone image of Vyākhyaṇa Dakshināmūrti (Plate 4) set up in a kōṣṭha on the south wall of the garbhagrha of the main shrine is shown seated under a banyan tree with the right foot resting on the back of Apasmārapurusha and the left leg bent at the knee and resting on the right thigh\textsuperscript{12}. He holds a nāga (serpent) in the upper right arm, flame (agni) in the upper left, keeps the lower right in cinnudra with an aksamāla locked up between the thumb and the pointing finger and pustaka in the lower left arm. He wears a turban made of jatas, graivēyakas, kēyūras, yujñōpurvīṭa of two strands, mēkhalas,
anklets and maṇjiras. There is a bearded sage on either side at the bottom. In this form the contents in the upper left and lower left arms are in accordance with the requirements of the texts. Though the position of the lower right arm is according to the texts, aksamāla which should be in the upper right arm, is found locked up between the thumb and the pointing finger of the lower right arm.

Gaṇapati (Plate 5)

The kōṣa of the south wall of the aṅtarāla of the main shrine houses a stone image of Gaṇapati (Plate 5). Standing in samābhāṅga the god holds aṅkuśa in the upper right arm, pāsa in the upper left, dāvīta (tooth) in the lower right arm and mōdaka in the lower left arm. He wears a karandamakuṭa, udarabaidha with a lotus design in the centre, ardhoruka (a trouser like garment) and anklets. There is a hāra let loose from the sides of the head down the abdomen. The contents in the four arms are in accordance with the requirements of the texts.

Parvati (Plate 6)

The metal image of Parvati (Plate 6) kept on a pial in the aṅtarāla of the main shrine is a two armed standing figure. She stands in dvībhaṅga and holds utpala in the right arm and keeps the left arm in lōlahesta. She wears a karandamakuṭa, makarakundalas, neck ornaments, yajnopavita,
mōkhula, pūrnöruka, anklets and pādavalyas. This image and similar stone image of Parvati installed in the garbhahārā of the Devi shrine can be assigned to the 12/13th century A.D., as seen from the stylistic features.

Durga (Plate 7)

The kōśta of the north wall of the airtarāla of the main shrine contains a stone image of four armed variety of Durga (Plate 7). The goddess stands in samabhāṅga on a pīṭha which has the mahiṣa face (buffalo head) on the front. She holds cakra and saṅkha in the upper arms and keeps the lower right in abhaya and the lower left in kaṭi pose. She wears a makuṭa, pratardadalas, kēyūras, neck ornaments, armlets (bōhavalya), bracelets (kaṅka-ṇas), waist-band, pūrnöruka, anklets and pādavalyas. This four armed image of Durga resembles Vindhyavasi- durga; but the lower left arm is in the kaṭihaṇa pose and not in varada as required by the texts.
Vishṇu (Plate 8)

The kōṭa on the west wall of the garbhagṛha of the main shrine contains a stone image of four armed standing Vishṇu (Plate 8). The god stands in samabhāṅga and holds śaṅkha and chakra in the upper arms and keeps the lower right arm in abhaya and the lower left in kaṭi pose. He wears a kirīṭamukula, makarakuṇḍalas, kōyas, kaṅkānas, neck ornaments, yajnopavīta, channavīra, udarākṣaṇa, purnorukā, anklets and pādavalay. This example of Vishṇu may be identified as Bhūgasthānaka-mūrti of the adhama class. The contents in the upper arms and the hand pose of the lower right arm are in adherence to the
requirements. The position of the lower left arm is not according to the requirements of the texts.

Brahma (Plate 9)

The niche on the north wall of the garbhagṛha of the main shrine contains the stone image of three headed Brahma (Plate 9). The god holds aksamāla and kamandalu in the upper arms and keeps the lower right in abhaya and the lower left in kāti. He wears a karanḍamakūṭa, neck ornaments, yajñopavīta, kēyurās, kaṅkanaś, girdle, anklets and pāḍavālayas. The dress and

Plate - 9

ornaments shown in this image are similar to those found in the figure of Vishnu. The contents in the upper arms and the position of lower right arm are in adherence to the requirements
of the texts. The lower left is in kāti instead of varada as required in the texts.

References and Notes

7. K.V. Soundarajan, Indian Temple Styles p.36.
8. According to the Kasyapasilpa (VI, stanzas, 23-26) there are twenty-two types of adhīsthānas which are broadly divided into two classes, padabandha and padabandha; the adhīsthāna with vītta-kumuda is called pratibandha while the one with triqalita-kumuda has been mentioned as padabandha (N.V. Mallaya, Studies in Sanskrit Texts on Temple Architecture (with special reference to Tantrasanuccaya) (Ph.d. thesis), p.179; H.Sarkar ‘A Study of Adhīsthānas in Early Temples of Andhra Pradesh”, J.A.H.R.S., (Sri Mallampalli Somasekara Sarma Commemoration Volume), Vol. XXXV, p.317.
9. In the early temples (Pallavas), this gargoyle or waterchute started as a simple drain and came to acquire great importance with the development of elaborate rituals under the later Cholas, Nayaks and the Vijayanagara rulers. The ablution water was regarded sacred and as a result the pranala has assumed very lovely shapes in the form of orifices in the faces of lions, bulls, lotus etc., (Suresh B.Pillai, Introduction to the Study of Temple Art), p.32.
12. In all the Hindu temples, both Saiva and Vaishnava, the niche on the south wall of the central shrine should have the figure of Dakshinamurti, (Hind ICo., Vol.II, part I, p.273).
THE PARASARESWARA TEMPLE: JOGIMALLAVARAM

Jogimallavaram, a small village in Chandragiri taluk, is situated about a kilometre to the west of Truchānūr on the Tirupati- Tiruchānūr road and at a distance of about 4 kms, to the south-east of Tirupati, the famous pilgrim town. This village is well known for its temple (Plate 10) dedicated to Siva under the name Sri Parāsarēswara. According to a legend, a sage by name Parāsara resided in this village (Jogimallavaram) and installed the Sivalinga in the shrine. Therefore, the god is called Parāsarēswara. Inscriptions found in the temple refer to the god as Tippalādīswaramudaiya Mahādēvar and the village as Tiruchchukanūr, Tiruchchōginūr and Sri Sukagrama. The present Tiruchānūr which is also famous for the temple of Padmavati, the consort of Śri Veṅkatēswara, seems to have derived its modern name from the well known Yōgi or Jōgi Tiruchchuka or Śri Suka, the grandson of Śri Parāsara.

Date of the Temple

There are twelve inscriptions inscribed on the walls of this temple. The earliest epigraph is dated in the 23rd year of the reign of the Chola king Rājarāja I (A.D. 985-1014) corresponding to 1008 A.D. It is therefore, very probable that the temple was constructed in the later half of 10th century A.D. The architectural features also help us in ascribing the temple to the later half of 10th century A.D. The last Chola inscription is dated in the 14th year of the reign of Rājarāja III corresponding to 1230 A.D.3

Inscriptions practically cease in this temple after the Chola period. It may be inferred that this Saiva temple seems to have lost its royal patronage from about the middle of the
thirteenth century A.D. This may be partly because of the Aḻagiyaṉerumāḷ (Sri Krishna) shrine in Tiruchānūr became more popular and partly because of the Yādavarāya rulers, the subordinates of the Cholas were interested more on the Vaishnava temples of Tirumala Tirupati region. This resulted in the bifurcation of the village. The western part containing the present Siva temple came to be called Yōgimallavaram or Jōgimallavaram, while the eastern part containing the Vaishnava shrine Aḻagiyaṉerumāḷ shrine continued to be known as Tiruchachukanūr or Tiruchānūr. The Vijayanagara rulers paid equal attention to the Vaishnava as well as Saiva temples. As a result this Saiva temple received the attention of the trustees of the Tirumala temple in the reign of the Vijayanagara king Sadāsivadēva Mahārāya. A solitary inscription, dated in S.1469 (1547 A.D.) of the reign of Sadāsivadēva Mahārāya, refers to a grant made by the trustees of the Tirumala temple for the supply of flowers for daily worship in the temple of Sri Parāśarēśwara.4 However, the temple is entirely in the Chola style and does not contain any later accretions like the māṇḍapās and pillars in Vijayanagara style.

DESCRIPTION OF THE TEMPLE

The main shrine of Parāśarēśwara is situated in a rectangular roofed enclosure with an only entrance in the south. It is surrounded by a prākāra (No.1 of G.P., 68' X 38') built of large blocks of granite stone.

The main shrine facing east, consists of the garbhagṛha (No.5 of G.P.), aṭtāraḷa (No.4 of G.P.) surrounded by a pradakṣiṇā (No.6 of G.P.) mukhumāṇḍapa (No.3 of G.P.) and nandi māṇḍapa (No.12 of G.P.) outside the eastern prākāra wall. The garbhagṛha is a square structure 13' side. The length of each of the two side walls of the aṭtāraḷa is 10'. The garbhagṛha and aṭtāraḷa have been raised on an 3' 6" high pāḍabaṇḍha adhiṣṭhāna which consists of upāṇa, jugati, tripatṭa-kumuda, kaṇṭha with galaṇḍas, paṭṭika and prati (Fig.2; No.1). Over the adhiṣṭhāna, the walls of the garbhagṛha contain on each side, two pilasters, kōśa containing a deity figure and two pilasters. Each pilaster consists of a plain shaft (kāl), padmabaṇḍha, kalaśa, tādi, kumbha, idal and
The Parasareswara Temple

Key:

Ground Plan: Parāśarēśvara Temple, Jōgimallavaram
phalaka (Plate 11). Three pilasters are seen on the side walls of the aṁtarāla. An advancement over the Ādityēśwara temple of Bokkisampālem is to be seen in having the Chola type of pilasters on the walls of this shrine. In the kudya kōṭas of the garbhagṛha are found the stone images of Vyākhyāna-

Plate - 11

Dakshināmūrti in the south, standing Vishnu in the west and standing Brahma in the north. These three kōṭas are surmounted by plain domical tōranas which are without any scroll work. There is a bhūtamāla over the corbal of the pilaster and above it a curved kapōta with well carved gables at intervals. Over this kapōta runs a vyālavāri, the row on each side projecting beyond the corner in the form of makara heads. The rearing vyālas are shown in different attitudes. Over the phalaka, on the four corners are placed the recumbent bulls (nandis) facing out. Rising from the centre of this phalaka is the vṛttagrīva carrying the dome shaped śikhara. On the top of the bulged śikhara is an adhahpadma moulding and a kalasa in the centre. The four cardinal points of the grīva and the śikhara are projected out with gables and simhamukha finials. The walls of the garbhagṛha are of
stone while the circular griva and śikhara are of brick and plaster. The garbhagrha houses a Linga on a sōnasūtra.

The main shrine is surrounded on the three sides by a narrow pradakṣiṇa which has three pillars in the south, two in the west and three pillars in the north. Each of these pillars is having the Chola capital with the sides cut at 45° and with a protruding block at the bottom on either side.

The mukhamandapa (No.3 of G.P.) contains sixteen pillars, four rows of four pillars each. All these pillars have circular shafts and the typical Chola style capitals. There is a nandi in the centre of the mukhamandapa facing the god. There is also an image of sage Srisuka to the left of the entrance of the aṁtarāla. All the pillars in the pradakṣiṇa and the mukhamandapa are plain and bereft of relief sculptures.

Gaṇapati and Saṁmukha Shrines

The Gaṇapati shrine (No.7 of G.P.) is situated at the south-western corner of the main shrine. It faces the east and consists of only the garbhagrha. This is a small shrine constructed recently and the image of Gaṇapati installed in it was brought from the right side of the entrance of the aṁtarāla of the main shrine.

The Saṁmukha shrine (No.8 of G.P.) is situated in the north-western corner of the main shrine. It faces the east and contains only the garbhagrha. This shrine also has been constructed recently to enshrine the loose stone images of Saṁmukha and his two Dēvis, Valli and Dēvasēna.

Kāmākshi Shrine

This shrine dedicated to the consort of the principal deity is situated immediately to the north of the mukhamandapa (No.11 of G.P.). This shrine forms an extension of the north prākāra wall. It faces the south and has only the garbhagrha (No.11 of plan) which is a 12' square structure. The outer walls are plain and devoid of any decoration. There is a phalaka above the walls with a lion in each of the four corners. Over the phalaka rises the rectangular griva and śala-śikhara. The śala-śikhara carries five metal kalasas above. The garbhagrha houses a standing stone
image of Parvati as Kāmākshi. This shrine appears to have come into existence in the 12th/13th century A.D.

Chandeswara Shrine (No.9 of G.P.)

This shrine is a modern structure. It faces the south and is situated to the north of the main shrine. Though the shrine is a modern one, the two armed image of Chandēśwara (Plate 16) in it is of the same age as the temple and the image could be taken as Parataśtra Chandēśwara. Seated with the left leg folded and resting on the seat and the right hanging, Chandēśwara, attendant of Siva, holds lotus bud in the left arm and rests the right arm on the right knee. He wears a karandamakuta and other ornaments.
There is a window with a perforated screen in the east wall of the enclosure. Outside the enclosure and opposite the window is a 5'-6" square mandapa (Plate 10). This mandapa is of the same age as the temple. An interesting feature of this temple is that the shafts of all the pillars are plain and devoid of any sculptural work. Among the parivāradēvatas, Ganesa, Subrahmanya, saptāṅtrikas and Chaṇḍēśwara are found in the temple.

ICONOGRAPHY

Umāsaṅhita Chandrasēkharanūrī

The metal image of Siva in the antarāla of the main shrine stands in samabhavīga and holds paraśu in the upper right, mṛgā in the upper left and keeps the lower right in abhaya and the lower left in varada. He wears jatāmakuta, makarakundalas, graivēyakas, yajniopavīta, girdle and pūrnoruka. To his left, Uma stands in dvībhāṅga and carries a nīlotpala in the right arm and keeps the left arm hanging. She wears karaṇḍamakuta, cakrakundalas, graivēyakas and pūrnoruka. An inscription of Vikrama Chola (A.D. 1118-1135) dated in his 16th regnal year (A.D. 1134), refers to a gift of land for oil for lamps during procession of the vaikāśi festival. From this epigraph it may be inferred that the metal images of Siva and Parvati were set up in the temple as processional images in or before A.D.1134.

Dakṣiṇāmūrti (Plate 12)

The stone image of Dakṣiṇāmūrti (Plate 12) is found in the kōṣṭha on the south wall of the garbhagrha of the main shrine. The image is shown seated with its left leg folded, its ankle resting on the right thigh and right foot placed on the back of the Apasmārapuruṣa who is leaning on the ground with his face turned to the left. Of the four arms of Siva, the upper right holds aksamāla and the upper left holds kamaṇḍalu. The lower right arm is in cinmudra and the lower left carries a book (pustaka). His face is shown in deep meditation. His jātas emanate to the sides and form a prabhāmanḍala. He wears patra-makarakundalas in the ears, graivēyakas and yajniopavīta. Two sages are seen on either side of the Apasmārapuruṣa. Instead of holding snake or fire in the upper left arm as required in the Aṁsumadabhēdāgama, the deity is
shown here as holding *kamandalu* in the upper left. This example of Dakshināmūrti is similar to the one found in the Kapilēśvara temple at Kapilatīrtam but for two differences. In this example *jaṭāmakūta* is circular forming a sort of *prabha* or halo round the head and does not taper upwards. Secondly, the right arm holds an *aṇcāmāla* and not a snake. The image of Dakshināmūrti is of the same age as the temple.

**Ganapati**

The Ganapati shrine in the south-west corner houses a stone image of Gaṇapati. Seated with his left leg folded and the rear part of the protruding belly and the right leg bent at the knee and upraised and touching the side of the belly, this god holds *aṁkura* and *pāśa* respectively in the upper right and upper left arms, broken *tūṅga* (*davīta*) in the lower right and *mūdaka* in the lower left in the process of being picked up by his trunk. He wears a *karaṇḍamākūta*, *yajñopavīta* and other ornaments. This image of Gaṇapati is coeval with the date of the temple.

**Balasubrahmanya**

This image is found in the western wing of the *pradakshīṇa*. In this image Balasubrahmanya is represented as a youth. He stands in *samabhāṅga* and has two arms. He keeps the right arm in *abhaya* and the left in *k∧tya-śaḷamābīta* pose. The ornamentation is very simple, with thick bands of ornaments such as necklace, a girdle and a garland reaching the knees. This image can be assigned to the second half of 10th century A.D., the date of construction of the temple.
Shañmukha

(1) The stone image of Shañmukha (Plate 13) without the images of the two consorts is found in the western section of the pradakshina. This image is similar to the one described below. This image can be assigned to 12th/13th century A.D., as seen from its stylistic features.

(2) The image of Shañmukha inside the Shañmukha shrine is represented with six faces, three in the front and three at the back. Seated on the peacock with right leg bent and hanging on the side of the bird and the left leg bent at the knee and kept diagonally with its foot resting on the back of the bird,
Shaṇmukha has twelve arms. The upper right arms hold vajra, bāṇa, khadga, cakra and another object; the upper left arms hold trisula, dhanus, śakti, kukkūta and pāsa. The lower right arm is in abhaya and the lower left is in varada. He is adorned with karandamakūta, cakrakūriḍalas, three graivēyakas, channavīra, kēyūras and wears an ardhrūka. Goddess Valli stands to the right with her right arm hanging and the left arm holding a nilōtpala. Goddess Dēvasēna stands to the left with her left arm hanging and the right arm holding a nilōtpala. Both the Dēvis wear karandamakūta and many other ornaments. The image of Shaṇmukha and the images of his consorts are more advanced in execution than the image of Balasubrahmanya described above and the dēvakōśṭha images. The images of Shaṇmukha and his Dēvis seem to be one or two centuries later than the image of Balasubrahmanya and the dēvakōśṭha images. The subtle grace present in these images point to its later date. These images also show out the difference prominently in the figuration of ornaments and also the type of stone used.

Parvati

The stone image of Parvati in the garbhagṛha of the Kāmākṣhi shrine is shown standing in samabhāṅga with four arms. The goddess holds aiṅkuṣa in the upper right arm, pāsa in the upper left arm and keeps the lower right in abhaya and lower left in varada. She wears karandamakūta and other ornaments. The contents and hand poses are in adherence to the requirements of the Uttarākāmikāgama. As the shrine for Kāmākṣhi appears to have come into existence in the 12th/13th century A.D., the stone image of Parvati may well be taken to belong to the same time.

Vishṇu (Plate 14)

The western niche of the main shrine contains a standing image of Vishnu (Plate 14). Standing in samabhāṅga the god holds cakra and swāṅkha in the upper arms, keeps the lower right arm in abhaya and hangs the lower left arm and touches the left thigh with tips of the fingers. He wears a kirīṭamakūta, makarakūḍalas, neck ornaments, yajñāpatī, udarabandha, a thick girdle with a sīhhalalāṭa buckle in its centre and pūrṇorūka. This image of Vishṇu
may be identified as Bhogasthānakamūrti of the adhrama class and is to be assigned to the date of foundation of the temple.

Brahma (Plate 15)

A standing image of three headed Brahma is found in the koṣṭa on the north wall of the main shrine. He is four armed deity and carries an aksamāla (a rosary of beads) in the upper right arm, and kamandalu (pitcher) in the upper left. The lower right is in abhaya and the lower left is in kaṭihasta pose. He is decorated with jaṭāmakuta, makarakundalas, neck ornaments, yajñopavita, a girdle with a śīthamukha buckle and wears a pūrṇırūka. This image also can be assigned to the date of construction of the temple.
Image of Sri Suka

The image of Sri Suka is to be seen at the entrance of the aṅtarāla of the main shrine. He has a beard and keeps the right arm with an ākṣamāla on the right side of the chest and the left arm hanging. His right arm is shown resting on a tall and slender stick. He wears rudrākṣamāla as neck ornament, kaṅkaṇas, armlets, a girdle with three distinct strings and with a knot at the centre and anklets. His hair is in jāfūs. It is appropriate that an image of Sri Suka should be found in this temple for the village itself was named after his name as Tiruchchukanūr (Sri Suka) and Sri Sukagrama or Tiruchchōginūr which seems to be equivalent of Jōginūr, Jōgi being retained in the modern name of Jōgimallavaram. This Sri Suka image can safely be given the date of later half of 10th century A.D.

Saptamātrikas

In the western section of the pradakṣhina of the main shrine is a slab containing a row of saptamātrikas. Due to regular application of oil, the contents in the arms of saptamātrikas are not clearly visible.

References and Notes

3. Ibid., No.38.
4. Ibid., Vol.V, No.106
5. Mṛga in the upper left arm and the two lower arms in abhaya and varada are in accordance with the requirements of the texts. Paraśu is found in the upper right arm instead of lanka as required by the Airśumadhbeḍāgama.
THE MUKKANTISWARA TEMPLE: KALAVAGUNTA

Kalavagunta, a small village in Chittoor taluk is situated at a distance of about 8 kms., north-east of Chittoor. This village is famous for the temple dedicated to Siva under the name ‘Mukkanṭiswara’. The village is referred to in the inscriptions as Kalavāy, Kalavāykuṭṭai and the god as Mukkanār and Mukkanṭisvaramuḍaiya-nāyanār.1

Date of the Temple

The list of Antiquarian Remains in the Presidency of Madras,2 and the Andhra Pradesh District Gazetteer - Chittoor3 mention that the main shrine was constructed by the Chola kings about 1000 years ago. However, these works fail to mention as to when exactly the temple of Mukkanṭiswara was built. The ten Vijayanagara inscriptions found in this temple4 are also not useful in this aspect. Hence any attempt, to fix the date, therefore necessarily be based on the style of the main shrine which is characteristic of the early Chola period.

The maṇḍapam-adhisṭhāna (Fig.2 No. 3) with simple and plain mouldings like upāna, broad grīva and a paṭṭika and tall and slender kudiyastambhas with their corbels in Chola style, suggest that the main shrine belongs to the early Chola period. The foundation of this temple, may therefore, be ascribed to the middle of 10th century A.D., to a date very near to the Chola conquest of Toṇḍaimandalam. The architectural features show that the other structures viz., mukhamandapa, snapanamanḍapa, mahāmandapa, kalyāṇamanḍapa, Dēvi shrine and the prakāra surmounted by the entrance gopura are Vijayanagara constructions and were added in the 16th century A.D. The Vijayanagara structures added to this small Siva shrine of the
early Chola period, lead us to believe that Saivism, also received the support and patronage from the Vijayanagara rulers of the 16th century.

DESCRIPTION OF THE TEMPLE

The temple stands inside a spacious square walled enclosure (No.1 of G.P.) and faces the east. There is an entrance in the enclosure in the south surmounted by a gopura (No.2 of G.P.).

Gopura (Plate 17)

The base of the gopura (Plate 17) is completely buried in the ground and the wall portion is decorated with tall Vijayanagara pilasters. In between the pilasters, on either side of the entrance, there are two niches. The niche on the left side of the entrance is empty, while the niche on the right side contains a seated stone image of Ganesha. The cornice above the walls is decorated with gables. Each gable includes a human head in the centre. Above the cornice, is a row of makaras running on all the four sides. The superstructure which contains many Saiva deities is of brick and plaster and contians three talas each with a kuta, paṭijara, sāla, paṭijara and kūṭa series. The grīva and śikhara are oblong and there is a row of five kalasas above. This gopura is a construction of Vijayanagara times, about 16th century A.D. The Vijayanagara pilasters on the walls of the gopura support the date.

There is a pillared verandah (No.4 of G.P.) in the south-west of the courtyard, adjacent to the mahāmaṇḍapa. It is a structure of Vijayanagara times. The store room of the temple is also situated in the south-west corner. (No.5 of G.P.)

Mahāmaṇḍapa

This is the foremost member on the axis. This maṇḍapa contains twenty-nine pillars with fine carvings. The pillars of this maṇḍapa are of two types - (i) pillar with aśvapādam, rectangular block, polygonal shaft and (ii) pillar with aśvapādam, two square blocks and two polygonal shafts with median bands. All these pillars have Vijayanagara capitals. This maṇḍapa is a fine product of Vijayanagara times, about 16th century A.D.
Key:

Ground Plan: Mukkanthiśvara Temple, Kalavangunta
Kalyāṇa Maṇḍapa (No.6 of G.P.)

This maṇḍapa contains two rows of three pillars each. It faces the east and is reached by flight of steps which have yāli-balustrades on either side. The capitals of these pillars are in the typical Vijayanagara style. This structure appears to have been built in the 16th century A.D.

Dēvi Shrine

This shrine is located to the north-west corner of the main shrine and faces the east. It contains three members on the axis viz., garbhagrha (No.10 of G.P.), aitarāla (No.9 of G.P.) surrounded by a pradakshina (No.8 of G.P.) and mukhamanḍapa (No.7 of G.P.). The garbhagrha is a square structure 10'-6" side, while the aitarāla stretches east by 8' in front. The walls of the garbhagrha and aitarāla are decorated with pilasters. In between the pilasters there are five empty niches, two on the south, one on the west and two on the north. The garbhagrha houses the stone image of Parvati standing. The vimāna which rises above the garbhagrha is of the ēkatāla type and has the series - kūṭa, sālā and kūṭa. There is phalaka above with four crouching lions facing the four cardinal directions. The grīva and the śikhara are four sided and belong to the nagara order. The kalasa is missing. The front wall of the shrine contains two pilasters with Vijayanagara capitals i.e., shaped like a curved lotus stalk with a hanging bud or pūţika.

The mukhamanḍapa (No.7 of G.P.) of the Dēvi shrine contains two rows of four pillars each. The capitals of these pillars are in the Vijayanagara style. Both the Dēvi shrine and the mukhamanḍapa are Vijayanagara structures and appear to have been built in the early half of 16th century A.D.

Temple Kitchen and Yāgasāla

In the south-east corner of the courtyard are situated the temple kitchen (No.15 of G.P.) and yāgasāla (No.16 of G.P.) with a pillared verandah (No.14 of G.P.) in the front.

Snapanamanḍapa

This maṇḍapa is situated immediately to the north of the mahamanḍapa and contains eight pillars, two rows of four pillars
each. The square blocks of the pillars contain interesting sculptures like (i) Sita and Hanuman in Ashōkavana, Ganapati, Virabhadra, Vālī-Sugrīva wrestling etc. There are two dvarapālakas on either side of the entrance of the mukhamanḍapa. This maṇḍapa is a structure of the Vijayanagara times, about early half of the 16th century A.D.

Shaṅmukha Shrine (No.18 of G.P.)

This shrine is situated to the south of the main shrine. It faces the east and consists of only the garbhagṛha. The walls are plain and the roof if flat. The garbhagṛha measures 14'-6" from north to south, 10'-6" from east to west and houses the stone images of Shaṅmukha, Vallī and Dēvasēna. This shrine appears to have come into existence along with the construction of the snapanamanḍapa, in the early half of 16th century A.D.

Mukhamanḍapa (No.19 Of G.P.)

The mukhamanḍapa is a square structure (24'-6" x 24' 6") and has an entrance in the south. There are four pillars having Chola capitals in the centre of the mukhamanḍapa. In the centre of the mukhamanḍapa is a nandi facing the main shrine. There is a narrow pial built against the north wall of the mukhamanḍapa. The metallic images of Siva, Parvati and Ganapati are kept on this pial. Although the pillars have the Chola capitals, this maṇḍapa appears to have been built in the early half of the 16th century A.D. The sculptures such as squatting lion, woman under a creeper etc., carved on the square blocks also point to the same time.

Main Shrine (Plate 18)

The main shrine of Mukkantīśvara contains a square garbhagṛha (No.21 of G.P.) and an aiturāla (No.20 of G.P.) in two compartments. The shrine is of nirandhāra class, without any inner circumambulatory path. The main shrine is raised on an 2'-6" high maṇḍhabhairava type of adhiṣṭhāna which shows three plain members - upāna, broad kaṇṭha and finally a wide paṭṭika (Fig.2 No.3). The garbhagṛha is 13'-6" square and the aiturāla extends 10'-6" forward. The walls of the garbhagṛha and aiturāla are decorated with chamfered pilasters and niches housing deity figures. The pilasters have scroll designs on their shafts with
their corbels in the Chola style. The niche on the south wall of the *garbhagṛha* contains Vyakhyaṇa - Dakṣiṇāmūrti, on the west Višṇu standing and on the north the niche is empty. The niche on the south wall of the antarāla contains the figure of Sthanaka-Gaṇapati. The niche on the north has an image of Durga standing. All the five niches are surmounted by semi-circular tōrāṇas topped by a simhamukha and with a human head in the centre (Plate 18). The cornice above the wall is decorated with gables containing scroll designs inside. Over this is a row of makaras on all the four sides. The vimāna which rises above the garbhagṛha is modern. It contains only the phalaka, grīva and sikhara. The phalaka contains the figure of nandi in each of the four corners. The grīva above this phalaka is round and contains a deity figure moulded out of brick and plaster in each cardinal direction. The sikhara is also round and belongs to the vēsara order. There is a kalasa above the sikhara. Here, it may be said that the main shrine of Mukkaṇṭiśwara had originally the vimāna of the Chola period and that vimāna was reconstructed recently by obliterating all the original features. Inside the garbhagṛha there is a Linga on a high vedi. Although the main shrine is of the Chola period, in respect of the adhiṣṭhāna and the wall patterning, it differs from the other Chola shrines of Bokkisampalem and Jōgimallavaram. In the adhiṣṭhāna, the introduction of maṇḍalaṇḍha type, the simplest kind is interesting. Likewise, the chamfered pilasters with creeper design carvings and the semi-circular tōrāṇas with human heads over the dēvakōśṭas produce an architectonic look.

To the east of the main shrine and the mukhamandapa are found nandi-maṇḍapa (No. 13 of G.P.) dhvajastamba (No. 12 of G.P.). The nandi-maṇḍapa contains four pillars with a nandi in the centre. It is a structure of the early Chola period, about the middle of 10th century A.D.

Chaṇḍēśvara Shrine (No. 22 of G.P.)

This shrine is a modern one and lies immediately to the north of the main shrine and faces the south. The shrine is empty. There is a loose image of Chaṇḍēśvara now lying on the western side of this shrine. Though the present shrine is a
The Mukkantiswara Temple

modern one, the image of Chaṇḍēśvara seems to be as old as the main shrine.

Siva-Nataraja

The pillar in the South-east corner of the kalyāṇamāṇḍapa has on its middle square a sculpture of Siva as Naṭaraja. Dancing with the right leg bent at the knee and resting on the ground and the left leg thrown across to the right above the level of the right knee in the bhujaṅgalalitha pose, the god holds flame in the upper right arm, trisūla in the upper left, keeps the lower right in abhaya and the lower left in karihasta. The depiction lacks realism and this is an example without Apasmārapurusha on whose back Naṭaraja usually rests his right leg.

Vishṇu

The sculpture of Vishṇu is found on one of the pillars of mahāmaṇḍapa. The deity stands in samabhaṅga and has four arms, the upper right holding cakra and the upper left holding saṅkha. He keeps the lower right arm in abhaya and the lower left in kaṭi. He is decorated with kriṭamakuta, a neck ornament, kankanas, armlets and katisūtra. The contents in the upper arms and the positions of the lower arms are similar to those of Lord Sri Venkatēśwara of Tirumala.

Sita and Hanuman

This is a sculpture showing Sita and Hanuman in the Ashokavana. Sita is depicted in a seated posture and Hanuman is shown standing with his mouth closed with his left hand. Sita is shown with her hair done in a bun in the typical Vijayanagara fashion, though Valmiki depicts her as with her hair loosened on account of her distress. This sculpture probably depicts the scene anguliapradaṇa. In this Saiva temple, depiction of this Rāmāyaṇa scene is interesting.

ICONOGRAPHY

Umāśahita Chandrasēkharanūrti

The metal images of Siva and his consort Umā (Parvati) are found on a pial in the mukhamāṇḍapa of the temple. The god stands in samabhaṅga and holds aṅkuṣa in upper right arm, mriga
in the upper left and keeps the lower right arm in abhaya and the lower left in varada pose. He wears kiritamakuța, makara-cakrakundalas, kēyīras, kāhkaṇas, armlets, graivēyakas, yajñoppavita pūrṇoruka, anklets and manjīras. To the left of Siva, Umā stands in dvibhanga and holds nilotpala in the right arm and keeps the left arm in lōlahasta. She wears karandamakuta and other ornaments. Siva has a smile in his facial expression, while his consort Umā has a subdued smile in her face. This set of images can be dated to belong to the early half of the 16th century A.D.

There is also another set of metal images of Siva and Umā as Umāsañhita Chandrasekharamūrti. The contents and hand positions of this group are similar to those of the metal images of Siva and Parvati described above. However, the treatment of these images is excellent and shows a high artistic tradition. It may be presumed that this group of metal images is slightly later than the first group of metal images. These images are bigger in size than the above group. From the inscriptions of this temple, we can infer that these metal images were set up as the processional images in the 16th century, for the celebration of festivals like vasanta-tirunāl and pavitra-tirunāl.

Dakshināmūrti (Plate 19)

The niche of the south wall of the garbhagṛha contains an image of Dakshināmūrti (Plate 19). The god is seated under a tree with the right leg bent and resting on the Apasmārapuruṣa and the left leg bent at the knee and resting on the right thigh. He has four
arms and holds nāga in the upper right arm, flame (fire) in the upper left arm, the lower right arm is in cinmudra with an aksamāla locked up between the thumb and the pointing finger and the lower left arm holds a book in the palm. He wears makara and cakrakundalas, graivēyakas, yajñōpavīta, anklets and māṇijiras. There are sages at the bottom sitting cross-legged. This image is a fixation of the later Chola period, about 12th/13th century A.D.

Ganapati (Plate 20)

(1) The dēvakōśta on the south wall of the antarāla of the main shrine has a standing image of Gaṇapati (Plate 20). The god stands in samābhaṅga and holds ānkusa in the upper right arm, pāsa in the upper left, danta in the lower right arm and mōdaka in the lower left arm. He wears a kiritamakuta, graivēyakas, yajñōpavita, udarābāndha and anklets. This is a product of the later Chola period of 12th/13th century A.D.

(2) The metal image of Gaṇapati (Plate 21) kept on a pial in the mukhamandapa of the main shrine, stands in samabhānga on a padmapīṭha and holds ānkusa in the upper right arm, pāsa in the upper left and keeps danta in the lower right arm and mōdaka in the lower left. The trunk is shown in the act of taking mōdaka. The deity wears kiritamakuta, udarābāndha of two strings, yajñōpavita,
girdle, pûrnoruka and mañjiras. This is a product of the Vijayanagara period, about the early half of 16th century A.D.

Shanmukha

This image of Shanmukha and the images of his two consorts are found inside the Shanmukha shrine. Seated on a peacock with his left leg folded and resting on the back of the bird and the right leg hanging on its side, this deity has three faces in the front and three at the back. He has twelve arms and holds vajra, khaḍga, bāna and two other objects in the upper right arms and trisula, dhanus and three other objects in the upper left arms. The lower right arm is in abhaya and the lower left is in varada. He wears karandamakuṭas for his heads, cakrakundalas, kēyūras, neck ornaments and ardhoruka. The peacock carries a snake in its beak. Vālī stands to his right with her right arm hanging and the left holding nīlotpala. Another consort Dēvayāni stands to the left with her left hand hanging and the right holding a nīlotpala. As the Shanmukha shrine appears to have been constructed along with the snapanamaṇḍapa, these images may be taken to belong to the early half of 16th century A.D.

Durga

The northern wall of the aṁtarāla has in its kōṣṭa an image of Durga. The goddess stands in samabhāṅga and holds āṅkusā
and pūsa in the back arms and keeps the front two arms in abhaya and varada poses. This image also appears to be the fixation of the later Chola period, about 12th/13th century A.D. The contents in the upper arms and the palms of the lower arms are broken.

**Vishṇu (Plate 22)**

The garbhagṛha contains in its western kāṭa an image of Vishnu (Plate 22). The god stands in samabhaṅgīga and holds cakra in the upper right arm, saṅkha in the upper left and keeps the lower right in abhaya and the lower left in kāṭi. He is adorned with kīrīṭamakuta, cakrukundals, channaśīra, girdle with sinhamukha buckle, yajñopavītta, pūrnoruka and maṉjirṇa. This image may be dated to belong to the later Chola period, about 12th/13th century A.D.

**Chaṇḍēśvara**

This image is found to the north of the main shrine and facing the dēvakōśṭṭa image of Durga. Seated with the left leg folded and resting on the seat and the right leg placed on the piṭha, this image holds a parasu in the right arm and rests the left arm on the folded left leg. He wears kīrīṭamakuta, cakrukundalas and other ornaments. This image can be assigned to the early Chola period, about the middle of 10th century A.D.
References and Notes

5. This example of Sthanakamurti conforms to the adhama - bhogasthanakamurti image of Visnu.
6. In this example, *naga* in the upper right arm and *trisula* in the upper left are not in accordance with the requirements of the texts.
7. This example may be identified as Bhogasthanakamurti of adhama class.
THE KULANDISWARA TEMPLE: KATTAMANCHI

Kaṭṭamaṇḍi, is a suburb of Chittoor town on the Chittoor-Tirupati road. The place contains a temple dedicated to Siva under the name ‘Kuḷandīśwara’.

Date of the Temple

It is not possible to determine the exact date of construction of the Kuḷandīśwara shrine because there is no foundation inscription in this temple. However, the Kuḷandīśwara temple resembles in all respects the Mukkaṇṭiśwara temple of Kalavagunṭa which is characteristic of the early Chola period. The Kuḷandīśwara shrine has an adhiśṭhāna similar to the base of the Mukkaṇṭiśwara shrine of Kalavagunṭa (Fig.2, No.3). This temple also follows the ground plan and wall design of the temple of Kalavagunṭa. On these grounds, the Kuḷandīśwara shrine, may be ascribed to the early Chola period.

DESCRIPTION OF THE TEMPLE

The Kuḷandīśwara temple is inside an open walled enclosure (No.1 of G.P.) with an only entrance in the south surmounted by a gōpura (Plate 23). There are four nandis at the angles formed by the walls. The temple faces the east.

Gōpura (Plate 23)

The base and walls of the gōpura are built of stone and the superstructure is of bricks. The wall is decorated with pilasters having Chola capitals. On either side of the entrance, in between the pilasters, there are relief sculptures of Gaṇapati and Kumara on the left and right respectively. Above the wall, the cornice is
Key:
1. Prakārawall
2. Gopura
3. Mahāmandapa
4. Kalyāṇamandapa
5. Snapana-mandapa
6. Gaṇapati shrine
7. A room
8. Mukhamandapa
9. Ahtarāla
10. Kulandiswara shrine
11. Garbhagṛha
12. Kulandiswara shrine
13. Nandi mandapa
12. Dhvajastambha
13. Balipitha
14. Mukhamandapa
15. Pradakṣiṇa
16. Ahtarāla Parvati shrine
17. Garbhagṛha, Parvati shrine

Ground Plan: Kulandiswara Temple, Kaṭṭanaṅchi
slightly projecting and contains gables. Above the kapōta, the brick superstructure contains three storeys with kūta, pāñjara and sāla series. The grīva is rectangular over and is crowned by a sālasikharā with three kalasas. At the centre of every tala there is a doorway flanked by dvarapālas made of stucco. There are also some stucco deity figures over the superstructure. The corbels of the pilasters are plain and horizontal in form and the kapōta has a single curvature and it has not assumed the prominent double flexure curvature. The gopura has unmistakable late Chola elegance and proportion. From its style, the gopura and the prakāra can be ascribed to the 12th/13th century A.D.

Mahāmanḍapa (No.3 of G.P.)

Inside the open enclosure and to the south of the snapanamānḍapa is a twenty-four pillared rectangular mahāmanḍapa of the Vijayanagara times, about 16th century.

Kalyānāmanḍapa (No.4 of G.P.)

This manḍapa is situated in the south-west corner of the courtyard and contains nine pillars. Three pillars in the inner row have Chola corbels, while the other six pillars have Vijayanagara capitals. This manḍapa is a construction of the Vijayanagara period, about 16th century A.D.

There is a modern structure abutting the inner side of the western prakāra wall. This structure houses loose stone images of Gaṇapati, Shānmukha and Bhairava.

Parvati Shrine

This shrine is situated in south-west corner of the main shrine. It faces the east and consists of the garbhagṛha (No.17 of G.P.), aṅtaraḷa (No.16 of G.P.), and a twelve pillared mukhamanḍapa. All the pillars have Vijayanagara capitals. The outer walls of the shrine are plain and the roof is flat. The garbhagṛha enshrines the four armed standing image of Parvati. The shrine for Parvati and the mukhamanḍapa seem to have been built some time in the first half of 16th century A.D. In the north-east corner of the courtyard there is a vedi with the navagrahas (No.19 of G.P.).
Snapana Maṇḍapa (No. 5 of G.P.)

To the north of the mahāmaṇḍapa is a six pillared snapanamaṇḍapa having Gaṇapati shrine at its western end. This maṇḍapa has an entrance in the south and its pillar capitals are similar to those of the pillars of mahāmaṇḍapa and kalyāṇamaṇḍapa. In the north there is a dvārapīḍaka on either side of the entrance leading to the mukhamaṇḍapa. Two relief sculptures of Gaṇapati and Subrahmanya with his consorts are found carved on the western half and eastern half of the southern wall of the maṇḍapa. The snapanamaṇḍapa also contains a loose stone image of Dakshiṇāmūrti and a slab containing portrait figures of a male and a female. This maṇḍapa is a construction of Vijayanagara times. There is a small connecting room between the snapanamaṇḍapa and the mukhamaṇḍapa. (No. 7 of G.P.)

Gaṇapati Shrine (No.6 of G.P.)

The snapanamaṇḍapa contains at its western part the Gaṇapati shrine which consists only the garbhagrha and faces the east. The walls are plain and the roof is flat. The garbhagrha houses a seated image of Gaṇapati. This shrine was built probably in the Vijayanagara period along with the snapanamaṇḍapa.

Main Shrine of Kūlandiswara (Plate 24)

The main shrine of Kūlandiswara (Plate 24) is situated in the centre of the open enclosure, faces the east and consists of the garbhagrha (No.10 of G.P.), aṭṭarāla (No.9 of G.P.) and mukhamaṇḍapa. The garbhagrha, aṭṭarāla and mukhamaṇḍapa stand on an 2' high maṇichabaranīha type of base which has from bottom upwards upāna, kaṇṭha and paṭṭika (Fig.2 No.3). The outer walls of the garbhagrha and aṭṭarāla are decorated with two pilasters, kōṣṭa and two pilasters. The pilasters have plain shafts and typical Chola capitals whose sides are cut at 45° degrees. There are vertical and horizontal lines and a lotus design on the corbels of the pilasters. The niche in the south wall of the garbhagrha is surmounted by an arch like tōraṇa with a simhalalāṭa at the top and the figures of a cow and a Linga inside it. The tōraṇas on the west and north walls of the garbhagrha contain inside the figures of Vishnu and a squatting lion respectively. The tōraṇa over the
niche on the south wall of the aittalā contains a sculpture of seated Gānapatī, while the tūrana on the north wall of the aittalā contains two lady figures inside. The east wall of the

mukhamandapa contains a small niche with a perforated screen inside it. It is stated above that the main shrine and mukhamandapa stand on a common adhiśṭhāna. Similar is the case with the kapota above the walls of the main shrine and the mukhamandapa. From this we can infer that both the structures i.e., the main shrine and the mukhamandapa were built at one and the same time in the early Chola period. The vimāna which rises above the garbhagṛha contains a single hāra with the kūṭa, pāñjara, sāla, pāñjara and kūṭa series. The cornice above the hāra contains simhalalāṭa gables. Above the kapota is a step containing nandis in the four corners. The grīva and śikhara are circular in shape. The
vṛtta-śikhara has simhalalāta gables in the four cardinal directions. The upper portion of the śikhara carries adahpadma with a 'kalasa' in its centre.

The garbhagṛha is a square structure 13'-6" each side and houses a Linga on a sōmasūtra. The antarāla measures 9'-6" from west to east.

The mukhamanḍapa (No.8 of G.P.) is a square structure measuring 23'-6" each side. It has an entrance in the south and there are four pillars in the centre of the mukhamanḍapa having Vijayanagara capitals. It seems that originally the mukhamanḍapa had Chola pillars and those pillars were replaced by the present Vijayanagara pillars at the time of construction of_snapanamanḍapa, mahāmanḍapa and kalyāṇamanḍapa which were built in the 16th century A.D. Squatting lions, creepers, lotuses etc., are carved on the square parts of the pillars. There is a narrow vēdi abutting the north wall of the mukhamandapa on which are kept the metallic images of Siva and Parvati. Outside and to the east of the mukhamanḍapa there is small nandimandapa with four short Chola pillars. To the east of the nandi-mandapa are situated the base of dhvajastambha (No.12 of the G.P.) and balipitha (No.13 of G.P.)

SCULPTURE

Subrahmanya, Vaṣṭi and Dēvasēna

The sculpture of Subrahmanya with his consorts is found carved on the southern wall of the_snapanamanḍapa. Standing in samabhairga before a peacock, Subrahmanya holds vajra in the upper right arm, aksamāla in the upper left and keeps the lower right in abhaya and the lower left in varada. He wears kiritamakuṭa and other ornaments. There is a snake in the beak of the peacock. There is one Devi to his right and another to his left, each carrying a flower in one arm and keeping the other arm hanging. The Dēvis' wear karanḍamakuṭa and several ornaments. The god and his consorts are shown standing in a tōrāṇa which has makara on its top.
ICONOGRAPHY

Umāsahita Chandraśekharamūrtī

This is a set of two bronzes of Siva and Parvati. These bronzes are kept on a vēdi in the mukhamandapa of the main shrine. Standing in samabhārīga, Siva holds parasu in the upper right arm, mrīga in the upper left and keeps the lower right in abhayā and the lower left in simhakarna pose. He wears jaṭāmakuṭṭa, makarakundalas, graivēyakas, yajñopavita and pūrnoruka. To the left of Siva, Umā stands in tribhāṅga, holds a nīlōtpala in right arm and keeps the left arm in lōlahasta. She was kirīṭamakuṭṭa and several other ornaments. The bronzes of Siva and Parvati seem to have been set up in the temple at the time of construction of the snapanamanḍapa, kalyāṇamanḍapa, mahamanḍapa and the Dēvi shrine in the 16th century A.D. The bronzes show developments in their making.

Bhairava (Plate 25)

The image of Bhairava (Plate 25) is of stone and is set up in a modern structure constructed abutting the western prākāra wall. The image represents a nude standing deity with four arms, the upper right holding damaru, the upper left holding pāsa, the lower right carrying trisūla and the lower left kapāla. There is a dog behind the deity. He wears patrakundalas, graivēyakas, and a garland of skulls reaching up to the
knees. To show the terrific aspect two side tusks are added. This image can be assigned to the later Chola period about 12th/13th century A.D.

Dakshiṇāmūrti

The snapanamaṇḍapa contains in its north-west corner the stone image of Vyakhyaṇa Dakshiṇāmurti of the later Chola period. Seated with the left leg folded and the right placing on the back of Aapasmārapurusha, this deity holds a serpent (nāga) in the upper right arm, sula in the upper left, keeps the lower right in cinmudra and holds a book in the lower left arm. He wears makara and chakrakundalas, graivēyakas, udarabandha, yajñāpavita, anklets and majiras. There is a sage to bottom right and left.

Shaṇmukha

The stone image of Shaṇmukha is found set up in a modern structure constructed against the insides of the western prākāra wall. Shaṇmukha is shown seated on his peacock vehicle. Three heads with tall tapering crowns are seen in the front. Cakrakundalas adorn his ears. Two of his arms are in the abhaya and varada poses. Ten other arms, five on each side are outstretched and hold different kinds of weapons like vajra, pāsa, khadga, dhanus, bāṇa etc. The god rests his right leg on the hood of a serpent. To the bottom left is an animal. The whole is encircled by a prabha surmounted by a sirīhalalāta. This image also seems to be a product of the later Chola period, about 12th/13th century A.D.

Parvati

The stone image of Parvati is installed in the small shrine of Parvati. The goddess stands in samabhaṅgā and holds ankusa in the upper right arm, pāsa in the upper left and keeps the lower right in abhaya and the lower left in varada. She wears karṇḍamakuta and several ornaments. Since the Parvati shrine appears to have come into existence in the Vijayanagar period, about 16th century A.D., the image of Parvati can be assigned to that period.
References and Notes

1. Mriga in the upper left arm and the lower right in abhaya are in accordance with the requirements of the texts. Parasu in the upper right arm and the lower left in simhakarna pose are not in accordance with the requirements of the texts.

2. Damaru in the upper right arm, sula and kapala in the lower arms are in accordance with the requirements specified in the texts. Pasa in the upper left arm is not mentioned in the texts.

3. In this form, Siva should hold aksamala in the upper right arm and agni (fire) or serpu (snake) in the upper left arm (Hind. loc. Il-1, pp. 274-278). Instead of holding serpent in the upper left arm, Siva is shown here holding serpent in the upper right arm. Sula in the upper left is not in accordance with the requirements of the texts.

4. This image is a twelve handed variety. In this image the god is shown resting his right leg on the hood of a serpent. Also the presence of an animal probably a lion to his bottom left is interesting. This image of Kattamanchi is a very peculiar example.
THE MOGILISWARA TEMPLE: MOGILI

Mogili, a small village in the Baṅgārupāleśīn taluk, is situated at a distance of 22 Kms., to the west of Chittoor on the Madras - Bombay grand trunk road. The place is famous for its temple dedicated to Siva under the name ‘Mogiliśwara’.

Date of the Temple

In the sthalapurāṇa and also in the North Arcot district manual it is stated that a band of pepper merchants constructed the temple\(^1\). No credence need be given to this legendary account because it does not mention as to when exactly the pepper merchants built this temple. There are two epigraphs within the courtyard of the temple. The first of them is dated in the 6th year of Rājarāja I corresponding to 991 A.D. In this record, the temple is referred to as Tirumaṇiyūral Nāyanār at Mulibi\(^2\). The second record is an undated fragment. It belongs to the Vijayanagara King Vira Harivararaya\(^3\). In this epigraph, the details beyond the name are lost. None of these inscriptions mentions the date of construction of the temple. Therefore the date of the temple has to be inferred on stylistic features of the main shrine which contains a simple and plain adhiśṭhāna, plain walls with kōṣṭas, square grīva and śikhaṇa. In respect of adhiśṭhāna, wall details, the grīva and śikhaṇa, the main shrine of Mogiliśwara resembles the main shrines of the temples at Kalavaguṇṭa and Kaṭṭamaṇḍi. The main shrine of Mogiliśwara temple can be dated to belong to the middle of 10th century A.D.

DESCRIPTION OF THE TEMPLE

The temple faces the east and contains two courtyards, one behind the other. The outer courtyard has an entrance in the
Key:

Ground Plan: MogiliSWara Temple, Mogili
east surmounted by a gopura (No. 1 of G.P.). Passing through this gopura one can enter the outer courtyard which contains the dhvajastambha (No. 2 of G.P.), balipitha (No. 3 of G.P.) and nandi-mandapa (No. 4 of G.P.). The entrance to the inner courtyard is through a dvara inside a mandapa (No. 6 of G.P.). To the left of the entrance there is a pillared verandah (No. 5 of G.P.) abutting the eastern wall. The Mogiliswara shrine is situated in the centre of the inner courtyard. The Kamakshi shrine is in the north-west corner of the inner courtyard. The Kasi-Viswanatha and the Devi shrines are situated in the north-eastern corner.

Gopura

The base and the walls of the entrance gopura are of stone and plain. There is a cornice above the walls decorated with simhalalitha gables. The superstructure is built with bricks and mortar in four diminishing tiers. It is absolutely plain except for a series of miniature shrines like kuta, pañjara, sāla, pañjara and kuta making the parapet of every tala. At the entrance of every tala there is a doorway flanked by dvārapālakas made of stucco. There are four bulls facing out on the four corners of the first tala and four squatting lions on the four corners of the top most tala, just below the rectangular griva. Excepting the figures of dvārapālas and the bulls, there are no sculptures on the body. The crowing member is oblong and there are five kalasas above the sāla-śikhara. The prākāra wall and the gopura are datable to the later Chola period, about 12th/13th century A.D. To the west of the gopura are the dhvajastambha (No. 2 of G.P.), balipitha (No. 3 of G.P) and nandi-mandapa (No. 4 of G.P.).

Main Shrine of Mogiliswara

The main shrine of Mogiliswara contains the garbhagṛha (No.10 of G.P.), aṇtarāla (No. 9 of G.P.) and mukhamandapa (No. 8 of G.P.) with an oblong mahāmaṇḍapa in front (No. 7 of G.P.). The first two members stand on an adhiśṭhāna, which is 3' high. The base (Fig 2, No.3) is plain like the base of the shrines of Kalavaguntha and Kattamangichi. There are niches on the outer walls of the garbhagṛha and aṇtarāla. The images in these niches are Gaṇapati and Dakshināmūrti on the South, Vishnu on the west, Brahma and Durga on the north. Over the niches, the
makaṭatawara is absent. The kapota over the walls is being interrupted by the slabs packed up in the ceiling. The vimana which rises above the garbhagriha contains a single tala with the series - kūta, pañjara, sāla, pañjara and kūta. Above this ekatala, is the phalaka containing nandis in the four corners. The griva and śikhara are round and belong to the vēśara order The garbhagriha is a square structure measuring twelve feet each side and houses a Linga on a vādi. The antarāla in front extends 5’-6" forward and contains the metal images of Siva and Parvati.

Mahāmanḍapa

The mahāmanḍapa (No. 7 of G.P.) is rectangular on plan and has thirty-two plain pillars with Chola capitals. There are stone images of Gaṇapati and Kumara on either side of the entrance of the mukhamanḍapa.

Mukhamanḍapa
(No. 8 of G.P.)

The principal entrance of the mukhamanḍapa is in the east with a doorway. There are two dvārapālakas flanking the entrance of the mukhamanḍapa whose walls are plain. In the interior, there are four pillars having the usual Chola capitals. The pillar in the north-east corner has on its middle square two figures, a male and a female, obviously husband and wife standing in añjali pose.

The pradakshīna (No. 11 of G.P.) surrounding the garbhagriha and antarāla contains seventeen pillars in the southern wing, twenty-one pillars in the western

Plate - 26
wing, six pillars in the northern wing, all of them with typical Chola capitals. In the western wing of the pradakshina are found loose stone images of Mogilappa (Plate 26) after whom the village Mogili is named and his wife Mogilamma (Plate 27), Virabhadra (Plate 28), Bhairava (Plate 29) and a Linga on a sōmsūtra.

Chaṇḍēśwara Shrine
(No. 12 of G. P.)

This shrine is situated to the north of the main shrine, faces the south and houses two armed figure of Chaṇḍēśwara. He holds an aṅkusa in the right arm and the left arm is in cinmuḍra. His right leg is bent and let loose resting on the ground, while the left leg is folded and placed on the ground. His jata is seen flowing to the sides. He wears patrakundalas, ḫaras, yajnopavita, udarabandha, kṛyuras, kaiṅkānas and trousers. As this image of Chaṇḍēśwara is having a separate shrine, the image of Chaṇḍēśwara may be taken as Svatantra Chaṇḍēśwara. The Chaṇḍēśwara shrine is as old as the temple.

Kāmākshi Shrine

This shrine is situated to the north of the main shrine and faces the east. The shrine contains three members on the axis, Viz., garbhagṛha (No. 16 of G. P.), aṅtarāla (No. 15 of G.P.) and mukhamandapa (No. 14 of G.P.). The walls on the garbhagṛha and aṅtarāla are decorated with chamfered pilasters, each with a
each of the four corners. The śikhara is round and belongs to the vēsara order. There is a single kalasa above the śikhara. The garbhagṛha houses a standing image of Kāmākshi. This shrine for the goddess appears to be of the later Chola period and may be dated to belong to the 12th/13th century A.D.

The mukhamanḍapa (No. 14 of G.P.) contains two rows of four pillars having Chola capitals. There is a lion in the centre of the mukhamanḍapa facing the Dēvi. As the Dēvi shrine appears to have come into existence in the later Chola period, about the 12th/13th century A.D., its mukhamanḍapa may also be dated to belong to the same time.

Kāsi - Viswanātha and Dēvi Shrines

The Kāsi - Viswanātha and the Dēvi shrines are situated in the north-east corner of the main courtyard. Both the shrines, facing cast, consist of the garbhagṛha and antarāla (No. 18, 19, 20 and 21 of G.P.). The garbhagṛha of the Kāsi-Viswanātha shrine houses a Linga on a vēdi, while the garbhagṛha of the Dēvi shrine enshrines an image of Dēvi standing.

The temple tank is situated to the south of the main shrine. The tank is surrounded on the south and west by a pillared verandah which contains thrity-two pillars. All the pillars have the Chola capitals. The temple tank may be dated to the middle of 10th century A.D., and pillared verandah may be dated to the later Chola period, about 12th/13th century A.D.

ICONOGRAPHY

Dakshiṇāmūrti

The image of Dakshiṇāmūrti in a kōṣṭha on the south wall of the garbhagṛha of the main shrine is seated with the left foot placed on the back of the Apasmārapurusha and the right leg folded, its ankle resting on the left thigh. Of the two upper arms of Siva, the right one holds parasu and the left one holds nāga (serpent). The lower right arm adopting a cimnudra pose has a rosary bead locked up between the thumb and the pointing finger. The left arm holds a book (pustaka). The head-dress and ōrnaments are not clearly visible due to regular application of oil on the body of the image.
Virabhadra (Plate 28)

The stone image of Virabhadra is set up in the western wing of the pradakshīṇa. The deity stands in samabhāṅga and holds an arrow in the upper right arm, bow in the upper left, sword in the lower right and shield in the lower left arm. He is decorated with kirītamaṇḍala, chakraṇḍalas, graivēyakas, keṣyuras, kaṅkānas, armlets, katiṣṭra and a garland of bells reaching below the knee and anklets. Daksa with goat’s head stands to the bottom right in āṅjali pose. This image is a product of 12th/13th century A.D.

Bhairava (Plate 29)

The stone image of Bhairava is set up in the western wing of the pradakshīṇa. The deity is nude and stands in samabhāṅga
before a dog. He has four arms and carries *damaru* in the upper right arm, *pāsa* in the upper left, *trisūla* in the lower right arm and *kapāla* in the lower left arm. His *jaṭas* are shown as flaming hair. He wears *cakrakundalas, kāyuras, yajño- paviṭa*, neck ornaments, anklets and *kaṭisūtra*. This image is also a product of Chola times, about 12th/13th century A.D.

**Gaṇapati**

The south wall of the *aṅtarāla* has in its *kōṣṭha* an image of Gaṇapati. The god stands in *dvibhanīga* with his trunk curled to the left. The contents in the four arms are not clearly visible, probably they may be *ākṣuṣa, pāsa, dāṇṭha* and *mōḍaka*. He wears *kīrtamakūṭa* and other ornaments.
Parvati

The deity in the sanctum of the Kāmākṣhi shrine stands in samabhāṅga and holds aṅkusā in the upper right arm, pāsa in the upper left and keeps the lower right in abhaya and the lower left in varada. She is adorned with kirītamakūṭa and other ornaments. As the shrine for Kāmākṣhi appears to have been built in the 12th/13th century A.D., the image of Dēvi can well be taken to belong to the same time.

Mahishamardani

The dēvakoshta on the north wall of the aṅtaraḷa has an image of Mahishamardani standing in tribhaṅga, four armed, holding the cakra in the upper right and saṅkha in the upper left and trisūla in the two lower arms. She is shown in the act of cutting off the head of the buffalo demon. She wears kirītamakūṭa and other ornaments⁷. There is another loose stone image of Mahisamardani in the northern wing of the pradakshīṇa (Plate 30). The goddess stands tribhaṅga with the left leg resting on the back of the buffalo and has four arms. She holds cakra in the upper right arm, saṅkha in the upper left and catches the mouth of buffalo with the lower left arm and thrusts trisūla with the lower right arm into the neck of buffalo. She
wears karandamakuta, kavyuras, neck ornaments, kanka nas armlets, anklets and purnoruka. The side ends of the garment coming down below the knee is striking. The depiction is charming.

Vishnu (Plate 31)

The western kosta of the sanctum has an image of Vishnu standing, four armed, holding cakra and sarikha in the upper arms and keeping the lower right in abhaya and the lower left in kati. He is decorated with kiritamakuta, girdle and purnoruka.

The highly raised platform to the right of the entrance of the mahamandapa contains loose stone images of Vishnu and his consorts (Plate 31). Vishnu stands in samabhaiga and has four arms, the upper right arm holding cakra and the upper left holding sarikha. He keeps the lower right arm in abhaya and the lower left in kati. He wears a kiritamakuta, neck ornaments, yajnopavita, girdle and purnoruka. Two Dèvis, Sri and Bhû stand in dvibhaiga to his sides. Sri Dèvi keeps her right arm in lolahasta and holds a lotus in the left arm, Bhû Dèvi holds a lotus in the right and keeps the left hanging. Both the Dèvis are adorned
with karanḍamakuta, graivēyasas, kēyuras, kaṅkaṇas, armlets, kaṭisūtra and pūrṇoruka.

Brahma

The northern niche of the sanctum contains the stone image of Brahma. The god stands in dvibhaṅga and has three heads and four arms. He holds kamanḍalu (?) in the upper right arm, srūk in the upper left arm and keeps the lower right in abhaya and the lower left hanging. He has three heads and wears karanḍamakuta, channavira, girdle and pūrṇoruka.

Surya

The stone image of Surya set up in the north-east corner of the mahāmaṇḍapa, stands in saṁabhaṅga and holds lotus in each of his two arms. He wears a karanḍamakuta, makara-kuṇḍalas, neck-ornaments, yajñopavita, girdle, ardhiroka and anklets. His head is surrounded by a kāntimāṇḍala.

References and Notes

3. Ibid., No. 588
4. In this form, Siva should hold aksamala in the upper right arm and agni or sarpa (snake) in the upper left arm and be surrounded or not by rishis (Hind. lco. Vol. II, part I, pp. 274-291). Sarpa in the upper left arm is in accordance with the requirements of the texts. In the Parāśarāśwara temple at Jōgimallavaram, there are two rishis on either side at the bottom of Dakshināmūrti. They are not found here.
5. The contents in the hands of this deity are in accordance with the requirements specified in the Karaṇḍgama.
6. This example is similar to the one found in the Mukkatiswara temple at Kalavaguntoa.
7. This example is a four-handed variety. The texts require the four handed variety to hold cakra in the upper right arm, sarikha in the upper left, the lower right in abhaya and trisula in the lower left or keep it in kaṭaka. Here the goddess is shown holding trisula in the two lower arms instead of keeping the lower right in abhaya and āsūla in the left or in kaṭaka.
8. This example conforms to the adhama-bhoga-shanakamurti image of Vishnu. It resembles in all respects the stone images of Vishnu found in the niches on the west walls of the garbhagṛha of the temples at Bokkisārāmālem, Jōgimallavaram and Kalavaguntoa.
THE KAPILESWARA TEMPLE: KAPILATIRTAM

The Kapilēśwara temple is situated at a distance of about three kilometres to the north of the Tirupati town, at the foot of the Tirumala Hills with a picturesque water falls known as Kapilatirtam. According to puranic tradition, sage Kapila installed the Siva Linga here and the Linga came to be called Kapileswara and the tank Kapilatirtam. The tank is also known as Sudarsanatirtam and Chakratirtam because at the four corners of the tank the stone slabs contain relief sculpture of Sudarsana or Chakrattālvār. The utsavaḥēram of Gōvindarāja of Tirupati, accompanied by Sudarsana or Tiruvāliālvān (Chakrattālvār), was being taken to the tank for tirthāvāri (bath) during brahmotsavam and the tank itself also came to be called Ālvārtirtam. Gōvindarāja is taken there on the day of mukara-saṅkramaṇam also.

Date of the Kapilēśwara Shrine

There are four epigraphs which relate to this temple. The first of them of the reign of the Chola king Rājēndra I (A.D. 1012-1044) is found engraved on the door-jamb of the mukhamandapa of the temple. It records the construction of mukhamandapa and sanctum (tirumāligai-sanctuary) by one Rāyaṇ Rājēndra Sōlan alias Brahmarāyaṇ Munaiyadarāyaṇa, a royal officer of Rājēndra Chola I. From this, it can be said that the Kapilēśwara shrine was built by Brahmarāyaṇ Munaiyadarāyaṇ in the reign of the middle Chola king Rājēndra I (A.D.1012 - 1044). The corbels of the pilasters on the walls of the main shrine and the corbels of the pillars protruding from the top of walls in the north and south of the mukhamandapa also confirm that the Kapilēśwara shrine belongs to the middle Chola period, i.e., to the period of Rājēndra Chola I.
The last record of the reign of Sadasivaraya, dated 30-01-1563, mentions the Kapilēśwara shrine and further records that Rāchāvidū Nāyakkar (Chief) reconstructed the prākāra walls and kitchen of the Kapilēśwara shrine at his own cost while they were damaged by thunder during rainy season³.

DESCRIPTION OF THE TEMPLE

There are pillared corridors (sandhyāvandana - maṇḍapas, No. 10 of G.P.) on the eastern and western sides of the tank. The mahāmaṇḍapa (No. 2 of G.P.) is situated to the south of the tank. The temple has its main entrance in the south of the mahāmaṇḍapa. The Kapilēśwara shrine is situated at a higher level in the north-east corner of the tank. The shrine is built into a concave bend in the rugged natural rock behind. There is a flight of steps from the eastern pillared corridor to the Kapilēśwara shrine which faces the west.

Main Shrine of Kapilēśwara

This shrine consists of from west to east a pillared verandah (No. 15 of G.P.), mukhamanḍapa (No. 17 of G.P.), aṁtarāla (No. 18 of G.P.) and garbhagrha (No.19 of G.P.). The garbhagrha is a square structure 12' side and an aṁtarāla in front extends 4' - 6' from east to west. The adhiśṭhāna of the main shrine is partly buried in the ground. The mouldings that are buried in the ground must have been upāna and jagati. The mouldings visible above the ground level are tripaṭṭa, gala with kampas below and above, paṭṭika, gala with a kampa below and above, āliiupagaṭṭika and prati (Fig. 2, No.4). The northern walls of the garbhagrha and aṁtarāla are decorated with four and two pilasters respectively. On the front wall of the aṁtarāla, there are also two pilasters on either side of the entrance. The shaft of the pilasters are square in cross section and carry a kalasa, taḍī, idal and phalika. The pilasters have Chola capitals with horizontal and vertical line drawings on the arms. The absence of kostas is noteworthy. The curved kapōta (koḍuṅgu) above the walls carries a number of kūḍus on its face with floral designs inside them. Over the kapōta is a patta embellished with vertical ribbon cuttings. The vimāna above the roof is incomplete and an attempt was made for providing the first tala (hāra) which shows kūṭa, pañjara,
Key:

Ground Plan: Kapilesvara Temple, Kapilatīrta
sāla, pañjara, and kūṭa series. The top portion of this tala merges into the massive rock.

Kāmākshi Shrine

This shrine is situated immediately to the south of the Kapilēśwarsa shrine. Like the shrine of the presiding deity, this shrine also faces the west and contains the garbhāgṛha (No. 21 of G.P.) and an aṁtarālā (No. 22 of G.P.). On the east, the exterior of the wall shows four chamfered Chola pilasters. Above the roof, the grīva is rectangular and the sikhara is of sāla type crowned by five kalasas. The garbhāgṛha enshrines the standing image of Kāmākshi. This shrine is a structure of the later Chola period, about 12th/13th century A.D.

Mukhamanaṇḍapa (No. 17 of G.P.)

In front of the main shrine and the Kāmākshi shrine is a rectangular six pillared mukhamanaṇḍapa. It has an entrance in the west and contains two rows of three pillars with corresponding Chola type of capitals protruding from the top of the walls in the north and the south. The capitals are in the typical Vijayanagara style. There is a nandi in the centre of the maṇḍapa facing the main shrine. There is also a small crouching lion to the right of nandi facing the Dēvi shrine. Being rectangular on plan, this maṇḍapa serves as the common mukhamanaṇḍapa for both the shrines of the presiding deity and his consort. The Vijayanagara emblem (boar and inverted sword) is carved prominently on the central pillar in the west. This mukhamanaṇḍapa is a structure of the Vijayanagara period, about 16th century A.D. In the north and south there are two Chola pillared corbels protruding from the top of the walls. The Kapilēśwara shrine had a mukhamanaṇḍapa in the Chola times. An epigraph of Rajendra Chola I mentions the construction of mukhamanaṇḍapa along with tirumāḷigai (sanctuary) by Brahmarāyan Munaiyadarāyan. From this, it is clear that the main shrine contained mukhamanaṇḍapa in the Chola period. Another inscription of the reign of Sadasivaraya dated 30-01-1563 A.D. states that the prakāra walls and the kitchen of the Kapilēśwara shrine were damaged by thunder during the rainy season and one Chief by name Rāchavidu Nāyakkar reconstructed the prakāra walls and the kitchen of the Kapilēś-
wara shrine. It may reasonably be presumed that the pillars of the mukhamandapa of the Chola period were also replaced by the present Vijayanagara pillars at the time of reconstruction of the prakara walls and the temple kitchen.

To the west of the mukhamandapa is a pillared verandah with a row of four pillars. (No. 15 of G.P.) The capitals of these pillars are similar to the capitals of the pillars of the mukhamandapa. The four sides of each rectangular and square blocks contain carvings of squatting lions, lotus designs, haṅsas (swans) and erotic figures. The dhvajastambha (No. 14 of G.P.) and balipitha (No. 13 of G.P.) are located to the west of the pillared verandah. There is an image of dvārapālaka on either side of the entrance of the mukhamandapa.

To the south of the Dēvi shrine, there is a maṇḍapa (No. 23 of G.P.) of four massive pillars, with an entrance through the mukhamandapa in the north. This four pillared maṇḍapa is a Vijayanagara addition, as evidenced by the corbels. In the south-east corner of the maṇḍapa there is a vādi (No. 24 of G.P.) with the navagrahas. There is also another vādi in the north-east corner of the maṇḍapa. The stone images of Dakshiṇāmūrti, Bhairva, Ālingana-Chandrasekharamūrti and Surya are set up on this vādi. These images seem to be the products of the Chola period, about the first half of the 11th the century A.D., when indeed the Kapilēśwara shrine came to be built.

Kumara Shrine

This shrine is located immediately at a higher level to the west of the maṇḍapa described above. It faces the east and consists of an antarāla (No. 26 of G.P.) and the garbhagṛha (No. 27 of G.P.). Inside the garbhagṛha is a fine stone image of Kumara sitting on a peacock. Two consorts, Valli and Dēvasēna are shown standing on either side of Kumara. These images display Chola grace and may be assigned to about the earlier half of 11th century A.D.

There is a platform to the north of the Kumara shrine. The metal images of Siva, Parvati, Naṭaraja etc., are kept on this platform.
Gaṇapati Shrine

This shrine (No. 25 of G.P.) is situated behind the Kumara shrine. It faces the west and consists of only the garbhagriha which contains an image of Āsina-Gaṇapati. An inscription of the reign of Sadāsivarāya, dated 30-01-1563 states that a dancing girl by name Sevvu Sāni installed the Gaṇapati image and paid 200 puṇam as capital for the daily offerings to Vighnēśwara. To the south of the Gaṇapati shrine is a big hall (No. 28 of G.P.) constructed recently by the Tirumala Tirupati Dēvasthanams.

Mahāmaṇḍapa (No. 2 of G.P.)

To the west of the tank, there is a large pillared maṇḍapa with fine sculptures. The main entrance (No.1 of G.P.) to the temple is through this maṇḍapa. The chief feature of this maṇḍapa is pillars, thirty six in number, all of them regularly spaced as a kind of colonnade. All the pillars are rather tall and have an āśtapādam base, one rectangular block with nāgābanḍham decorations, polygonal shaft and a prominent pushpapōṭika (jūmūnaï) corbel. There are some interesting bas-relief sculptures on the rectangular blocks of these pillars. They include (1) Śrī Rama, Sita and Lakṣmīmana (2) Matsuśāvatara, (3) Narasimha, (4) Vīra Hanuman, (5) Garuda and (6) Erotic figures. Above the pillars, the kapōta, (koduṅgu) is very conspicuous with its double flexure. The ceiling of the maṇḍapa contains a square design with a lotus inside it. An inscription states that Achyutarāya constructed sandhīyāvandana maṇḍapas on the three sides of the temple tank in 25-6-1531 A.D. At present, there are three Vijayanagara structures on the three sides of the tank. They are pillared corridors (No. 10 of G.P.) on the east and west and maḥa maṇḍapa (No. 2 of G.P.) on the south of the tank. In the south, as there is no maṇḍapa other than the maḥa maṇḍapa, it can be said that the maḥa maṇḍapa was the maṇḍapa built by Achyutarāya in 25-6-1531 A.D., on the south of the tank.

Vēṇugōpāla Shrine (No. 4 of G.P.)

This shrine is situated to the south of the maḥa maṇḍapa. It contains only the sanctum and faces the north. The walls are plain and the roof is flat. Above the walls, the kapōta is slightly projecting. There is a row of mAKaras above the kapōta. There is a
dvārapālaka on either side of the entrance of the shrine. Inside the shrine are the standing images of Vēnugopāla, Rukmini and Satyabhāma on either side. In front of the shrine is an eight pillared mukhamandapa with Chola capitals. This mandapa appears to have been built in the 16th century, though the pillars have the Chola capitals. In this connection it may be said that besides introducing some new features, the Vijayanagara architects also continued to have the Chola style of corbels in their structures. This mukhamandapa (No. 3 of G.P.) is an example.

Lakshmi - Narayana Shrine

This shrine (No. 6 of G.P.) is situated at a higher level to the west of the mahāmandapa. It contains only the garbhagrha and faces the east. The walls are plain. The vimāna above the roof is a modern structure of very recent origin. The garbhagrha houses an image of Lakshmi-Nārāyaṇa on a vēdi. The mandapa (No. 5 of G.P.) in front of this shrine contains four pillars, each with typical Vijayanagara capital. An inscription on the north wall of the second prakāra of Sri Govindaṛaja temple at Tirupati, states that Tāḷapākkam Periya Tirumalayyanger built the mandapa.8

To the north of the Lakshminārāyana Perumāl shrine is a pillared verandah (No. 7 of G.P.) containing six pillars, each with a prominent pushpapāṭika corbel. This structure is also a Vijayānagara construction. There are pillared corridors (sandhyā-vandana-mandapas) on the western and eastern sides of the Kapila-tīrtha tank. Four pillars at the extreme north have yāḷī brackets. The cornice above the pillars has a concave upper portion and convex lower portion. An inscription9 of the Vijayanagara king Achyutaraya states that he has set up black granite stone steps on the three sides of the sacred tank and constructed the sandhyāvandana mandapas in A.D. 25-6-1531.

Lakshmi - Narasimha Shrine (No. 9 of G.P.)

There is a small shrine above the western pillared corridor of the tank, housing the image of Lakshmi-Narasimha. Since Narasimha is a cave dweller, this shrine has been conceived of in the form of a cave, cut as it were, into the Tirumala Hill. The image of Lakshmi-Narasimha was set up in the shrine probably
at the time of installation of Lakshmi-Nārāyaṇa in S. 1467 (29-6-1546 A.D.) by Tāllāpākam Periya Tirumalayangār.

**SCULPTURE**

The pillars of the mahāmāndapa contain interesting dasāvatāra sculptures such as Matsyāvatāra, Narasimha and Sri Rama, Sita and Lakshmana. Apart from these, there are also sculptures of attendant figures like Garuda, Hanuman and erotic sculptures on the rectangular blocks of the pillars of the mahāmāndapa. These sculptures are good specimens of the sculptural art of 16th century A.D.

**ICONOGRAPHY**

**Bhairava (Plate 32)**

This image is found set up on a pial of the four pillared mandapa situated to the south of Kāmākshi shrine. The deity stands before a dog in dvibhaṅga and has four arms. He holds trisūla in the upper right arm, ṣāmara in the upper left, sword in the lower right and kapala (skull) in the lower left arm. He is nude and wears jatā-makuta, cakrakandala, grāvīyakas, hāra, girdle with bells, kapālamāla and anklets. This image is a specimen of the Chola art of 11th century A.D.
Dakshiṇāmūrti (Plate 33)

The four pillared maṇḍapa to the south of the Kāmakshi shrine contains on its northern pial an icon of Dakshiṇāmūrti. The deity is seated with the right leg hanging and resting on the back of Apasmārapuruṣa and the left leg bent and rested vertically on the right thigh and has four arms. He holds serpent in the upper right arm, trisūla in the upper left arm, keeps the lower right arm in cinmudra with an aksamāla locked up between the thumb and pointing finger and the lower left in varada with a pustaka in the palm. The head is adorned with jaṭas having Ganga in the centre, sun to the right and crescent moon to the left. A sage is seated to bottom right and another to bottom left. He wears makara and cakrakundalas, graivṛyakas, hāra, yajnopavīta, kṣyūras, udarabaidhā, anklets and maṇjiras. This image is another specimen of the Chola art of 11th century A.D.

Ālinganamūrti (Plate 34)

To the east of Dakshiṇāmūrti is the image of Siva and Parāvī as Ālingana Chandrasēkharāmūrti. Siva is seated on a bhadrāsana with his left leg folded and resting on the seat and the
right hanging and resting on the head of a bull below. He carries ankusa in the upper right arm, mrigha in the upper left, keeps the lower right in abhaya, and the lower left is passed round the back of the Devi who is seated on his left thigh. He wears a kiritamakuta, makarakundalas, graiveyaekas, hara, girdle and ardhokrika. Devi holds a lotus in the right arm and keeps the left in lolahasta. The prabhavali with makra at its top is also shown. This image is a product of the Chola period, about 11th century.

Siva-Nataraja

This is a metal image set up on a platform to the north of the Kumara shrine. Dancing on Apasmaraapurusha with the right leg bent and resting upon him and the left leg thrown across to the right in the bhujangatrasa pose, this god holds damaru in the upper right arm, flame (agni) in the upper left, keeps the lower right in abhaya and the lower left in karihasta. He wears a jatamakuta with the jatas spreading to the sides, makara and cakrakundalas, yajnopavita, hara and mantra. This is a product of 16th century A.D.
Gaṇapati

The garbhagṛha of the Gaṇapati shrine contains an image of Gaṇapati. The god is seated with his left leg folded and touching the fringe of the belly and the right leg bent at the knee and raised up. He carries aṅkusa in the upper right arm, pāsa in the upper left, a broken tusk in the lower right and mōdaka in the lower left arm. He wears kiritamakuta, yajnopavita and other ornaments.

Shaṅmukha

The garbhagṛha of the Shaṅmukha shrine contains three images, Shaṅmukha in the centre and his consorts Valli and Dēvasēṇa on either side. Seated on Peacock, this deity has three faces in the front and three at the back. He has twelve arms and holds vajra, khadga, bāna and other objects in the upper right arms and trisūla, dhanus and three other objects in the left arms. The lower right arm is in abhaya and the lower left is in varaḍa. He is decorated with kiritamakuta, cakrakundalas, graiveyakas, hāra and ardhornuka. The peacock carries a serpent in its beak. The consorts Valli and Dēvasēna are shown standing on either side of Kumara. Both the Dēvis hold a lotus in one arm and keep the other in lōlahasta. These images appear to have been installed in the shrine at the time of installation of Gaṇapati image on 30.1.1563 in the reign of Sadasivaraya.

Parvati

The garbhagṛha of the Kāmākshi shrine contains an image of goddess Parvati. Standing in samubhāṅga, the goddess holds aṅkusa in the upper right arm, pāsa in the upper left and keeps the lower right in abhaya and the lower left in varaḍa. She is decorated with kiritamakuta, cakrakundalas, kucabaṇḍha and pūrnoruka. Since the Kāmākshi shrine appears to have been built in the later Chola times, about 12th century A.D., the image of Kāmākshi could be taken to belong to the same time.

Lakṣmī-Narayana

This is a stone image of Viṣṇu shown in company with his consorts Lakṣmī as Lakṣmī-Nārāyana. This image is installed in a small shrine of Lakṣmī-Nārāyana. Viṣṇu is seated in virāsana and holds cakra in the upper right arm, saṅkha
in the upper left and keeps the lower right in abhaya and passes the lower left round the back of the Dēvi. He wears kirīṭamakuṭā and other ornaments. Lakshmi is seated on the folded left thigh of the god with both her legs hanging. She holds lotus in the left arm and passes the right arm round the back of god. The goddess is also decked with a number of ornaments. An inscription of the reign of Sadasivaraya, states that Tāḷḷapākkam Periya Tirumalayangār installed the image of Lakshmi Nārāyaṇa in the shrine in S. 1467 (A.D. 20-6-1546).

Surya (Plate 35)

The stone image of Surya is set up on the pial in the four pillared maṇḍapa which is to the south of the Kamakshi shrine. Standing in samābhaṅga, this deity holds lotus in each of his two arms. He is decorated with karaṇḍamakuṭā, patrakundalas, graiva-yakas, yaññopavita, udarabaṅgha, girdle, urdhvārūka, anklets and maṇjiras. This image displays Chola workmanship and can be assigned to the 11th century A.D.

akshmi Narasimha

This image is set up in a small shrine which is in the form of a cave for Narasimha. Narasimha is seated on a pītha with his right leg hanging and the left leg folded at the knee and resting on the seat. He has two arms, keeps the right in abhaya and the left holds saṅkha. He wears kirīṭamakuṭā, yaññopavita, girdle, pūrnārūka and maṇjiras. Lakshmi is seated on the left thigh of the god with her legs resting on a seat below and holds a lotus in her left arm and passes the right arm.
round the back of the god. She wears karanda makuta and other ornaments. This image is undoubtedly a Vijayanagara product and can be assigned to the 16th century A.D.

Venugopala

The image is in the sanctum of the Vēṇugopāla shrine. The god stands in vyāstapāda pose and has four arms. He holds cakra in the upper right arm and saṅkha in the upper left arm, the two lower arms hold the flute which is kept near the mouth. He is decorated with kirītamakuta, makarakundalas, graivēyakas, yajñopavīta girdle with simhamuka buckle and pūrnōrūka. At right angles to this deity is the figure of Rukmiṇi on one side and of Satyabhāma on the other. Both the Dēvis hold nilotpala in one arm and keep the other hanging. These images are also the products of the Vijayanagara period, about 16th century A.D.

References and Notes

5. Ibid., Vol. V, No.172.
6. Ibid
7. Ibid., Vol. IV No. 8.
8. Ibid., Vol. V, No.68.
9. Ibid., Vol.IV, No.8
10. Serpent in the upper right arm and trisula in the upper left are not in accordance with the prescriptions of the texts.
11. In this example, Siva and Pavati are shown seated instead of standing as required in the texts.
12. The four arms are in accordance with the requirements of the texts.
13. The contents in the arms of this goddess are in adherence to the requirements of the Uttaraskamikagama.
14. In this image, saṅkha and cakra, instead of being represented by their personified forms, as required in the Viswakarma Sastra, are shown as actual weapons.
THE MANIKANTHESWARA TEMPLE: KANIPAKKAM

Kāṇipākkam is a village in Chittoor taluk, situated about six miles to the north-west of Chittoor, the head-quarters of the district. The village contains three temples, viz., the Maṇikanṭhēśwara temple, Varasiddhi Vināyaka temple and Varadarāja temple. Of these, the Maṇikanṭhēśwara temple, dedicated to Śiva is of great importance for the study of later Chola art and architecture of Chittoor district. It possesses many remarkable and unique features. The god Maṇikanṭhēśwara is referred to in the inscriptions as Maṇivaniswara and Maṇivanḍiśwara and the place as Kāvaṇipākkam.

Date of the Temple

There are four epigraphs on the walls of the main shrine of Maṇikanṭhēśwara. The earliest epigraph is dated in the 8th year of the later Chola King Kulottunga III (A.D.1178-1218). This epigraph is found engraved on the east wall of the main shrine and registers the gift of a lamp by one Īṭaraiyan Sāgararasan Siyagaṅgan. The last record engraved on the south wall of the shrine belongs to the Pandyan king Sundara Pandya. This inscription registers the gift of land by the people of Ṭūyanāḍu to God Maṇivaniswarar of Kāvaṇipākkam. Although the available epigraphs are engraved on the outer walls of the main shrine, no definite date of its construction is available in these epigraphs. The earliest inscription proves beyond doubt that the main shrine was in existence before the 8th Year (A.D. 1186) of Kulottunga III. Therefore, the date of construction of the temple may be ascribed to the middle of 12th century A.D., which falls in the later Chola period (A.D. 1070-1280). The main shrine is undoubtedly a shrine of the later Chola period. The architectural
features such as high pādabandha adhiśṭhāna with double kaṇṭhas (Fig. 3 No.5), the corbels of the pilasters bevelled at an angle of 45° leaving a central segment of vertical section, thinner phalaka, vase like kalasa, pādabandha neck moulding over the shaft (kāl) of the pilaster (Plate 36) and dēvakōśṭhas topped by semicircular makaratōrana also point to the same time.

DESCRIPTION OF THE TEMPLE

The temple consists of two enclosures. The outer enclosure or the prākāra wall (No.1 of G.P.) which is constructed with bricks, is completely fallen on the east and south (No.2 of G.P.). The outer enclosure has an entrance on the south. The inner enclosure also has an entrance on the south. This entrance has a maṇḍapa (No.3 of G.P.) in its front with a dvāra in the centure. The maṇḍapa faces the east and contains six pillars. Two pillars in the east have Chola capitals and the other four pillars have early Vijayanagara capitals. The maṇḍapa appears to have been constructed in the early Vijayanagara period, about 14th/15th century A.D. The pillar corbel supports the date.

Inner Enclosure

The inner enclosure is formed by four walls of stone, which have fallen here and there. The main shrine of Maṇikanṭhēśwara is situated in the centre of the inner enclosure, faces the east and consists of the garbhagrha (No.10 of G.P.), an aṁtarāla (No. 9 of G.P.) and mukhamañḍapa (No.8 of G.P.) surrounded by a pradakshīṇa (No. 7 of G.P.). To the north-west of the main shrine is the shrine of Maragadāmbika, facing the east (No.11 of G. P.).

Pradakshīṇa (No.7 of G.P.)

The pradakshīṇa round the main shrine and mukhamañḍapa contains thirty-five pillars. Eight pillars in the western wing and three pillars in the inner row of the northern wing have Vijayanagara capitals. The other twenty-four pillars have Chola capitals with the sides cut at 45° degrees and with a protruding block at the bottom on either side. The pillar capitals have horizontal and vertical line drawings on the arms. In the south-west corner of the pradakshīṇa is a big image of Āśina-
Key:

Ground Plan: Manikanṭhēśvara Temple, Kāṇipūkam
Gaṇapati. The pillared *pradakṣhiṇa* appears to have been erected in the early Vijayanagara period, about 14th/15th century A.D., as indicated by *pushparūṭika* corbels and typical Vijayanagara sculptural carvings on the pillars.

**Maragadāmbika Shrine (No.11 of G.P.)**

This shrine dedicated to Parvati under the name of Maragadāmbika is situated in the north-west corner of the main shrine. It faces the east and consists of only the *garbhagrha* whose southern exterior wall is decorated with chamfered Chola pilasters. The roof is flat. The shrine houses the standing stone image of Parvati.

**Mukhamaṇḍapa (No.8 of G.P.)**

The entrance to the *mukhamaṇḍapa* is in the south. In the interior, the *mukhamaṇḍapa* contains eight pillars having round shafts and typical Chola corbels. The outer walls of the *maṇḍapa* are decorated with chamfered Chola pilasters. The *maṇḍapa* is a 25' square in the exterior and houses loose stone images of Bhairava, Śaṅmukha and his consorts Subrahmanya and Surya. The main shrine and the *mukhamaṇḍapa* stand on a common *adhiṣṭhāna*. This suggests that the two structures were built at a time in the later Chola period, i.e., in the middle of 12th century A.D. Behind the *mukhamaṇḍapa* are a small nandi-*maṇḍapa* (No. 6. of G.P.), *dhavaṇjaṭamba* (No.5 of G.P.) and *balipaṭha* (No. 4 of G.P.).

**Main Shrine (Plate 36)**

The main shrine of Maṇi kaṇṭhēśwara stands on an 4' high *pādaṇḍha-adhiṣṭhāna* (Fig.3 No.5). The *adhiṣṭhāna* contains from bottom upwards - *upāna*, *jagati*, *tripāṭṭa-kumuda*, *kaṇṭha* with *galaṇḍas* and with a *kampa* below and above, *patta*, another *kaṇṭha*, *ālingapaṭṭika* with an *ārduṇḍapāda* below it and *prati*. Each wall of the *garbhagrha* of the main shrine is decorated with two pilasters, *devaṇaṭha* and two pilasters. The side walls of the *aṅtarāla* are decorated with pilaster, *devaṇaṭha* and pilaster. The pilasters have over the shaft *padmaṇḍha*, *kalaśa* with leaf designs, *kuṇḍa*, *idal*, *phalaka* and the corbel bevelled at an angle of 45° degrees leaving a central segment of the vertical section. The *devaṇaṭhas* have invariably *makaraṭhara* at its apex and
house the images of Gaṇapati, Dakshināmūrti on the south, Vishṇu on the west, and Brahma and Durga on the north. Above, the corbels of the pilasters is a bhūtamala, in the prāstara
part. Above the bhūtamāla, the cornice is slightly projecting and contains gables. Above the roof, square grīva and sikhara are the crowning elements (Plate 37). The grīva-kōstas do not contain deity figures but are topped by kūṭus. Above the square sikhara is an inverted padma with a single kalasa in the centre of a square step. The garbhagṛha is a square 13'-6" side. In front, the antarāla measures 10'-6" from west to east. The garbhagṛha faces the east and contains a Linga on a vēdi. The most interesting feature of the Maṇikāṅṭhēśwara shrine is that it is entirely of stone from base to the sikhara (square sanctum, square grīva and sikhara).

This image is found in the mukhamandapa. The deity has four hands, the upper right holding damaru, the upper left serpent (nāga), the lower right trisūla and the lower left kapāla.
There is a garland of skulls reaching up to the knees and a dog behind.

Dakshināmūrti

The south wall of the garbhagṛha of the main shrine contains in its kōśta the image of Vyakhyana-Dakshināmūrti. Sitting with the left leg folded and the right bent at the knee and placed on the back of Apasmārapurusha, the god holds serpent (nāga) in the upper right arm, trisūla in the upper left, keeps the lower right in cinmudra and holds a book in the lower left arm. He has jatāmakuṭa, graivēyakas, yajñopavita and udarabandha. There is a bearded sage at the bottom on either side of the god.

Sthānaka Gaṇapati

The south wall of the aṅtarāla contains in its kōśta an image of Gaṇapati. Standing in dvibhaṅga, the deity holds parasu in the upper right arm, pāsa in the upper left, danta in the lower right and mōdaka in the lower left arm. The deity wears a karanda makuṭa, yajñopavita, udarabandha, girdle and anklets.

Subrahmanyā
(Plate 38)

This image is set up on a vēdi in the mukhamandapa. Standing in samabhāṅga, with the peacock behind, this deity holds aksamāla in the upper right arm, saṅkha (?) in the
upper left arm, keeps the lower right arm in abhaya and the lower left at kati. He wears karanḍamaktuṭa, graivēyakas, yajñopavita, a well chiselled girdle with simhalālāta buckle, ardhoruka, anklets and mañjiras. The peacock carries a snake in its beak.5

Shanmukha and Devis

The images of Shaṇmukha and his two consorts are found in the mukhamandapa. Shaṇmukha 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. He keeps the lower right in abhaya and the lower left in varada and carries several weapons in the other ten arms. He is decorated with karanḍamaktuṭa, two graivēyakas, hāra, udaraḥaṇḍu, ardhoruka and mañjiras. There are two Devi, Vaiśāli and Devasena on either side, each holding a lotus in one hand and keeping the other hanging. Both the Devīs wear karanḍamaktuṭa, purṇoruka and several ornaments.

Durga (Plate 39)

The northern niche of aṁtarāla contains an image of Durgā. Standing in samabhāṅga, the goddess holds cakra in the upper right arm and saṅkha in the upper left and keeps the lower right in abhaya and the lower left at kati. She is adorned with karanḍamaktuṭa, cakrakundala, purṇoruka and mañjiras.6 There is a mahiṣa face caved on the front of the lotus pedestal. The ends of the dress are shown let loose to the sides.

Parvati

This image is found on a vedi in the mukhamandapa. Standing in samabhāṅga,
Parvati holds parasu in the upper right arm, pāsa in the upper left and keeps the lower two arms in abhaya and varada. She is adorned with neck ornaments, pūrnoruka and mañjiras. The dress ends are seen at the sides.

Vishṇu

The niche of the west wall of the garbhagṛha contains the image of Vishṇu holding cakra and saṅkha in the upper hands and keeping the lower right in abhaya and lower left in kati. He wears a kirītakukuta, neck ornaments, armlet, girdle, pūrnoroka and anklets.

Brahma

The image of Brahma standing on the north wall of the garbhagṛha has three heads, a rosary of beads (akṣhamāla) in the upper right and the pitcher (kamanḍalu) in the upper left, the lower right arm in abhaya and the lower left on the left thigh (kati). He is adorned with neck ornaments, channavira, yajñopavita, bracelet, armlet, girdle, pūrnoruka and anklets.

Surya

This image is found in the mukhamanḍapa. Standing in samabhariga, the god holds a lotus in each of his two arms. He is adorned with karanḍamakuta, makarkuṇḍalas, neck ornaments, udarabanda, girdle, ardhoruka and anklets. A kāntimanaḍala is shown behind the head of the deity.

Referénces and Notes

1. A.R.E., No.57 of 1907.
2. Ibid., No.58.
3. This example of Bhairava comes under Vatuka-Bhairava form. Damaru, sutla, kapala found in this example are in accordance with the requirements of the Vatuka-Bhairava Kalpa.
4. Instead of holding aksamala in the upper right hand and snake or fire in the upper left hand as required in the Amsunādibhedagama, the deity is shown here as holding serpent in upper right hand and trisula in the upper left.
5. Subrahmanya of the four handed variety is required to hold sukti or oksamata in the upper right arm, vajra or kakkuta or kamandalu in the upper left and keep the lower left in katyavalambita or varada or hold khetaka. But here the deity holds in (?) in the upper left.

6. This image is a four handed variety of Durga and resembles Vindhyavasini Durga, but the lower left is in katyavalambita pose and not in varada as required by the texts.

7. The contents and hand positions of this image are in adherence to the requirements.

8. This image of Vishnu conforms to the adhama-bhoga- sthanakamurti image of Vishnu.

9. The contents and hand poses of Brahma in this image are in accordance with the requirements of the texts.
THE VARADARAJASWAMI TEMPLE: YADAMARI

Yadamari, a small village is situated at a distance of 10 Kms., south-west of Chittoor. The village contains a temple dedicated to Vishnu under the name Sri Varadarajaswami.

Date of the Temple

There are five Vijayanagara inscriptions in this temple. The earliest inscription dated in S. 1301 (1379 A.D.) belongs to the Vijayanagara prince Virupanā, the viceroy of the Tamil country. In this epigraph, the details beyond the name of Virupanā are lost. The plan of the temple (garbhagṛha and aśtarāja surrounded by a pradakśiṇa, mukhamanḍapa and mahāmanḍapa), the wall decorations of the main shrine (pilasters with Vijayanagara capitals and sālakōṭas) and the pillars in the mukhamanḍapa and mahāmanḍapa with pushpapōṭika corbels, indicate that the temple belongs to the early Vijayanagara style of architecture. The date of the temple, may therefore be, ascribed to the mid 14th century A.D. The fifth inscription of the reign of Srirangaraya, refers to some endowment providing for several offerings to God Edirkonda Varadaraja and repairs made to the temple.

DESCRIPTION OF THE TEMPLE

The Varadarāja temple stands in the centre of a big rectangular courtyard surrounded by a prākāra wall (No. 1 of G.P.) and faces the west. The only entrance (No. 2 of G.P.) to the courtyard is in the west and is surmounted by a gopura. The adhiśṭhāna of this gopura contains from bottom upwards - upāna, jagati, kāṇṭha and a wide ālingapattika. Above this, is the wall
Ground Plan: Sri Varadarājaśwāmy Temple, Yādamari
which is relieved by tall pilasters and niches which are surmounted by semi-circular törāṇas with a simhamukha at the top. There is a kapōta above the walls decorated with gables. The five storeyed superstructure is modern and erected in the year 1979 by the trustees of the temple. Though the present superstructure is modern, the base and the walls seem to have been raised some time in the second half of 14th century A.D.

Courtyard

The temple contains in its south-west and north-west corners the Lakshmi shrine and an Āṇḍāḷ shrine respectively. Āṇḍāḷ or Gōda, the divine maiden, who attained Godhood by her intense devotion and whose Tamil hymns like Tiruppāvai are sung in every Vishṇu temple, seems to have been enshrined some time in the 14th century A.D. Andal was the daughter of Vishnucitta or Periālvār and the authoress of Tiruppāvai. It is stated that Āṇḍāḷ is the embodiment of Bhudevi and the actual canonization of Āṇḍāḷ as a saint and deity in her own right took place only in the 13th century and the Śrī shrine and an Āṇḍāḷ shrine came to be built in the south-west and north-west corners of Vishṇu temples mainly from that period onwards.

Āṇḍāḷ Shrine (Plate 40)

This small shrine is located at the north-west corner of the courtyard. The shrine faces the east and consists of a porch (No. 15 of G.P.), an aṁtarāla (No. 16 of G.P.) and the garbhagṛhya (No. 17 of G.P.). The porch measures 6′-6″ from east to west and 12′-6″ from north to south, and contains four pillars. The capitals of the front two pillars are in the early Vijayanagara style. The base of the shrine is similar to that of the base of gōpura. The garbhagṛhya is a square 11′-6″ side. The aṁtarāla projects 6′ forward. The outer walls of the garbhagṛhya are relieved by slit- type of niches and tall and slender pilasters, each with a Chola capital. There is a louts design carved at the centre on the capital of the pilasters. The niches are surmounted by semi- circular törāṇas with a simhamukha at the top. These törāṇas include a beautiful human head inside with the exception of a small relief sculpture of Hanuman, the side walls of the aṁtarāla are plain. The vimāna above the garbhagṛhya is of the ekāṭala type containing kūṭa,
pañjara, sāla, pañjara and kūta with an octagonal griva and śikhara. There is a metal kalasa above the śikhara. Inside the garbhagṛha is the stone image of Āndāl or Gōdādēvi.

Perundēvi (Lakshmi) Shāine

This shrine, which houses the image of Lakshmi is situated in the south-west corner of the courtyard. The shrine consists of garbhagṛha (No. 14 of G.P.), aṅtarāla (No. 13 of G.P.) and the mukhamandapā (No. 12 of G.P.). The shrine resembles in all respects the Andal shrine. The phalaka above the hāra or tala contains a lion in each of the four corners. The garbhagṛha houses an image of Lakshmi sitting. As at Kāñchi, here also goddess Lakshmi is called as Perundēvi, the prime consort. From the disposition of the shrines of Āndāl and Perundēvi, we can infer that Perundēvi and Āndāl shrines have been built some time in the second half of 14th century A.D. The two shrines resemble each other in respect the adhīsthāna, wall details, vimāna and the śikhara.
At Yādamari the god is facing west and the goddess is facing the god from the south-west corner of the courtyard. The Vaikhānasas (Marichisamhita) and the Pañcharātra (Paḍmasamhita) also suggest that Sri or Lakshmi should be placed in the south-west corner in Vishnu temples. It is remarked that the positioning of Thāyar shrine in the south-west facing east became common in Vijayanagara times and to balance it and to revive the full female potential associated with Vishnu, Āṇḍāl or Gōdādevi (embodiment of Bhūdevi) was located in the corresponding north-west corner of the main shrine, again facing east, so that Sri and Bhū occur to the right side and left side of god as found in bronze or stone images of Vishnu accompanied by Sri and Bhū. Such had became the fixation of the Dēvi shrine in terms of both south-west corner and eastern orientation and that this was scrupulously followed even where the main temple is not itself facing east but west, as in this temple and the Varadarāja temple at Kanchi, thereby making the two shrines (main shrine and Dēvi shrine) face into each other.

In front of Perundēvi shrine, is a mukhamandapa (No.12 of G.P.) containing sixteen pillars, each with the Chola corbel. This mandapa appears to have come into existence in the second half of 14th century A.D.

Garuda Shrine (No.5 of G.P)

This shrine is situated in front of the mahāmandapa and faces the main deity. The image of Garuda is as old as the main shrine. The dhvajastambha (No.4 of G.P.) and balipitha (No.3 of G.P.) are located to the west of the Garuda shrine.

Ramanuja Shrine (No.11 of G.P.)

This shrine is situated immediately to the north of the mahāmandapa. It has only the garbhagṛha and faces the south. The adhīsthana of this shrine resembles closely the bases of the gopura, the Āṇḍāl and the Perundēvi shrines. The garbhagṛha is a 11’ square in the exterior. Like the shrines of Andal and Perundēvi this shrine is also decorated with chamfered pilasters and slit type of niches. There are two salabhaṁjikas (ladies with creepers) carved on either side of the door frame of the shrine.
The *garbhagṛha* houses an image of Ramanuja. The date of construction of this shrine can be ascribed to the second half of 14th century A.D.

**Main Shrine of Sri Varadarāja (Plate 41)**

The main shrine is situated in the centre of the rectangular courtyard. It faces the west and consists of the *garbhagṛha* (No.9 of G.P.) and an *āntarāla* (No.8 of G.P.) surrounded by a *pradakśīṇa* (No.10 of G.P.), *mukhamandapa* (No.7 of G.P.) and *mahāmandapa* (No.6 of G.P.). The *adhīsthāna* of the *garbhagṛha* and *āntarāla* is of *pādabandha* variety (Fig. 3; No. 6). It is 4'-9" high and carries from bottom upwards *upāna*, two *paṭṭikas*, *tripaṭṭa-kumuda*, *kanṭha* with *galapādas*, *paṭṭika*, another *kanṭha* with *galapādas*, *ālingapāṭṭika* with *padma* and *pratī*. The *garbhagṛha* is a 15' square in the exterior. The *āntarāla* extends 12' feet forward. Above the *adhīsthāna*, the wall on the north, east and south is relieved by pilasters having Vijayanagarā capitals and *sālakōṣṭas*. The *sālakōṣṭas* (Fig. 7) which are five in number (three in the sanctum and two in the *āntarāla*).
are empty. The pilasters have square base with nāgabāndham decorations, padmabandha, kalasa, taḍi, octagonal kuṁbha, idal, phalaka and pushpapatika. The superstructure over the garbhagṛha is of brick and mortar. The vimāna is of the ākātala-type containing a row of the series of kiṭa, paṇjara, sāla, paṇjara and kūṭa. Above the hara is a kapota projecting on all the four sides. The phalaka above this kapota contains the figures of Garuda seated with hands in anjali in each of the four corners. The griva and the sikhara are octagonal and belong to the Dravida order. There is a metal kalasa above the sikhara with full blown lotus below it. The vimāna has been renovated and replastered recently, obliterating all the original features. The pradakṣiṇa wall measures 70'-6" by 31'6". Inside the sanctum in the centre, is the image of Varadarāja standing. Sridēvi and Bhūdēvi are shown standing on either side of god. There is also a set of processional metal images of Varadarāja, Sridēvi and Bhūdēvi inside the garbhagṛha. On either side of the entrance of the antarāla are dvārapālaka images. The verticals on either side of the entrance of the antarāla are decorated with lady figures standing under a creeper in a graceful pose.

Mukhamanḍapa (No.7 of G.P.)

This manḍapa contains two rows of three massive pillars having Vijayanagara capitals. The pillars have two rectangular blocks and one square block with sculptural work and two octagonal intervening shafts. The lintel of the mukhamanḍapa contains lotus in the centre. The verticals on either side of the entrance of mukhamanḍapa contain two lady figures standing and holding a creeper. The ceiling above the pillars has the figures of Surya and Chandra in the centre and two crawling serpents on either side. This mukhamanḍapa is an elegant structure which displays the early Vijayanagara style of architecture.

Mahāmanḍapa

It is a rectangular structure measuring 36'-6" from east to west and 26'-6" from north to south. It is reached by a short flight of steps from the west with elephant balustrades on either side. This manḍapa consists of six rows of six pillars each. The cornice above the pillars has a concave upper portion and a
convex lower portion. This *manḍapa* is a structure of the early Vijayanagara period. The typical Vijayanagara pillars having *pushpapōtika* corbels and a number of typical base-relief sculptures on the pillars support the date.

**SCULPTURE**

This temple abounds in sculptures. Relief sculptures of Vishnu, Narasimha and Lakshmi are found carved on the pillars of the *mahāmanḍapa* of the temple. These sculptures are good specimens of the early Vijayanagara sculptural art.

**ICONOGRAPHY**

**Varadarāja**

The *mūlabhēra* in the *garbhagṛha* of the main shrine of the temple: The god as that of Varadarāja at Tirumala, stands in *samabhāṅga* and holds *cakra* in the upper right arm, *sankha* in the upper left and keeps the lower right arm in *abhaya* and the lower left at *kati*. He wears *kiriṭamakuṭa*, *makarakundalas*, *graivēyakas* and *pūrnoruka*. The *mūlabhēra* is shown flanked by Sridēvi on his right and Bhūdēvi on his left. The two consorts are shown standing in *tribhaṅga* pose. The depiction of three images is tender and charming and can well belong to the middle of the 14th century A.D., the probable date of construction of the temple.

**Lakshmi**

The *mūlabhēra* in the *garbhagṛha* of the Perundēvi (Lakshmi) shrine: Lakshmi is seated in *padmāsana* and has four arms, the two lower being in the *abhaya* and *varada* and the rear ones carry the lotus - bud in each of them. She is richly decked with *karaṇḍamakuṭas*, *kucabaṅḍha* and other ornaments.

**Āṇḍāl**

The *mūlabhēra* in the *garbhagṛha* of the Āṇḍāl shrine: Āṇḍāl or Gōdādévi is represented as a beautiful young maiden, a bride with her hair arranged as *kēsabaṅḍha*. She stands in graceful *tribhaṅga* pose, holding a flower in her left arm and
keeping the right arm in lōlahasta. She is decorated with several ornaments.

The icons of Lakshmi and Āndāl described above seem to have been the products of the second half of 14th century when their shrines appear to have come into existence.

Ramanuja

The image of Ramanuja installed in a small shrine is a fine Vijayanagara image, showing Ramanuja with vyākhyānamudra or pose of exposition which is very unusual. He is shown usually in aṅjali pose, but in this temple, as at Tirumala, Ramanuja is depicted with vyākhyānamudra. This image appears to have been set up in the temple at the time of construction of the shrines for Āndāl and Perundēvi in the second half of 14th century A.D.

References and Notes

1. A.R.E., Nos 65 to 69 of 1958-59
2. Ibid., No.69. Virupanna, son of Harihara II (A.D. 1377-1404) was appointed by his father as the Viceroy of the Tamil country. He put down the rebels with a stern hand and brought the Tamil country back to subjugation by the middle of A.D. 1377.
3. Ibid., No.67.
THE KRISHNA, VARADARAJA AND PADMAVATI TEMPLES:
TIRUCHANUR

Tiruchānūr, popularly known as Chirutānūr and Alamēlmaṅgapuram, is situated on the banks of Swarṇamukhi river, at a distance of 5 kms., to the south-east of Tirupati. Tiruchānūr was formerly known as Tiruchchōginūr, Tiruchchukanūr and Sri Sukagrāma.¹ The place seems to have been named Tiruchchōginūr or Tiruchchukanūr after the well known yogi Sri Suka (Tiruchchuka). It was also known as Vaṭirājapuram² during the reign of Achyutaraya (1529-1542 A.D.).

Tiruchānūr is famous for four temples, three of which exist even to this day. These are (1) the Tiruvilāṅkōil, (2) the Krishṇa temple, (3) the Varadarāja temple and (4) the temple of Padmaṇavi.

DESCRIPTION OF TEMPLES

Tiruvilāṅkōil

Tiruchānūr seems to have been a village of importance during the days of the Pallava and the Chola rule. In the beginning of 8th century A.D., the place came under the influence of Vaishṇavism and in the first quarter of ninth century A.D., there seems to have been an important Vaishṇava settlement at Tiruchānūr. By this time, though Vēṅgaḍam³ (Tirumala Hills) and its God Tiruvēṅkaṭamudaiyān (Sri Venkaṭēśwara) were known to the devotees, but comparatively the Tirumalai hills continued to be inaccessible. Therefore, the Tirumalai hills could not become a centre of attraction to the
Key:

Ground Plan: Krishna, Varadarāja and Padmavati Temples, Tiruchānūr
pilgrims. The Vaishnavites, keeping in view the difficulty of ascending the Tirumala hills, constructed a temple known as the Tiruvilāṅkōil at Tiruchānūr and installed in it a duplicate image of Tiruvēṅkaṭamudāiyān as a representative of the original god of the Vēṅgādam hill.\textsuperscript{4} They also established a tirumantrasālai (supplementary shrine) at Tiruchānūr and carried on proselytising activity.\textsuperscript{5} This proxy temple (Tiruvilāṅkōil) of Tiruvēṅgādamudāiyān, being situated in a plain place, attracted a very large number of pilgrims who came there and paid their homage to the god.

**Date of the Temple**

Chronologically, the Tiruvilāṅkōil was the earliest shrine erected at Tiruchānūr. There are thirty-two inscriptions relating to this temple. Of these, only ten epigraphs mention the name of the temple, while the rest seem to belong to this temple. All these epigraphs are to be found incised either in the vāhana-mandapa or on slabs found at the entrance gōpura of the present Tiruchānūr temple complex. There are two inscriptions\textsuperscript{6} of the later Pallava king Dantivarman (775-826 A.D.) and four inscriptions of the Chola kings. The first of the Pallava epigraph dated in 826 A.D., records a gift of 30 kālaṇju of gold for setting up a perpetual lamp by Ulagaperumānrā, an inhabitant of Sōlanūr of Sōla-nādu.\textsuperscript{7} This inscription makes known to us that a proxy image of Tiruvēṅkataṭṭu-perumānadigāl (Sri Veṅkatesvara of Tirumala) existed in the Tiruvilāṅkōil at Tiruchānūr. From this epigraph we can infer that this proxy temple came into existence before 826 A.D., and was well known in the beginning of 9th century. The Tiruvilāṅkōil might have consisted of the garbhagṛha and the aṅtārāla in the later Pallava period. And, a mukhamāndapa or a porch with the Chola pillars might have been added to this later Pallava structure in the early Chola period.

There are no epigraphs referring to the Tiruvilāṅkōil from the middle of fourteenth century A.D. This may be perhaps, by this time the Tiruvilāṅkōil must have completely lost its importance as the Tirumala temple became the chief centre of attraction to the Vaishnavites from the middle of 13th century A.D.\textsuperscript{8} Consequently, the Tiruvilāṅkōil must have been neglected and fallen into ruins. Today, the Tiruvilāṅkōil
survives only in the inscriptions. There are no structural vestiges of this shrine. Therefore, it is very difficult to identify the exact place where it actually stood at Tiruchānūr. However, on the basis of locations of inscriptions, it may be inferred that the Tiruvilāṅkōil existed in the present Tiruchānūr temple complex where the three shrines viz., Krishṇa, Varadarāja and the Padmavati stand inside the compound.

Sri Krishṇa, Varadarāja and Padmavati Temples

The temples of Sri Krishṇa (Aḻagiya Perumāl), Varadarāja and Padmavati are enclosed by a prākāra wall which is built with large blocks of well dressed granite stone. There are sculptured slabs on the prākāra wall, containing rows of vyālas, rampant lions and vyāla elephant motifs. On the edges of the prākāra wall there are seated Garuda images in the cardinal and inter cardanal directions. The main entrance is in the east and is surmounted by a gōpura.

Gōpura (Plate 42)

The adhiṣṭhāna of this gōpura has from bottom upwards upāna, jagati, kampa, padma, recess, vṛiṭṭa-kumuda, gāla cut into compartments, projecting pattika, another gāla cut into compartments, and ālingapattika. The wall above the base is in two sections. The lower section is broken up by pilasters, kumbhapaṇjaras and sālakōṣṭas. The pilasters and the kumbhapaṇjaras have taḍī, idal, phalaka and lotus corbel. Beyond these, the projecting sāla-kōṣṭa is deep and high. It has a cornice above with two gable designs. Above this the sāla-kōṣṭa has an āyatāsra-sikharā with kalasas. Above it is a kapōta decorated with simhalalāṭa gables on its face. Above the kapōta there are the following members - paṭṭa, padma, recess, vṛiṭṭa- kumuda, gāla cut into compartments and ālingapattika with padma hangings. The upper section of the wall is decorated with the following series - pilaster, kumbhapaṇjaru and pilaster. The corbel of the pilasters is very much evolved with prominent lotus bud. The sāla-kōṣṭa has slender kalasas. There is a bhūtagāna frieze below the cornice and yāli frieze above it. The projecting kapōta is adorned with simhalalāṭa gables. The superstructure, contains five talas, each with the kūṭa, pānjara and sāla series. The central doorway
opening is present in every tala right up to the grīva which is rectangular. Above the grīva, the śikhara is oblong and contains two big gable ends in the north and the south. These gables have kārtimukhas at the top. There are seven kalasas above the śikhara. The brick superstructure is about one and half times higher than the stone structure of the base and the wall portion. There are numerous Vaishnava sculptures and panels on all the four sides of the gopura. In the interior, vertices (ornamental door-jamb) on either side of the passage contain the figure of a lady with the creeper and a vertical row of circles carried upon
to the ceiling above. The vertical row of circles contain deity sculptures. The gopura is a typical product of mature later Vijayanagara style of 17th century.

Courtyard

There are three temples within the courtyard, viz., (1) Krishna, (2) Varadaraja and (3) Padmavati temples. The three shrines were built with well-dressed granite stone. The temple kitchen (No.8 of G.P.) and yagasala (No.7 of G.P.) are situated in the south-eastern corner. The courtyard is rectangular with its great length extending east-west and its floor paved with stone. In the south, there is a pillared verandah abutting the inner side of the prakara wall.

(1) The Krishṇa Temple (Plate 43)

The Krishṇa temple is situated in the centre of the courtyard and faces the east. In the epigraphs God Krishna is referred to as Aḷaṭiya Perumāl. Chronologically, this is the earliest of the three temples now found inside the courtyard. The entrance of the prakara wall surmounted by a gopura faces this temple and not the other two temples as is the case with the Pārthasarathī (Krishṇa) and the Gōvindarāja shrines situated in the same courtyard in Tirupati.

There are nine inscriptions relating to the Krishṇa temple.9 The first epigraph is dated in the 5th year of the later Chola king Rajaraja III (1216-1260 A.D.) corresponding to 1221 A.D.10 From this inscription it is evident that this shrine came into existence before 1221 A.D. The adhiṣṭhāna has double kanthas and with an ursora-padma below the ālingapattika. The exterior of the wall of the shrine shows reliefs of pilasters which display later Chola features like padmabandha neck moulding and a vase like kalasa over the shaft (kāḷ). The abacus is neither thick or broad and the lower doucene of the abacus is scolloped into petals or idal, another late feature. The corbel has pūmūnai curvature. Hence the architectural style of the Krishṇa shrine is characteristic of the later Chola period. The Krishna shrine appears to have been built in the later Chola times, before A.D. 1221 under the patronage of the Yādavarāyas, the subordinates
of the Cholas and the patrons of Vaishnavism. The last record is dated in S.1473 (1551 A.D.)\textsuperscript{11}

\begin{center}
\textit{Plate - 43}
\end{center}

On the axis, the Krishna temple consists of a \textit{mahāmandapa} (No.3 of G.P.), a \textit{snapanamandapa} (No.4 of G.P.), an \textit{aḥṭarāḷa} (No.5 of G.P.) and the \textit{garbhagṛha} (No.6 of G.P.).
MAHĀMANḌAPA (No.3 of G.P.)

On the axis, the foremost member is the mahāmanḍapa. It is an open pillared square manḍapa measuring 24 feet each side. This manḍapa contains four rows of four pillars each. The capitals of the two pillars at the south-east and north east corners are in the Chola style and the rest are in the early Vijayanagara style. The mahāmanḍapa was constructed probably in the early Vijayanagara period i.e., in the 14th century A.D.

SNAPANAMANḌAPA

Next to the mahāmanḍapa is the snapanamanḍapa which is now plain. This manḍapa measures 24' x 8'-6". It was originally a mukhamanḍapa containing two rows of four pillars each. But recently, on the north and south and in the front, it has been walled up and converted into a narrow compartment. It now serves as the snapanamanḍapa.

GARBHAGRIṬA AND AṆṬARĀLA

The garbhagṛha is a square 14' side. The antarāla projects forward 5'-3". The adhiṣṭhāna of the shrine is of the pādabaṇḍha variety. It is 3' high and has from bottom upwards upana, jagati, tripatta-kumuda, kanṭha with a kanṣa below and above, paṭṭika, kanṭha, alingapattika with an ūrdhva padma below it and prati (Fig.3 No.5). The base of this shrine closely resembles the adhiṣṭhāna of the Manikanṭheswara temple of Kāṇiṇḍakam. The walls of the garbhagṛha are relieved by four pilasters and those of the antarāla with two pilasters on each side. The pilasters display later Chola features like padmabairidha neck moulding and a vase like kalasa over the shaft (kāl). The abacus is neither thick or broad and the lower douceno of the abacus is scalloped into petals or ḍidal. The corbel has an incipient pumunai curvature. Below the cornice and above the capitals of the pilasters there is a bhūtagaṇa frieze. The cornice is thick, single arched and adorned with four kūḍus on each side with a human head inside. On the edge of the roof there is a band containing a row of makaras. The vimāna contains two square steps one over the other and at the four corners of the step there are lions. There is a deity figure moulded out of brick and plaster in the four directions of the vṛtiṭa-grīva. Above the grīva, the śikhara is round and belongs to the vēsara order. It is decorated with four gables topped by simha heads in four
directions. Above the śikhara is a double lotus with a gold gilded kalasa in the centre. The garbhagṛha houses the principal stone image of Alagiyaperumāl (Krishṇa) in the centre, Balarama to the right and two other small icons of Kāliya - mardhana - Krishṇa and Lakshmi-Narasimha to the left side.

2. The Varadarāja Temple (Plate 44)

This temple, locally known as Sundararājaswāmi, lies to the south of the Krishṇa shrine and faces the east. The deity is referred to in the inscriptions as Varadarājaperumāl.

There are two inscriptions relating to this deity. The first of them from Tirumala, dated in S.1462 (1541 A.D.) of the reign
of Achyutarāya, registers four dōsai-paḍi to be offered to Varadarājaperumāl by Setṭalūr Srīnivāsāyyan. It is clear from this epigraph that the Varadarāja shrine came into existence before A.D. 1541. The pilasters with pushpapōṭika corbels, kumbhapaṇijaras and the sālakaṣṭas on the outer walls of the main shrine and the pillars in the mahāmandapa having pushpapōṭika corbels indicate that the Varadarāja temple belongs to the middle Vijayanagara style. Therefore, the date of the temple may be ascribed to about the beginning of 16th century A.D. The second inscription of S.1469 (17-8-1547 A.D.) of the reign of Sadasivaraya, mentions the vidāiyārī festival celebrated to the god at the end of His brahmôtsavam. This inscription also refers to the yugāḍi, dipāvali and floating festivals and the adhyayanôtsavam.

On the axis, the Varadarāja temple consists of a mahāmandapa, antarāla in two sections and the garbhagṛha. It may be stated here that the main shrine and the mahāmandapa were constructed at one and the same time in the beginning of the 16th century A.D.

MAHĀMAṆḌAPA (No. 11 of G.P.)

This maṇḍapa measures 30'-6" from north to south and 28'-6" from east to west. The maṇḍapa has three rows of four pillars each and two pillars at the back, corresponding to the first and the fourth rows. The pillars have pushpapōṭika corbels. The rectangular and square portions of the pillars carry deity sculptures such as Viṣṇu, Śrī Rama and Viṣṇu. The kapōṭa above the pillars has a concave upper portion and convex lower portion, characteristic of Vijayanagara style.

To the east of the mahāmandapa is situated the Garuda shrine which faces the main shrine. The shrine houses the image of Garuda standing on a pedestal in aṅjali pose. The image of Garuda seems to be as old as the temple.

GARBHAGRHA AND AṆṬARĀLA

The first section of the aṇṭarāla measures 22'-6" from north to south and 16'-6" east to west. It has an entrance in the east and contains on its outer wall six pilasters. On either side of the entrance, the front wall has four pilasters with pushpapōṭika capitals. The kapōṭa over the walls has a double flexure,
woman standing under a creeper which is normally seen in the Vijayanagara shrines.

As that of the door frame of the gopura, the door frames of both the Viswaksēna and Ramanuja shrines contain similar decorations. Hence, it can be said that the shrines of Viswaksēna and Ramanuja were built at the time of construction of the gopura in the later Vijayanagara times.

THE MAIN SHRINE OF PADMAVATI

The garbhagṛha (No.of G.P.) of the Padmavati shrine is a 11'-6" square. The aṁtarāla (No.25 of G.P.) extends 7'-6" forward and there are two dvārapālikas at its entrance. The adhiṣṭhāna of the garbhagṛha and aṁtarāla is of padmabaranāda type. It is 4'-0" high and contains from bottom upwards – upāna, kāmpa, pādma, kāmpa, jagati, kāmpa, tripatī-kumuda, kāṇṭha with gālapūdas, pāṭika another kāṇṭha with gālapūdas, tūrdhavanpadma and prati (Fig.3 No.7). The south wall of the garbhagṛha is relieved by three pilasters, sālakōṣṭa and three pilasters. The wall of the aṁtarāla is decorated with two pilasters, sālakōṣṭa and two pilasters. The pilasters are well formed with kalasa, kuṁbha, pādma (idal) and phalaka. The pilasters have horizontal Chola capital and vertical line drawings on the arms. The cornice above the wall carries a number of kiḍus which have lotus in the centre and sīṁha head above. The vimāna is of the ekatāla type containing a row of kiṭa, paṇḍjakara, sūla, paṇḍjakara and kiṭa series. Above the hāra is a kapōta decorated with sīṁhalalāta gables. There is a phalaka above the kapōta containing a seated lion in each of the four corners. The octagonal griva contains deity figures moulded out of brick and plaster in the four cardinal and inter cardinal directions. The sikhara is also octagonal and belongs to the Dravida order. There is a gilded kalasa above the sikhara.

The pradakshīṇa (No.27 of G.P.) round the shrine contains a row of four pillars each in the south, west and north. These pillars have two plain rectangular blocks and one square block at the top with two octagonal intervening shafts. The pillars in the south-west and north-west corners have very much evolved corbels with prominent lotus bud end. The rest have Chola corbels.
An interesting feature of the Padmavati temple is that the pillars found in the pradakṣhiṇa and mukhamāṇḍapa are not uniform. Some pillars have two rectangular blocks, one square block and the typical Vijayanagara corbel. Some pillars have rectangular block, fluted shaft and the Chola corbel. This type of combination of pillars with Chola and Vijayanagara corbels is also found in the mahāmāṇḍapa of the Krishṇa temple. This suggests that the architects used the material of the early ruined Tiruvilāṅkōil for the construction of the mahāmāṇḍapa of the Krishṇa temple and the pradakṣhiṇa and mukhamāṇḍapa of the Padmavati temple.

The pradakṣhiṇa wall measuring 37' from north to south and 41' from east to west is plain and constructed with large blocks of well dressed granite stone. The presence of a five hooded nāga (serpent) to the south of the pradakṣhiṇa wall is interesting. The lintel of the garbhagṛha shows simha head in the centre. The sanctum houses a seated image of Goddess Padmavati. There is also a set of processional metal images of Padmavati and Bhoga Srinivasamurti inside the sanctum.

The large temple tank (pushkaraṇī) with an elegant nirlaṁṇḍapa in its centre is situated to the north-west corner of the temple. The construction of stone steps on the four sides of the tank and the nirlaṁṇḍapa in its centre might have taken place at the time of construction of the Varadarāja temple in the 16th century. The architectural features of nirlaṁṇḍapa tally well with that period.

ICONOGRAPHY

Sri Krishṇa

The mūlabhēra in the Krishṇa temple: The god is seated in padmāsana and keeps both right and left arms in varada poses. He is decorated with kirītamakuta, cakrakunḍalas, yajñīpavīta and pūrṇorūka. This image seems to be the product of later Chola times, about 13th century A.D.
Venugopala

The sanctum of the Krishna temple houses processional metal images of Venugopa and his consorts Rukmini and Satyabhama. Sitting with the left leg bent at the knee and resting on the right thigh and the right leg resting on the seat, the deity holds the flute with the two arms and keeps it near the mouth. The images of Rukmini and Satyabhama stand in rhythmic tribhairanga pose and wear several ornaments. The earliest inscription of the Krishna shrine, dated in the 5th year (A.D. 1221) of the later Chola king Rajaraja III, refers to the celebration of panguni festival to god. From this record we can infer that the metal images were set up in the temple in or before A.D. 1221 as processional images to celebrate festival such as panguni festival.

Varadaraja

The mūlabhēra in the Varadaraja temple: Standing in samabhanga, the god holds cakra in the upper right arm, saṅkha the upper left and keeps the lower right in abhaya and holds gāda with the lower left arm. He wears kirīṭamakuta, makarakuṇḍalas, ḫara, graivēyakas, girdle and pūrnöruka. His two consorts Sri Dēvi and Bhū Dēvi are standing in tribhairanga on either side of the god. Sri Dēvi keeps the right arm hanging and holds a lotus in the left arm. Bhū Dēvi holds a nilōtpala in the right arm and keeps the left arm hanging. Both the Dēvis are adorned with several ornaments. The utsavamūrtis of Varadaraja and his consorts Sridēvi and Bhūdēvi are also similar in every respect to that of the mūlabhēra of Varadaraja and his consorts. The dipiction is tender and charming and these images can be assigned to the 16th century A.D.

Vishnu (Plate 46)

A stone image of Vishnu is found on the road side, to the north-west of the temple tank. The god is seated on a pitha with his right leg hanging and the left folded at the knee and placing on the seat. He has four arms and holds cakra in the upper right arm, saṅkha in the upper left and keeps the lower right in abhaya and the lower left in simhakarna pose. He is adorned with kirīṭamakuta, makarakuṇḍalas, graivēyakas, channavira and pūrnöruka. He has on his chest, right side, a srivatsa symbol.
Raṅganātha

Same place: The god is lying resting his head on a pillow and has two arms. The right arm is bent and kept near his head and the left arm is bent and kept in simhakarna pose. He wears kirītamukta, hūra and other ornaments. Lakshmi is seated at the feet of the god (Plate 47). She has four arms and holds a lotus in each of his two arms, keeps the lower right in abhaya and the lower left in varada. She wears karandamakuta, ratnakundalas, neck ornaments, kucabandha, yajñopavita, kēyuras, bāhuvalayas, girdle and pūrnoruka. The image of Lakshmi is of black granite stone and shows out the difference prominently in the figuration of ornaments. The image is a fine specimen of the florid
Vijayanagara style. There is a *dvārapālaka* set up in front on either side of Raṅganātha and Lakshmi. The popularity of Srirānga-nātha of Srirangam has probably influenced the installation of Raṅganātha here. Though the image of Raṅganātha is unfortunately in a state of neglect, the deity is graceful and bold in its execution. The depiction lacks realism.  

**Sri Devi (Plate 48)**

Same place: to the right side of Vishṇu: Goddess Sridēvi is seated on a *pītha* with her right leg hanging and the left folded at the knee and resting on the seat. She keeps her right arm in
varada and holds a lotus in the left arm. She wears karandamakuta, putrakundalas, graivyakas, kuchabardha, kasyuras and purnoruka.

Padmavati

Goddess Lakshmi, the chief consort of Vishnu is called here as Alarmel-mangai or Padmavati. She should be shown only with two hands when she is by the side of Vishnu and when she is alone, she should have four hands. According to the Silparatna, Lakshmi, when she is shown with four hands, she should hold a lotus with a long stalk and bilo fruit in the two right hands and amrtaghata (a pot containing ambrosia) and a saikha in the two left hands.\(^\text{17}\)

The mūlabhēra of Lakshmi in the Padmavati temple is seated on a lotus in padmāsana and has four arms. She holds lotuses in the two upper arms and keeps the lower right arm in abhaya and the lower left arm in varada. She wears kirītamakuta, cakrakundalas and other ornaments. This image can be assigned to the later Vijayanagara period, about 17th century A.D. when indeed the Padmavati temple came to be built.
Padmavati in Bronze

The sanctum of the Padmavati temple contains an image of Padmavati in bronze. This bronze image of Padmavati is similar in every respect to that of the mūlabhāra of Padmavati. This bronze image will be taken out in the streets on festive occasions. It is a later Vijayanagara icon of 17th century A.D.

References and Notes

3. Vengadam or Tiruvengadam is the name of the Hill according to the Tamil grarr mer Tōkkappiyam. The Sangam poet Mamulanar also gives the same name to the Hill; T.K.T. Viraraghavacharya, Op.cit., p.72.
5. Ibid., p.72
7. Ibid., No.1; S.I.I., Vol. XII, No.43; A.R.E., No.262 of 1904
8. An inscription, dated in the 40th year of the reign of Viranarasinga Yadavaraya (1209-1262 A.D.) corresponding to 1249-50 A.D., states that a certain Tiruppullani Dasar, a pilgrim from Tiruppullani near Ramanathapuram, Ramanathapuram district, sought the permission of Vira Narasinga (provincial chief and subordinate of the later Chola king Rajaraja III) and undertook to renovate the main shrine of Tiruvenkatadevar (Sri Venkateswara) T.T.D.I., Vol.I, No.88; T.T.D.E.R., p.105. From this record, it may be surmised that by 1249-50 A.D. the Tirumala (Vengadam) became the chief pilgrimage centre for the Vaishnavites.
10. Ibid., Vol.I, No.34.
11. Ibid., Vol.V, No.133.
12. Ibid., No.IV, No.157.
15. This image comes under Bhoga-Asinamurti of the adhama class.
16. This example comes under Bhoga-Sayanamurti of the adhama variety.
THE KODANDARAMASWAMI TEMPLE: TIRUPATI

This temple is situated in the midst of Tirupati town, within a distance of about a kilometre from the Tirupati east railway station. There are also a few other small shrines of Sri Rama in Tirupati. But the only biggest and flourishing temple of Sri Rama in Tirupati is the Kōdaṇḍarāma temple. Though small shrines for Sri Rama within the Vaishnava temples is common, svayampradhāna or separate and independent temples of Sri Rama were less in number in the preceding ages. Svayampradhāna temples for Sri Rama came to be built more in number during the Vijayanagara period. The present Kōdaṇḍarāma temple of Tirupati is an example.

Date of the Temple

There are twenty inscriptions relating to this temple. They are found on the walls of the Gōvindarāja temple in Tirupati and the Sri Veńkaṭēśwara temple of Tirumala and help us to trace the history of the temple. The god is referred to in the inscriptions as Periya Raghunatha, Raghunatha and Sri Rama. The earliest inscription (No. 310 GT) is dated in S. 1402, in the reign of the Vijayanagara king Śāluva Narasimha. It is found inscribed on the north wall (inner side) of the front mandapa of Kūrattālvār’s shrine in the Gōvindarājaswāmi temple of Tirupati. This inscription registers the construction of the temple and the installation of the image of Raghunatha in S. 1402 (A.D. 1480-81) by a merchant of Tirupati by name Saṭhakōpadāsar Narasimhaharāya Mudaliyar, for the merit of the king. Hence we may infer that this temple except Ramānuja and Viswaksēna shrines in side the temple complex, was built in A.D. 1480-81. The Kōdaṇḍarāma temple itself contains a solitary inscription. It is
Key:

Ground Plan: Kālīmadhavānandī Temple, Tirupati
dated in 1530 A.D., in the reign of the Vijayanagara King Achyutarāya, registers the construction of a wooden car for Raghunatha by Kumāra Rāmānujayangār, for the merit of the King. The last inscription belongs to the reign of Sadasivaraya and it is dated in S. 1468 (13.1.1547).  

DESCRIPTION OF THE TEMPLE

The Kōdandarāma temple closely follows the Varadarāja-śwāmi temple of Yādamari in plan and detail, though the latter was built a century earlier than the former. The temple stands in the centre of a rectangular courtyard surrounded by a compound wall. Like the Varadarāja temple of Yādamari this temple also faces the west. The only entrance to the courtyard is in the west and is surmounted by a gōpura.

Entrance Gōpura (Plate 49)

The adhiśṭhāna of the gōpura contains from bottom upwards – upāna, kanīpa, padma, jagati, tripaṭṭakumuda, kānta with galapādas and with kampas below and above, paṭṭika, another kānta with galapādas and with kanīpas below and above, padma, paṭṭika and prati. The wall above the adhiśṭhāna is decorated with pilasters of Vijayanagara style. Above the wall, the cornice is decorated with gables which include a human head in the centre. The superstructure is of brick and plaster and contains three talas, each with the kūta, pañjara sāla, pañjara and kūta series. The crowning member is oblong and contains seven kalaras above. The mouldings of the base of the gōpura and the base mouldings of the main shrine are identical and evidently leads us to believe that the prākāra wall and the gōpura were erected at one and the same time in A.D. 1480-81, which is the date of foundation of the temple. Passing through this gōpura one enters the courtyard. A few metres to the east of the gōpura are found balipitha (No. 6 of G.P.) and dhavajastambha (No. 7 of G.P.)

The temple consists of the garbhagṛha (No. 18 of G.P.), antarāla (No. 17 of G.P.) surrounded by a pradakshina (No. 19 of G.P.), mukhamanḍapa (No. 14 of G.P.) and mahamanḍapa (No. 10 of G.P.)
Mahāmandapa

The foremost member on the axis is the mahāmandapa (No. 10 of G.P.). This mandapa is reached by two short flight of steps
with yāli balustrades on either side. It is 60' square and contains four rows of five pillars each. Each of the pillars consists of two rectangular blocks, one square block and two octagonal shafts in between. The capitals of these pillars are in the typical Vijayanagara style. The square and rectangular blocks of the pillars contain relief sculptures of squatting lions, Lakshmi, Krishṇa, Balarāma, Vāli-Sugriva wrestling and Narasimha. The northern and southern extremity of the mahāmaṇḍapa is now walled up and converted into three rooms. On the walls, on either side of the entrance of the mahāmaṇḍapa, is found the Vijayanagara emblem i.e., boar and an inverted sword. This maṇḍapa is datable to the 15th century, about 1480-81 A.D.

**Garuda Shrine**

This shrine (No. 9 of G.P.) is situated in the centre of the western side of the mahāmaṇḍapa. It faces the main shrine and houses two armed standing garuda with his arms in anjali pose. This shrine is as old as that of the main shrine.

**Mukhamanaṇḍapa (No. 14 of G.P.)**

The mukhamanaṇḍapa contains four pillars. Each pillar has three square blocks with two octagonal shafts in between. The capitals are in the Vijayanagara style. This structure was also constructed in 1480-81 A.D. There are interesting sculptures on the square blocks of the pillars of the mukhamanaṇḍapa. Of these, mention may be made of the following: 1. Lakshmi-Nārāyaṇa, 2. Chaturbhuja Krishṇa, 3. Yōga-Narasimha, 4. Krishṇa as Gōvardhanagiridhāri, 5. Krishṇa as a child in the cradle, 6. Krishṇa touching the tree with the mortar, 7. Gōpi Stree churning the butter and 8. Kulasēkharāyār.

**Viswaksēna Shrine**

This shrine (No. 15 of G.P.) lies to the north of the mukhamanaṇḍapa. It has only the garbhagṛha and faces the south. The adhiṣṭhāna of this shrine is 5 feet high and decorated with upana, two kampas, padma, high jagati with Vijayanagara emblem, kumuda, kaṇṭha with galapādas, paṭṭika, kaṇṭha with galapādas, padma, aṅgapaṭṭika and prati. The garbhagṛha is a square 12 feet wide. The wall is decorated with four octagonal pilasters on the west, two pilasters on the north, four pilasters on the east and
two pilasters on either side of the entrance of the shrine. The capitals of these pilasters are in the typical Vijayanagara style. Above the wall, the kapāta is adorned with gables. The grīva and the śikhara are four sided and belong to the nagara order. On each of the four sides of the grīva there is an empty köṣṭha topped by simhamukha gable with a human head in the centre. There is a kalasa above the śikhara. The lintel contains Gajalakshmi. The garbhagṛha houses a sitting stone image of Viswaksēna.

Ramanuja Shrine (Plate 50)

This shrine (No. 16 G.P.) is located to the south of the mukhamandapa. It contains only the garbhagṛha and faces the north. In elevation, this shrine is almost indentical to the Viswaksēna shrine, i.e., identical base mouldings, octagonal Vijayanagara pilasters, square grīva and śikhara. Both the shrines have the figure of squatting lion on the nāgabandham part of the pilasters. One of the pilasters of the west wall has on its square base the Vijayanagara royal crest. The garbhagṛha is a square 12 feet side and contains a fine stone image of Ramanuja. An inscription, dated in S. 1419 (3-6-1497 A.D.) records that Periya Perumāl Dāsar, one of the ekāṇgi Śri Vaishnavas of Tirumala, installed the image of Uḍaiyavar (Ramanuja) in the temple of Śri Rama and for the daily offerings he deposited capital of 1,200
panām. The Viswaksēna shrine opposite to the Ramanuja shrine was also built probably around 1497 A.D. The style of the pilasters on the walls of the shrine and the Vijayanagara state-crest on the adhiṣṭhāna confirm this inference.

**Aṁtarāla, Garbhagrha and Pradakṣīṇa of the Main Shrine**

The garbhagrha and antarāla of the main shrine are at a higher level than the above described structures. The antarāla (No. 17 of G.P.) and the garbhagrha (No. 18 of G.P.) stand on an 5'-6" high padmabāndha adhiṣṭhāna which contains from bottom upwards - upāna, kampa, padma, kampha, jagati, tripāṭṭa-kumuda, kanṭha with galapādas and with a kampha below and above, paṭṭa, another kanṭha with galapādas with kamphas below and above, padma, ālingapattika and prati (Fig. 3, No. 7). The garbhagrha is a square 20'-9" side and the antarāla is 15'-9" long in front. The walls are decorated with faceted pilasters of Vijayanagara style and sāla-kōṭas (Fig. 4). Each of the pilasters has nāgabāndha at the base, kāḷ (shaft) padmabāndha, kalasa, taḍi, idal, phalaka and pushpapattika capital. There is a cornice above the wall with its outer surface decorated with gables. Each gable includes a human head in the centre. The vimāna (Plate 51) is of dvitāla type containing the series - kūta, paṭṭjara, sāla, paṭṭjara and kūta. Above the second tala, there is a phalaka containing the figure of Garuda seated with arms in aṇjali in each of the four corners. Over the phalaka is raised a curved girva which is topped by a circular domical śikhara. The śikhara has ribbon cuttings and belongs to the vēsara order. There is a single kalasa above the śikhara. Each of the griva-kostas contains a deity figure and there is a big ornamental simhamukha – kūḍu above each griva-kōṣta. The garbhagrha contains stone images of Sri Rama (Periya Raghunatha) in the middle, Sita to his right and Lakshmana to his left side. There is also a set of metal images of Sri Rama, Lakshmana Sita, Āśījanēya and Balakrishna inside the garbhagrha. There are two dvārapālaka images on either side of the entrance of the antarāla. The pradakṣīṇa (No. 19 of G.P.) round the garbhagrha and antarāla, contains six pillars on the north, two on the east and six pillars on the south. The capitals of these pillars are in the typical Vijayanagara style. The outer surface of
the pradakśiṇa wall is plain and constructed with large blocks of granite stone. The Vijayanagara state crest is carved on the south-east and north of the pradakśiṇa wall.

The temple kitchen (pōṭu) is situated in the south-east corner of the courtyard (No. 20 of G.P.)

Ūṇjalmaṇḍapa (No. 5 of G.P.)

A small and noteworthy pavilion in this temple is the ūṇjalmaṇḍapa. It is located in the south-west corner of the courtyard, adjacent to the muhāmaṇḍapa. The maṇḍapa contains four pillars which are minutely carved and display elegance and beauty. The capitals of the pillars are similar to the capitals of the pillars in the pradakśiṇa. There is a projecting cornice above the
pillars. Above the cornice and on the edge of the roof there is a band containing a row of makaras. The vimāna of this mandapa is of the eka-tala type, adorned with the series kūta, pāñjara, sāla, pāñjara and kūta. Above this tala there is a phalaka containing the figure of Garuda seated with hands in aṅjali in each of the four corners. Like those of the Viswaksēna and Ramanuja shrines, the griva and śikhara of this shrine are four sided and belong to nāgara order. There is a kalasa above the śikhara. This is a construction of Vijayanagara times, about A.D. 1480-81.

There are two small four pillared mandapas (Nos. 3 and 4 of G.P.) in the south-west and north-west of the courtyard. These are also constructions of Vijayanagara times, about A.D. 1480-81

SCULPTURE

The mukhamaṇḍapa contain the sculptures of Lakshmi-Narasimha, Krishna as a child in the cradle, Krishṇa as Gōvardhanagiridhāri and Chaturbhjja Krishṇa. The mahāmaṇḍapa contains sculptures of Krishṇa tied down to a mortar, Kāliamardana, Vēṇugōpāla, Krishṇa as Vaṭapatrasāyī and Lakshmi.

ICONOGRAPHY

Sri Rama, Sita and Lakshmana (stationary stone idols of the temple).

Sri Rama stands in dvibhaṅga and holds arrow in the right arm and bow in the left arm and wears karaṇḍamakutā, makarakuṇḍalas, yajñōpavita, kēyuras, gravēyakas, girdle with simhamukha buckle, pūrṇoruka and maṇijiras. To the right of Sri Rama, standing in dvibhaṅga, Sita holds a nilōtpala flower in the left arm and keeps the right arm hanging. She wears karaṇḍamakutā, cakrakuṇḍalas, yajñōpavita, girdle and pūrṇoruka. The image of Lakshmana to the left of Sri Rama is similar in every respect to that of Sri Rama.5

Utsavabhēras (Processional Images)

The processional metal images representing Sri Rama, Sita and Lakshmana are also similar in every respect of the stationary
idols of Sri Rama, Sita and Lakshmana. From the references we get in Nos. 61, 66 and 403 of G.T., It appears that the processional metal images were set up in the temple simultaneously with the stationary idols which were installed in the sanctum in S. 1402 (A.D. 1480-81). 6

References and Notes

5. The contents and hand positions of the images of Sri Rama, Sita and Lakshmana are in accordance with the requirements of the texts (*Hind. lco.*, Vol. I, Part I, pp. 189-190).
THE BHIMESWARA TEMPLE: PUTALAPATTU

Pūtalapaṭṭu, a small village in the Chittoor taluk, is situated at a distance of 16 Kms. to the north of Chittoor. The place is famous for the temple dedicated to Siva under the name 'Bhimēśwara'.

Date of the Temple

The temple contains a solitary inscription which is engraved on the north wall of the kalyāṇamanaḍāpa. It is dated in S.1438 (1516 A.D.) in the reign of Krishṇadēvarāya and refers to the god as Bhimēśwaramuḍaiya Nāyanār and the village as Pūtalaiḷaiṭṭu.¹ But this is not a foundation inscription. However, this inscription may be helpful at best in setting the latter limit i.e., 1516 A.D. for its foundation. The pushpapōṭika pilasters on the outer walls of the main shrine and the pillars in the snapanamaṇḍapa, kalyāṇamanaḍāpa and mahāmaṇḍapa indicate that the temple belongs to the middle Vijayanagara period. The temple is, therefore, datable to the beginning of the 16th century A.D.

DESCRIPTION OF THE TEMPLE

The temple contains two enclosures, one inside the other, each having an entrance in the south, the outer one being surmounted by a gōpura and faces the east.

Gōpura (Plate 52)

The gōpura is broad based and the walls are plain and there are two tall charmfered pilasters on either side of the dvāra. The lintel has the figure of Gajalakshmi. The kapōta above the wall is decorated with gables at intervals. Above the kapota is a
band adorned with makaras on all the four sides. The superstructure rises in three diminishing tiers with the kūṭa, pañjara, sāla, pañjara, and kūṭa series. It is of brick and the deity figures moulded out the plaster are mostly ruined. The griva is rectangular over and is crowned by a sāla-śikhara. The kalasas above the sāla-śikhara are missing. The gopura which is in ruins is
Key:

Ground Plan: The Bhimeswar Temple, Pūtalapattu
a structure of Vijayanagara times, about 16th Century A.D. though it is devoid of any notable architectural features. 

Passing through the gopura one enters the outer courtyard which contains the mahamanḍapa, kalyānamanḍapa, the temple kitchen and yāgasāla (No. 3 and 2 of G.P.) and the snapanamanḍapa (No. 6 of G.P.) with Gaṇapati and Kāsiviswanātha shrines at its western end (Nos. 7 and 8 of G.P.).

Mahāmanḍapa

The mahamanḍapa is at a lower level than the other members and contains twenty-six pillars. It is open on all the sides. Each of the pillars has at the bottom rectangular block with nāgabāndham decorations, fluted shaft and the Vijayanagara capital. The manḍapa is a fine product of the middle Vijayanagara style having pillars with pushpapōṭika corbels and a number of typical bas-relief sculptures on the rectangular blocks of the pillars.

Kalyanamanḍapa (No. 5 of G.P.)

This manḍapa is situated in the south-western corner. It contains two rows of three pillars and faces the east. The two pillars in front have yāli brackets. The capitals of these pillars are in the typical Vijayanagara style. The square blocks of the pillars contain relief sculptures. It is an elegant structure which displays the exuberance of the Vijayanagara style of architecture of the 16th century A.D.

The temple kitchen (No. 3 of G.P.) and yāgasāla (No 2 of G.P.) are situated in the south-eastern corner. The nandi-maṇḍapa (No. 11 of G.P.), dhvajastambha (No. 10 of G.P.) and balipitha (No. 9 of G.P.) are situated to the east of the mukhamaṇḍapa of the main shrine. In the centre of the nandi-maṇḍapa is a nandi facing the main shrine through a perforated screen in the eastern wall of mukhamaṇḍapa.

Snapanamanḍapa (No. 6 of G.P.)

This maṇḍapa is situated immediately to the north of mahāmanḍapa and is approached by flight of steps on the south. The maṇḍapa contains two rows of three pillars each. The pillars have one rectangular block, octagonal shaft, square block,
octagonal shaft and square block. The front pillar in the north-west corner has a Chola capital but with a small protruding lotus bud at the bottom on either side. The remaining five pillars have typical Chola capitals with their sides cut to 45 degrees. On the south, two pillars have dvārapālakas on the rectangular blocks at the bottom. There are several relief sculptures on the pillars and on the south wall of the maṇḍapa. This maṇḍapa is a construction of Vijayanagara times. The relief sculptures on the pillars and on the south wall of the maṇḍapa also point to the same time.

Gaṇapati and Kāsi-Viswanātha Shrines  
(No. 7 and 8 of G.P.)

The shrine of Gaṇapati and Kāsi-Viswanātha are situated immediately to the west of the snapananamāṇḍapa and face the east. The shrines have only the west of the garbhagṛha and house the image of Gaṇapati and a Linga on a vṛddi respectively. The outer walls of both the shrines are plain. Although the two shrines are bereft of any notable wall decorations, they seem to have been constructed in the beginning of the 16th century A.D.

Inner Enclosure

The only entrance (No. 12 of G.P.) into the inner enclosure is through a dvāra inside the snapamanḍapa.

Main Shrine

The main shrine is situated inside a rectangular courtyard and faces the east. On plan, the main shrine consists of the garbhagṛha (No. 17 of G.P.), aṅtarāla in two compartments (No. 16 of G.P.) and mukhamanḍapa (No. 15 of G. P.) surrounded by a pradakṣiṇa (No. 18 of G.P.). The padmavanidha adhiṣṭhāna of the garbhagṛha and aṅtaraḷa is 4'-6" high and contains the following mouldings - upāṇa, kāmpa, kāmpa, padma, jagati, tripiṭṭa-kumudā, kānta with galapādas, paṭṭika, another kānta with galpādas, ālingapattika and prati. The south wall of the garbhagṛha is decorated from west to east - three pilasters, sāla-kōṣṭa and three pilasters. The north and south walls of the aṅtaraḷa are embellished with pilaster, sāla-kōṣṭa and pilaster. The wall on either side of the entrance of the first section of the aṅtaraḷa contains two pilasters. All the pilasters have Vijayanagara
(pushpapatika) capitals. The sāla-kōṣṭas in the south wall of the garbhagṛha and antarāla contain the images of Dakshināmūrti and Gaṇapati and those in the north wall of the garbhagṛha and antarāla contain the icons of Brahma and Durga. The sāla-kōṣṭa in the west wall of the garbhagṛha contains an image of Viṣṇu. The wall features of this shrine are identical to the Kōdanḍarāma temple of Tirupati and the Varadarāja temple of Yādamari but the placement of icons in the sālakōṣṭas distinguishes this temple. The kapōta above the wall is slightly projecting and contains śīnhalalāṭa gables with human head inside them. The vimāna (Plate 53) is of the dvitāla type, each tala having a hāra containing

the kūṭa, pañjara, sāla, pañjara and kūṭa. Above the second tala is a step (piṇḍī) containing only two nandis in the south-west and
north-west corners. The other two nandis are missing. The grīva
and the śikhara are four sided and belong to the nāgara order.
There is a single kalasa above the śikhara. The garbhagṛha is a
square in plan measuring 14' each side. The aṁtarāla measures 7'
west-east. The vimāna which is of brick is in a ruined condition.
Inside the garbhagṛha is a Linga on a vēdi.

The entrance of the mukhamanḍapa is in the south. In the
interior there is a nandi in the centre facing the garbhagṛha. There
are four pillars in the mukhamanḍapa. Each pillar has one
rectangular block, two square blocks and two octagonal shafts in
between. These pillars have Chola capitals. The south, west,
north and east wings of the pradakshīna contain ten, two, thirteen
and four pillars respectively. All the pillars are in the Chola style
and contain several interesting sculptures.

Dēvi Shrine

This shrine, which houses the image of Parvati is situated
in the north-east corner of the inner enclosure. It consists of the
garbha-gṛha (No.14 of G.P.) and aṁtarāla (No.13 of G.P.) and faces
the south. It’s walls are plain and the roof is flat. Like the
shrines of Gaṇapati and Kāsi-Viswanātha, the Dēvi shrine is
devoid of any notable architectural features. It may reasonably
be presumed that the Dēvi shrine also seems to have been built
along with the Gaṇapati and Kāsi-Viswanātha shrines in the
beginning of the 16th century A.D.

SCULPTURE

Subrahmanya

This sculpture is found on the south wall, right side of the
snapanamanḍapa. Subrahmanya is represented as a standing
deity with four arms, with his consorts Valli and Devasēna by
his side. He stands in samabhāṅga in a prabhāvalī with his vehicle
peacock which carries a snake in its beak. He carries aksamāla
and pāsa in the upper arms and keeps the lower two arms in
abhaya and varada poses.² He is decorated with kirīṭamakuta,
neck ornaments, kēyuras, girdle, ardḥoruka, anklets and mārijiras.
Valli stands to his right with right arm keeping in lōlahasta and
the left arm holding utpala. Devasena stands to his left, holds
upala in the right arm and keeps the left arm in lōlahasta. The two consorts wear karanda-makuta, pūrnöruka and several other ornaments.

Navanita Nritya Krishṇa

This sculpture is found on one of the pillars of kalyāna-maṇḍapa. In this sculpture, Krishṇa is represented as a child standing with the right leg bent at the knee and left one lifted up slightly from the ground. He carries a ball of butter in the right arm and the left arm stretched out to represent the ecstasy of a dancing child. He wears numerous jewels that are usually worn by children.

There are many other miscellaneous sculptures like lotuses, animals, and scroll designs on the pillars of the snapana-maṇḍapa, mahāmaṇḍapa and kalyāna-maṇḍapa.

ICONOGRAPHY

The temple contains interesting icons such as Dakshiṇāmūrti, Gaṇapati, Parvati, Durga, Vishṇu, Brahma and Surya. These icons are found set up in the kōṣṭas of the main shrine, dēvi shrine, and in the pradakshīna of the temple. These icons are the products of the middle Vijayanagara times, about 16th century A.D. and they are described below.

Dakshiṇāmūrti

This image is in a sāla-kōṣṭa on the south wall of the garbhagrha of the main shrine: Siva is seated with the right leg resting on the back of Apasmārapurusa and the left bent at the knee and resting on the right thigh and has four arms. He holds serpent in the upper right arm, flame (agni) in the upper left and keeps the lower right arm in cinmudra with an akṣamāla locked up between the thumb and the pointing finger and holds a book in the lower left arm. The head is adorned with a jatāmakuṭa having Ganga in the centre, Sun to the right and Moon to the Left. He wears makara and cakrakuṇḍalas, three graivēyakas, udara-baṇḍha and pūrnöruka. Two seated rishis are seen on either side of Apasmārapurusa.3
Gaṇapatī

This image is in a sāla-kōṣṭa on the south wall of the antaraśa. The god is seated and holds añkusā in the upper right arm, pāsa in the upper left, broken tusk or danta in the lower right and mōdaka in the upper left arm. The tip of the trunk rests on the mōdaka. He wears kirīṭamakuta, yajñopavita and other ornaments.

Parvati

The mūlabhēra in the garbhagrha of the Dēvi shrine: Standing in samabhaiṛga, Parvati holds añkusā in the upper right arm, pāsa in the upper left and keeps the lower right in abhyaya and the lower left in varada. She wears karanda-makuta, cakrakundalas, graivēyakas and pūrnoruka.⁴

Durgā

The north wall of the antaraśa contains in its sālakōṣṭa an image of Durgā: She is standing, four armed, holding cakra in the upper right and saṅkha in the upper left. The lower right is in abhyaya while the lower left is in kaṭhista. She is adorned with karanda-makuta, cakrakundalas, a necklace, yajñopavita, girdle, anklets and pāḍavalayas.⁵

Vishṇu

The sālakōṣṭa on the western wall of the main shrine contains an image of Vishṇu standing. He is four-armed, holding cakra in the upper right and saṅkha in the upper left. The lower right is in abhyaya and the lower left is placed at knee. He wears kirīṭamakuta, graivēyakas, yajñopavita, udarabāndha, girdle, anklets and pāḍavalayas.⁶

Brahma

The north wall of the main shrine contains in its sālakōṣṭa standing image of Brahma. The god has three heads and four arms. The upper right holds an aksamāla, while the upper left holds kamaṇḍalu. The attributes or the positions of the lower two arms are not clear. He wears kirīṭamakuta, hāra, udarabāndha and pūrnoruka.
Surya

This image is in a small niche in the eastern pradakshina wall. The deity stands in samabhanga and has two arms. He holds lotus in each of his two arms. He wears kiritamakuta, makarakundalas, graivayakas, yajnopavita, udarabandha, girdle, anklets and padavalayas.

Chandēswara

There is a loose stone image of Chandēswara to the north of the main shrine. The image of Chandēswara is a two armed icon, seated on a pitha. He holds an arikusā in the right arm and the left arm is rested on the left thigh. His right leg is folded and kept on the lower part of the pitha, while the left leg bent and placed across the right leg. His jaṭa is seen flowing to the sides. He wears patrakundalas, graivayakas, channavira, udarabandha, girdle, ardhoruka, anklets and padavalayas.

It is interesting to note that kiritamakutas of Vishnu, Ganapati and Surya are alike. Also, a feature worthy of note is that these icons are bigger in size than the Chola icons of Bokkisampālem, Jōgimallavaram and Kalavagunta.

References and Notes

1. A.R.E., No.53 of 1907.
2. The positions of two lower arms and the content in upper right arm are in accordance with the requirements of texts. The content in the upper left arm is not according to the prescriptions of the texts.
3. Instead of holding aksamala in the upper right arm and snake or fire in the upper left arm as required in the Amsumadbhedaguna, the deity is shown here as holding serpent in the upper right arm and flame in the upper left. This example resembles in all respects the examples of the Adityeswara temple at Bokkisampālem and the Mukkantiswara temple of Kalavagunta.
4. The contents and hand positions of Parvati are in adherence to the requirements.
5. This example of Durga resembles Vindhyavasi-Durga but the lower left arm is in katihasta pose and not in varada pose.
6. This image of Vishnu conforms to the adhama-bhogasthanakamurti image of Vishnu.
CONCLUSION

ARCHITECTURAL ELEMENTS

The architectural, sculptural and iconographical features of the Chola and Vijayanagara temples of Chittoor district are given in the earlier chapters. These temples preserve different architectural and stylistic patterns that were in vogue in the preceding ages of South India. In the following pages an attempt is made to discuss the features of the main architectural elements of the Chola and the Vijayanagara temples. The features of architectural elements of the temples give us the then prevailing norms of construction and style. Moreover the features that are given below serve as landmarks in the evolution of Chola and Vijayanagara styles of architecture and provide us with necessary data for comparison and contrast between the Chola and Vijayanagara temples and with the other styles of South Indian temple architecture.

I. Ground Plan

The temples studied range in date from 10th to 17th centuries A.D. and include eight Chola and five Vijayanagara temples. The temples of Bokkisampālem, Jōgimallavaram, Kalavaguṇta, Kaṭṭamaṇḍchi, Mogili, Kāṇipākkam, Tiruchānūr and Pūtalapaṭṭu face the east. But there are also a few temples facing west, the best examples being the temples of Kapilatirtam, Yādamari and Tirupati (Kōdanaḍarāma). Though the western orientation is unusual, it is not a prohibited feature. Among the Chola temples, the temples of Bokkisampālem, Jōgimallavaram, and Mogili are unique on account of the fact that they are entirely in the Chola style and does not contain any later accretions like mandapas and pillars in the Vijayanagara style.
The other Chola shrines of Kalavaguṇa, Kaṭṭamaṇḍa, Kapilatīrtha and Kāṇipākkaṃ have structural additions of the Vijayanagara period.

The temples of Yādamari, Tirupati (Kōdanḍarāma), Tiruchāṇur (Varadarāja and Padmavati) and Pūtalapaṭṭu are good examples of temples built in their entirety during the Vijayanagara period. These temples give us a comprehensive picture of the Vijayanagara style of architecture.

The Chola and Vijayanagara temples, as a whole can be divided into two main divisions namely sāndhāra. (temple with an inner ambulatory) and nirandhāra (temple without an inner ambulatory) on the basis of the ground plan. The Chola temples of Jōgimallavaram, Mogili, Kapilatīrtam and Kāṇipākkaṃ and the Vijayanagara temples of Yādamari, Tirupati (Kōdanḍarāma) Pūtalapaṭṭu and Tiruchāṇur (Padmavati) belong to the sāndhāra variety. In these temples, the main shrine is surrounded by a pradakṣiṇa. These sāndhāra temples differ from each other only in regard to minor details, for example the number of pillars that are inserted in the pradakṣiṇa. The other Chola temples of Bokkisampālem, Kalavaguṇa, Kaṭṭamaṇḍa, Tiruchāṇur, (Krishṇa) and the Varadarāja temple of Tiruchāṇur of the Vijayanagara period are of nirandhāra class. In these temples, the pradakṣiṇa is to be made around it in the open court. The Kuḷandiswara temple of Kaṭṭamaṇḍa exhibits the influence of the Mukkaṇṭiśwara temple of Kalavaguṇa in its ground-plan. The sanctum of all the temples are square in form (chaturāstras).

The principal units of the ground plan of the Chola temples are (1) garbhagṛha (2) aitarāla and (3) mukhamanḍapa. In the Vijayanagara temples, the ground-plan consists of the garbhagṛha, aitarāla, mukhamanḍapa and mahāmanḍapa.

II. Adhīsthana

CHOLA TEMPLES:

The study of Chola temples reveals that they have been raised on the following three varieties of adhīsthānas:

1) Mañjachabārdha adhīsthāna (Fig. 2, No. 3) : Examples of this type are found in the Mukkaṇṭiśwara temple of
1. Ādityēśwara temple, side section, 10th century A.D. Bokkisāmāpālem  
Parāsārēśwara temple, 10th century A.D. Jēgimalāvaram
2. Ādityēśwara temple, Central section, 10th century A.D. Bokkisāmāpālem
3. Mukkāntēśwara temple, 10th century A.D. Kalavagunța,  
Kuḷandiśwara temple, 10th century A.D. Kaṭṭamaṇchī  
Mogiliśwara temple, 10th century A.D. Mogili
4. Kapilēśwara temple, 11th century A.D. Kapiṭheertham

*Fig-2: Adhishthana Types of Chittoor District Temples*
5. Mañikanṭheśwara temple, 12th century A.D. Kānipakkam
   Krishna temple, 13th century A.D. Tiruchāṇūr
6. Varadarājaśwāmi temple, 16th century A.D. Yādamari
7. Kōdanḍarāma temple, 15th century A.D. Tirupati
   Bāhīmeswara temple, 16th century A.D. Pūthalapatṭu
   Pādmāvathī temple, 17th century A.D. Tiruchāṇūr
8. Varadarājaśwāmi temple, 16th century A.D. Tiruchāṇūr

Fig-3: Adhishthana Types of Chittoor District Temples
Kalavaguṇṭa, Kuḷandīśvara temple of Kaṭṭamāṇchi and the Mogiliśvara temple of Mogili.

2) Pādabāṇidha - adhiṣṭhāna (Fig. 2, No. 1): The adhiṣṭhāna of the side sections of the Ādityēśwara temple of Bokkisāmpālem, Parāsārēśvara temple of Jōgimallavaram, Kapileśwara temple of Kapilatīram (Fig. 2, No. 4), Manikanṭhēśvara temple of Kaṉipakkm and the Krishṇa temple of Tiruchānūr (Fig. 3, No. 5) are best examples of this variety.

3) Pratibāṇidha-adhiṣṭhāna (Fig. 2, No. 2). The adhiṣṭhāna of the central projecting sections below the koṣṭas of the Ādityēśwara temple is an example (Plate 2).

VIJAYANAGARA TEMPLES:

The study of the Vijayanagara temples at Yādamari, Tirupati, Tiruchānūr and Pūtalapaṭṭu also reveals that they have been constructed on the following three types of adhiṣṭhānas:

1) Pādabāṇidha adhiṣṭhāna: The Varadarāja temple of Yādamari is a good example of this variety (Fig. 3, No. 6).

2) Pratibāṇidha-adhiṣṭhāna: The Varadarāja temple of Tiruchānūr is an example of this variety (Fig. 3, No. 8).

3) Padmabāṇidha-adhiṣṭhāna (Fig. 3, No. 7): The adhiṣṭhānas of the Kōḍandarāma temple of Tirupati (Fig. 4), Bhimēśwara temple of Pūtalapaṭṭu and Padmavati temple of Tiruchānūr come under this type.

The Vāstu texts of Drāvida tradition classifies the bases according to the profiles of principal mouldings. The maṅcchaṁbāṇidha type of adhiṣṭhāna, according to texts, is bereft of the kumuda, a moulding either faceted or circular. In the bases of the Chola temples of Kalavaguṇṭa, Kaṭṭamāṇchi and Mogili the mouldings called a high kanṭha with upāna below and a paṭṭika above are employed (Fig. 2, No. 3). A general classification of the bases into pādabāṇidha and pratibāṇidha is made in the Vāstu texts (Kāsyapaśilpa, Mayamata, Maṅjari and Mānasāra). The pādabāṇidha base is composed of the upāna, jagati, tripaṭṭakumuda, a three faceted moulding, kanṭha, paṭṭika and prati (Fig. 2, No. 1). In the pratibāṇidha base the use of vṛtta-kumuda, circular moulding is the distinguishing feature (Fig. 2, No. 2: Fig. 3, No. 8). Further varieties of adhiṣṭhāna are the kaṅṭabāṇidha and padmabāṇidha. In
the *kapotabaridha* type, either *vritta* or *tripatī-sa-kumuda* is used and
the crowning memeber invariably is the *kapota*. The *padma-
baridha* base consists of the mouldings namely upāna, adahpadma,
jagati, *tripatī-sa-kumuda*, kaṇṭha with galapādas, pattika, kaṇṭha with
galapādas, ārdhava-padma, pattika and praś (Fig. 3, No.7).

III. Walls

The architectural and artistic treatment of exterior walls of
the main shrines of Chola and Vijayanagara temples can be
studied under the following seven divisions:

CHOLA SHRINES

1. **Wall with mere pilasters with square shafts**:

   The Kapileśwara temple of Kapilatīrta and the Krishṇa
temple of Tiruchānūr (Plate 43) are good examples of a temple
decorated with mere pilasters with square shafts.

2. **Wall with mere *kostas* with deity figures (*devakoshīlus*)**:

   The Ādityeśwara temple of Bokkisampalem (Plate 1) and
the Mogilēśwara temple of Mogili come under the variety of a
temple having mere *devakōṣṭhas* without pilasters. The framing
pilasters and *makara-toranas* over the *kōstas* are absent:

3. **Wall with square pilasters and empty *kostas* (Plate 24)**:

   The Kulantēśwara of Kaṭtamaṇīchi is an example of a
temple relieved by pilasters and empty *kōstas*. Each of the five
*kōstas* of the shrine is surmounted by an arch like *tōraṇa* with
śīṃhamukha at its top. Top *tōraṇas* contain figures of deities
(Visnū, Gaṇapati) and animals (squattting liōn, a cow with a
Linga) inside.

4. **Wall with square pilasters and *kostas* housing diety figures**:

   The Parasareswara temple of Jōgimalavaram,
Mukkanaṭēśwara temple of Kalavaguṇṭa (Plate 18) and
Maṇikanṭēśwara temple of Kaṇipākkam are examples of a
temple decorated with pilasters having square shafts and *kōstas*
housing deity figures. The pilasters of the Mukkanaṭēśwara
shrine have creeper design carvings on the shafts. These three
temples differ from each other in regard to the *tōraṇas* carved
over the kōṣṭas. There is a plain domical tōrana over the niches of Jōgimallavaram (Plate 11), where as at Kalavagunṭa there is an arch like tōrana with a simhamukha on its top with a human head in the centre (Fig. 7: Plate 18). The kōṣṭas of the Manikanasteswara shrine are topped by makaratōranas.

VIJAYANAGARA SHRINES

1. Wall with octagonal pilasters and sīlakōṣṭas:

The Varadarāja temple of Yādamari, Kōdaṇḍarāma temple of Tirupati (Fig. 4) and Padmavati temple of Tiruchānūr are examples of a temple embellished with pilasters with octagonal shafts and kōṣṭas surmounted by sīlas (sīlakōṣṭas) or barrel vaulted roof.

2. Wall with octagonal pilasters, kunbhapaṭijaras and sīlakōṣṭas:

The Varadarrāja temple of Tiruchānūr is an example of a temple whose walls are decorated with octagonal pilasters, kunbhapaṭijaras and sīlakōṣṭas (Plate 44). The walls of the entrance gōpura of Tiruchanur are also decorated with octagonal pilasters, kunbhapaṭijaras and sīlakōṣṭas (Plate 42).

3. Wall with octagonal pilasters and sīlakōṣṭas housing deity figures:

The Bhīmēśwara temple of Pūtalapaṭṭu comes under this variety. The octagonal pilasters employed in the Vijayanagara temples have square base with nāgabāndham, shaft (kuḍ) which is octagonal, padmabāndha, kalasa, taḍi, octagonal kūmbha, idal and phalaka (Fig. 4 & 5c). In the Kōdaṇḍarāma temple of Tirupati and Varadarāja temple of Tiruchānūr, figures of animals, dancers and deities besides flowers are carved on the square base of the octagonal pilasters. The pilasters play a major role in the articulation of the exterior wall design. The shaft of kunbhapaṭijaras on the walls of the entrance gōpura and Varadarāja shrine of Tiruchānūr is also octagonal and over the shaft the phalaka is thin and expanded. Immediately above the phalaka there is a kapōṭa adorned with simhamukha gable. The part above the gable (kuḍu) contains a kuṭa with a kalasa on its top. A vase with over-flowing flowery decoration supports the
shaft (Plate 42). The walls of all the temples are built with large blocks of granite.

IV. Vimāna

The vimāna over the roof or āchchādana of the temples is of two varieties:

1. Ėkatala-vimāna: Examples of temples with Ėkatala-vimāna are the Ādityēśwara temple of Bokkisāmpālem (Plate 1), Mukkanṭiśwara temple of Kalavaguṇṭa, Kūlandiśwara temple of Kaṭṭamaṉchi (Plate 24), Mogiliśwara temple of Mogili and Kapilēśwara temple of Kapilātīrtam, all of the Chola period. Ėkatala-vimāna, i.e., vimāna having single tala (storey) or hāra with kūṭa, pañjara, sāla, pañjara and kūṭa series is also found in some Vijayanagara temple. Examples are the Varadarāja temple of Yādamari (Plate 41) Padnavati temple of Tiruchāńūr (Plate 45), and the iñjalamaṇḍapa of the Kōdanḍarāma temple of Tirupati.

2. Dvitala-vimāna: Examples of this type are the Varadarāja temple of Tiruchāńūr, Kōdanḍarāma temple of Tirupati (Plate 51), and the Bhīmēśwara temple of Pūtalapaṭṭu (Plate 57), all of the Vijayanagara period.

Chola temples without hāra element (i.e., storey or tala with kūṭa, pañjara, and sāla series) are the Parāsaranēśwara temple of Jogimallavaram, Manikanṭēśwara temple of Kāṇīpākkam (Plate 37), and Krishṇa temple of Tiruchāńūr (Plate 43). These have immediately above the roof, grīva and śikhara. Examples of shrines without hāra element are the Ramanuja and Visvaksēna shrines in the Kōdanḍarāma temple of Tirupati.

V. Śikhara

The śikhara found over the vimāna of the temples may be classified into nāgara, drāviḍa and vēsara on the basis of plan or shape of the sanctum, grīva and śikhara of the shrines.

1. Nāgara-Śikhara: The Ādityēśwara temple of Bokkisāmpālem (Plate 1), and Manikanṭēśwara temple of Kāṇīpākkam (Plate 37) of the Chola period, are examples of a temple having square sanctum, square grīva and śikhara.
The nāgara order of śikhara (square sanctum, square griva and śikhara) is also found in some Vijayanagara temples. Examples are the Ramanuja and Viswakṣeṇa shrines in the Kōdaṇḍarāma temple of Tirupati and the Bhimēśvara temple of Pūtalapuṭu (Plate 57).

2. VĒSARA-ŚIKHARA: The Mukkantīśwara temple of Kalavagunṭa, Kulandiśwara temple of Kaṭṭamaṇchi (Plate 24), Mogiliśwara temple of Mogili, Parāsarēśwara temple of Jōgimallavaram and Krishṇa temple of Tiruchānūr (Plate 43), all of the Chola period, come under the variety of a temple with square sanctum, circular griva and śikhara.

The Vijayanagara temple having the vēsara order of śikhara is the Kōdaṇḍarāma temple of Tirupati (Plate 51). The Varadarāja temple of Tiruchānūr, also of the Vijayanagara period is an example of a temple with an oblong or āyatāśra-śikhara, which comes under vēsara order of śikhara.

3. DRĀVIDA-ŚIKHARA: The Perundēvi and Āndāl shrines (Plate 40) and Varadarāja temple of Yādamari (Plate 41) and padmavati temple of Tiruchānūr (Plate 45), all of Vijayanagara period, are good examples of the temple with square sanctum, octagonal griva and śikhara.

VI. Pillars

The pillars found in the maṇḍapas of the temples under study are of several varieties:

1) PILAR WITH CIRCULAR OR ROUND SHAFT;

The pillars in the mukhamandapa of the Parāsarēśwara temple of Jōgimallavaram and Maṅikaṇṭhēśwara temple of Kāṇipākkam are good examples of this variety.

2) PILAR WITH SQUARE SHAFT UPTO THE CORBEL;

The pillars of the uṇjālmaṇḍapa in the Kōdaṇḍarāma temple of Tirupati come under this variety.

3) PILAR WITH THREE SADURAMS (SQUARE PARTS) AND TWO OCTAGONAL SHAFTS;

The snapanamandapa in the Mukkantīśwara temple of Kalavagunṭa, mukamanḍapa of the Kulandiśwara temple of
Kattamañchi, mukhamanḍapa and mahāmanḍapa of the Mogiliśwara temple of Mogili and pradakṣiṇa of the Mañikanṭheśwara temple of Kāṇīpākkam are examples having pillars with three square parts and two octagonal shafts.

4) **PILLAR WITH ONE RECTANGULAR PART AND TWO SQUARE PARTS WITH TWO OCTAGONAL INTERVENING SHAFTS;**

The pillars in the pradakṣiṇa of the Mañikanṭheśwara temple of Kāṇīpākkam are of this variety.

5) **PILLAR WITH ASVAPĀDAM (FOOT OF THE PILLAR), TWO RECTANGULAR PARTS, ONE SQUARE PART AND TWO OCTAGONAL SHAFTS;**

The pillars in the pradakṣiṇa of the Parāsarēśwara temple of the Jōgimallavaram are examples of this variety.

6) **PILLAR WITH ASVAPĀDAM, THREE SQUARE PARTS AND TWO POLYGONAL SHAFTS WITH AN OCTAGONAL BELT;**

The pillars in the mahāmanḍapa of the Varadarāja temple of Yādamari come under this type.

7) **PILLAR WITH ASVAPĀDAM, ONE RECTANGULAR PART, TWO SQUARE PARTS AND TWO, POLYGONAL SHAFTS WITH THREE OCTAGONAL BELTS;**

The pillars in the mahāmanḍapa of the Mukkanṭēśwara temple of Kālvagunṭa belong to this variety.

8) **PILLAR WITH ASVAPĀDAM, ONE RECTANGULAR PART AND POLYGONAL SHAFT;**

The pillars in the mahāmanḍapās of the Kapileśwara temple of Kapilatirtam. Bhimēśwara temple of Pūtalaṭṭu and Padma-vati temple of Tiruchānūr are examples of this variety.

9) **PILLAR WITH VYĀLI BRACKET;**

The front two pillars in the kalyāṇamanḍapa of Pūtalaṭṭu and two pillars at the northern end of the sandhyāvandana manḍapa of the Kapileśwara temple of Kapilatirtam are examples. In this variety, the pillar has an elephant at the base. On the back of the elephant stands a lion with its forepaws raised and mouth wide open.
The first, third and fifth varieties of pillars are found in the Chola temples of Jōgimallavaram, Mogili and Kāṇipākkam.

The second, fourth, sixth, seventh, eight and ninth varieties of pillars are found in the Vijayanagara temples of Yādamari, Tirupati, Pūtalapattu and Tiruchānūr and in the Vijayanagara structures of the Chola temples of Kāṇipākkam, Kaḷavagunṭa and Kapilatirtam. The third variety of pillars found in the Chola temple of Mogili is also found employed in the Vijayanagara structures of Chola temples of Kaḷavagunṭa, Kaṭṭamaṅchī and Kāṇipākkam.

VII. Capitals

The capitals of the pillars and pilasters of the temples studied are of different varieties:

1) CAPITAL WITH THE SIDES CUT TO 45° (FIG.5-A);

The pilasters on the outer walls of the Parāśarēśvara shrine of Jōgimallavaram are examples of this variety (Plate 11.)

2) CAPITAL WITH THE SIDES CUT TO 45° AND WITH PROTRUDING BLOCKS ON THE SIDES (FIG. 6-A);

The pillars of the Mogiliśvara temple of Mogili are of this type.

3) CAPITAL WITH SIDES CUT TO 45° AND WITH HORIZONTAL AND VERTICAL LINES ON THE ARMS (FIG. 5-B);

Examples are pillars in the Parāśarēśvara temple of Jōgimallavaram, pilasters on the walls of Mukkaṇṭisēvara shrine of Kaḷavagunṭa (Plate 18), Kuḷandisēvara shrine of Kaṭṭamaṅchī (Plate 24), Kapileśvara shrine of Kapilatirtam and Maṇikanṭhēśvara shrine of Kāṇipākkam (Plate 36).

The second variety of capital is found in the mukhamanḍapa of the Vijayanagara temple like the Bhimeśvara temple of Pūtalapattu. The third variety i.e., the capital with the sides cut to 45° and with horizontal and vertical lines on the arms is also found in the structures and shrines built in the Vijayanagara period. Examples are pillars in the pradakshinā of the Maṇikanṭhēśvara temple of Kāṇipākkam, pilasters on the walls of the
Padmavati shrine of Tiruchānūr, and Perundēvi and Āndāḷ shrines of Yādamari.

4) CAPITAL HAVING ARMS RESEMBLING THE FORM OF AN ELEPHANT'S TRUNK WITH PULMINAI CURVATURE;

Examples are the pilasters found on the walls of the Krishṇa or Alagiyaperumal shrine of Tiruchānūr.

5) CAPITAL WITH LOTUS BUD ON THE UNDER SURFACE OF THE ARMS IN SEMI-CIRCULAR OR FORMATIVE STAGE, (FIG. 6-B);

Examples of this type are pillars in the entrance maṇḍapa of the Maṇikāṅṭhesvara temple of Kāñipākkam, pillars of Āndāḷ shrine and pilasters of Varadarāja shrine of Yādamari and Bhimēśwara temple of Pūtalappāṭṭu and pillars in the mukhamanḍapa and maḥāmaṇḍapa of Kuḷandiswara temple of Kaṭṭamaṅḍchi,

6) CAPITAL WITH PUSHPA-PŌTIKA OR LOTUS BUD IN THE DEVELOPED STAGE WITH A TENDENCY DEVELOP AN ANGULAR BOTTOM: (FIG. 5-C, FIG. 6-C);

Pilasters on the walls of Kōdaṅḍarāma temple of Tirupati (Fig. 4) and Varadarāja temple of Tiruchānūr, pillars in the maḥāmaṇḍapas of the Mukkāṅṭiswara temple of Kalavagunṭa, Kaṭṭamaṅḍchi, pillars in the pradakṣiṇa of the Maṇikāṅṭhesvara temple of Kāñipākkam, maḥāmaṇḍapas of the Kapilēśwara temple of Kapilatirtam and the Bhimēśwara temple of Pūtalappāṭṭu are examples of this variety.

7) CAPITAL WITH FULLY DEVELOPED PUSHPAPŌTIKA OR LOTUS BUD;

The pillars of the maḥāmaṇḍapas of the Kapilēśwara temple of Kapilatirtam and the Padmavati temple of Tiruchānūr are good examples.

VIII. Mandapas

The contributions of the Vijayanagara emperors to the development of architecture is the addition of numerous structures or maṇḍapas in the temple enclosure. The elaborate ceremonials connected with daily, weekly, monthly and annual pūjas or offerings to gods by the emperors resulted in the corresponding elaborations of the temple structure. The temples
of Yādamari, Tirupati (Kōdaṇḍarāma), Pūtalapaṭṭu and Tiruchānūr (Varadarāja and Padmavati) built in the Vijayanagara period have maṇḍapas such as kalyāṇa maṇḍapa, mahā maṇḍapa, snāpana maṇḍapa and other pillared halls. The Vijayanagara emperors also added these maṇḍapas to the earlier Chola temples. Examples of Chola temple having Vijayanagara maṇḍapas are the temples of Kalavaguntā, Kaṭṭamaṇchi, Kāṇipākkam and Kapilatīrtam.

IX. Kapōta

The kapōta or cornice of the temples shows an appreciable variety. The kapōta above the walls of the temples is thick, short, single, arched and embellished with a number of kūḍus. The kūḍus or gables of the kapōta of the temples of Pūtalapaṭṭu, Tirupati and the Krishna temple of Tiruchānūr have human head in the centre. The gables of kapōta of the Varadarāja temple of Tiruchānūr (Plate 44) include human heads and lotuses in the centre, while those on the kapōta of the Padmavati temple of Tiruchanur have only the lotuses. In the Mukkanṭiśwara temple of Kalavaguntā and Kapilēśwara temple of Kapilatīrtam, the gables contain scroll designs inside.

The kapōta of the mahā maṇḍapa of the Vijayanagara temples of Tiruchānūr, Tirupati and Yādamari, has a cyma recta curve i.e., concave upper portion and convex lower portion.

X. Gōpura

The Parāsaṛēśwara temple of Jōgimallavaram (Plate 10), Kapilēśwara temple of Kapilatīrtam and Maṇikaṇṭhēśwara temple of Kāṇipākkam are examples of a temple without gōpura. The base and walls of the gōpura of the temples at Kalavaguntā (Plate 17), Mogili, Kaṭṭamaṇchi, Pūtalapaṭṭu (Plate 56), Yādamari, Tirupati (Plate 49) and Tiruchānūr (Plate 42) are built of stone and the superstructure is of brick and plastered all over. The adhiśṭhāna of the gōpuras of the temples at Kalavaguntā, Mogili, Pūtalapaṭṭu and Yādamari is austere with plain moldings, while the bases of the gōpuras of the temples at Tirupati (Plate 49) and Tiruchānūr have besides the usual plain members, padma, tripaṭṭa-kumuda, vrittakumuda, gala and kapōta moldings.
The wall portion of the gopura of the temples under study is either plain or embellished in various ways. The walls of the gopura of the Mogiliswara temple of Mogili are plain. The gopuras of the temples of Kaṭṭamañchi, Kalavaguṇta (Plate 17) and Pūtalapaṭṭu (Plate 56) are examples of a gopura having chamfered pilasters. The gopura of the Kōdanḍarāma temple of Tirupati has its walls embellished with octagonal pilasters (Plate 49). The walls of the gopura of the Varadarāja temple of Yādamari are relieved by chamfered pilasters and slit type of kōstas topped by simhalalāṭa-tōranas. The gopura of the Mukkanaṭśwara temple of Kalavaguṇta has its walls adorned with chamfered pilasters having Vijayanagara capitals and kōstas. The walls of the entrance gopura of Tiruchānūr are in two sections, (Plate 42). The lower section is decorated with pilasters, kumbhapaṭṭjaras and sālakōstas. The corbels of the pilasters, are very much evolved with prominent lotus bud or pushpapōṭika. The upper section is also relieved by pilasters, kumbhapaṭṭjaras and sālakōstas. Figures of women standing under a creeper guarding the entrance of the gopura are found at Tiruchanur. The talas or storeys in the brick superstructure of the gopuras range from three to five. Each of the talas contains kūṭa, paṭṭara and sāla series. The gopuras of Kalavaguṇta (Plate 17), Kaṭṭamañchi, Tirupati (Plate 49) and Pūtalapaṭṭu (Plate 56) are examples of a gopura with three storeys. The Mogiliswara temple of Mogili is an example of a temple having gopura with four storeys. Examples of a gopura with five storeys are the gopuras of Yādamari and Tiruchānūr (Plate 42).

COMPARISONS

The ground plans, members on the axis, types of adhiṣṭhānas, walls, vimānas, śikhara, pilasters, pillars and their capitals and features of other structures such as gopura, mandapa, etc. of the Chola and Vijayanagara temples of Chittoor district have been discussed in the previous section. In this section, with a view to trace which of the earlier features survived in the Chola temples, an attempt is made to compare some of the features found in the Chola temples of Chittoor district with similar features found in the earlier styles of architecture. An
attempt is also made here to trace the survival of Chola features in the Vijayanagara temples of this district and the new features introduced by the Vijayanagara architects in their temples.

I. Ground Plan

The ground-plans are important indices of the temple unit. In particular, the ground plan of the main shrine proper is of special significance. In the previous section the temples have been classified into sāndhāra and niradhāra classes on the basis of ground-plan. Among the Chola temples, the Parāsadēśwara temple of Jōgimallavaram, Mogiliśwara temple of Mogili, Manikanthēśwara temple of Kānipākkam and Kapilēśwara temple of Kapilatirtam were built in sāndhāra circuit. In these temples, the main shrine is surrounded by a pradakšīna, an inner ambulatory. The other Chola temples of Bokkiśaṁpālem, Kalavagunta and Kattamaṇchi are of nirandhāra variety. It is evident that the Chola temples are both sāndhāra and nirandhāra. The Vijayanagara craftsmen also built their temples in sāndhāra circuit. Examples are the Varadarāja temple of Yadamari, Bhimēśwara temple of Pūtalapaṭṭu, Kōdantharāma temple of Tirupati and Padmavati temple of Tiruchānūr. The survival of sāndhāra feature in Vijayanagara temples makes known to us that the Vijayanagara craftsmen followed the Chola style of architecture.

The question of Chola temples built in sāndhāra circuit now remains. In tracing the sources for constructing the Chola shrines in sāndhāra scheme, one has to take into account the traditions of Buddhist architecture as well as that of early Hindu temples, for it is out of experimentation of the combination of these traditions that the plan of Chola temple evolved. The pradakšīna element, it has been observed, was evidently Buddhist and was adopted by the Pallavas over the vimāna of the Dharmarāja Ratha of Mahabalipuram. And this was continued by the early Chālukyas and was better illustrated in their Durga temple at Aihole. In the later Chālukyan and Hoyasala temples, the inner ambulatory is strikingly absent except in the Saraswati temple at Gadag, located in the Dharwar district. The pradakšīna or inner ambulatory (sāndhāra) found in the Pāllava and early Chālukyan temples survived in the Chola temple. It is
probable that the Chola architects followed the Pallava and early Chāḷukyan art traditions while introducing the inner ambulatory in the temples constructed by them. And this inner ambulatory feature was adopted by the Vijayanagara craftsmen in their temples as can be seen in the temples at Yādamari, Pūtalapaṭṭu, Tirupati (Kōdaṇḍarāma) and Tiruchānūr (Padmavati)3.

II. Adhiṣṭhāna

The adhiṣṭhāna is the lowest member of the elevation of the temple. It is the first of the six aṅgas or parts of a south Indian temple4. A careful study of the Chola temples at Bokkisampālem, Jōgimallavaram, Kalavagunta, Kaṭṭamaṇīchi, Mogili, Kapilatiratam and Kāṇipākkam and the Vijayanagara temples at Yādamari, Tirupati, Tiruchānūr and Pūtalapaṭṭu will enable us to classify the adhiṣṭhānas found in them into eight forms and they are follows:

(A) CHOLA TEMPLES

Fig. 2 Base No. 1

The base of the side sections of the Ādityēśwara temple of Bokkisampālem and the base of the Parāsārēśwara temple of Jōgimallavaram are representatives of this form. Fig. 2, base no.1 consists of upāna, jagati, tripaṭṭa-kumuda, kanṭha, paṭṭika, and prati or fillet. The upāna is the lowermost part of the basement. It is straight in profile and projecting beyond jagati. Above this is the jagati, a vertical moulding oblong in shape. Over this is a torus like octagonal moulding hewn horizontally into one vertical and two raking faces called tripaṭṭa or with three facets. Above this is the major recessed moulding called the kanṭha or griva (dado). It has a vertical surface bounded top and bottom with a kampa. The kanṭha is relieved by pilaster strips. Above the kanṭha is the moulding called paṭṭika. It projects beyond upto the inner ends of the raking faces of the tripaṭṭa-kumuda. This paṭṭika represents the floor of temple. Along the top of the paṭṭika is a narrow fillet called prati 5. This is not an original form of the Cholas.

The form of base no. 1, according to Douglas Barrett, was wholly an innovation of the Pallavas. The Pallavas used the base
no. 1 in their early rock-cut shrines of 7th century A.D. and on
great structural temples of 8th century A.D. The form of base No.
1 is found in the Sundara Varadaperumāl of Uttaramērūr of the
reign of Dantivarman (A.D. 785-836) and in the Virattānēśwara
temple of Tiruttani of the reign of Aparājīta (A.D.885-903)⁶. 
Thus the base found in the Pallava rock-cut shrines and
structural temples is found survived in the Chola temples of
Bokkisamāṇḍam of the reign of Parāntaka-I (A.D. 907-955) and
Jōgimallavaram of the second half of 10th century A.D. It is
probable that the Chola architects adopted base no. 1 from the
Pallavas.

Fig. 2, Base No. 2

The base of three central projecting sections below the
kostas of the Ādityēśwara temple of Bokkisamāṇḍam is
representative of this form (Plate 2). This form of base is of con-
siderable architectural interest. The vṛīṭta-kumuda is bounded top
and bottom with horizontal row of petals, the tips of which
follow the profile of the kumuda. Douglas Barrett observes that
"In the early Chola period, the space between two rows of petals
is left smooth on the temples of Cholamaṇḍalam"⁷. Here at
Bokkisamāṇḍam, in Chittoor district which is in the north of
Toṇḍaimaṇḍalam, the vṛīṭta-kumuda is cut with vertical flutes.
Above this vṛīṭta- kumuda, the kaṇṭha consists of a plain vertical
surface cut in half or unequally by a horizontal groove and
crowned by a vertical moulding which replaces the pāṭṭika. The
ends of floor-joists are represented by figures of vyālas and
grotesque. At the corners of the kaṇṭha are carved in round the
projecting mākaras (acquatic grotesques) with gaping jaws⁸. On
the north the base has a beautiful mākaramukha, projecting from
the kaṇṭha to serve as the praṇāla for letting out the abhiṣēkha
water. This is a quite novel feature rarely noticed anywhere in
the basement of the Chola temples of Chittoor district.

It is stated that the Pallavas used the type of base No.2 in
the Sundaravaradaperumāl temple at Uttaramērūr along side
the base no. 1 to give accent to the corners of the base⁹. It is
similarly used by the early Chola architects in the Ādityēśwara
temple of Bokkisamāṇḍam, Chittoor district, to emphasise the
three projections of the base of the temple. However both the
smoothly rounded *kumuda* with vertical flutes and bounded top and bottom with horizontal row of petals and the *vyālamāla* used in the *kanṭha* seem to be the early Chola innovations.

Fig. 2, Base No. 3

The Mukkaṇṭiswara temple of Kalavāṇṭa, Kuḷandāśwara temple of Kaṭṭamaṇiṇi and the Mogulīswara temple of Mogili, assignable to the mid 10th century A.D. are representatives of this form. Base no.3 is the simplest kind in the form of a high *kanṭha* or *griva* with an *upāna* below and a *pattika* above. This type of base does not seem to have been employed in any surviving Pallava monuments. It is however used as the base for a number of early Chola stone images such Chandeswara of Jōgimallavaram (Plate 16). It is also used as the base for a number of early Chola pillars and nandi-*maṇḍapas*.

Fig. 2, Base No. 4

The Kapilaśwara temple of Kapilatirtam of the reign of middle Chola king Rājēndra I (A.D. 1012-1044) is representative of this form. It is identical with base no. 1 except that above the *pattika* is introduced a second *kanṭha*, and another *pattika* surmounting it. Douglas Barrett mentions the second *kanṭha* as the wall-*kanṭha* and further says that the second *kanṭha* was rarely employed by the Pallavas and the only one example of Pallava base having the second *kanṭha* is in the walls flanking the east door to the lesser court of the Kailāsanātha temple of Kaṇṭhipuram[^10].

Fig. No.3, Base No. 5

The Maṇikaṇṭhēśwara temple of Kaṇiṇpākkam and the Krishna temple of Tiruchānūr, both of the later Chola period and datable to the 12th and 13th centuries A.D. respectively, are representatives of base no. 5. This base follows no. 4 except that between the second *kanṭha* and final fillet or *prati*, a small projecting moulding (*ūrdhvoapadma*) is introduced below the *pattika*. The bottom portion of the projecting moulding is carved with lotus petals (Plates 36 and 43). This is absent in the Pallava monuments, rock-cut and structural, and makes its appearance in the early Chola temples. The *padma* or moulding with lotus petals is seen in the Agastyaśwara temple at Kiliyanūr (South
Conclusion

Arcot district), Muvar Koil at Koḍūmbalūr, Koranganātha temple at Srinivāsanallūr and Brahmapuriswara temple at Pullamarigal. The earliest occurrence of padma motif in the adhīśṭhāna in Chittoor district is found in the Ādityēśwara temple of Bokkisampalem of the reign of early Chola King Parāntaka I (A.D. 907-955) (Plate 2). Smoothly carved padma (lotus petals) seems to have been an original contribution of the early Chola artists. And this padma moulding is continued to be employed by the later Chola artists as can be seen in the bases of the Manikanṭhēśwara temple of Kāṇipākkam (Plate 36) and the Krishna temple of Tiruchānūr (Plate 43).

(B) VIJAYANAGARA TEMPLES

Fig. 3, Base No. 6

The Varadarājaswāmi temple of Yādamari of the early Vijayanagara period, about 14th century A.D. is representative of this form. This is not an original form of the early Vijayanagara craftsmen. This base follows later Chola base no. 5, except that two paṭṭikas are employed in place of jagati.

Fig. 3, Base No. 7

The Kōdaṇḍarāma temple of Tirupati (Fig.4), the Bhimēś- wara temple of Pūtalapattu, and the Padmavati temple of Tiruchānūr belonging to 15th (1480-81 A.D.), 16th and 17th centuries A.D. respectively, are representatives of this form. This is also not an original form of the Vijayanagara architects. This form of base was used by the later Chola artists in the Parasurāmēśwara temple of Guḍimallam which according to an epigraphical evidence, was reconstructed in stone in the 9th year of (A.D. 1127) the later Chola King Vikrama Chola (A.D. 1118-1135). The Vijayanagara architects, it appears, did inherit this from the later Cholas.

Fig. 3, Base No. 8

The Varadarāja temple of Tiruchānūr of the 16th century A.D. is representative of this form. Even this base is not an original form of the Vijayanagara architects. In this base, the tripaṭṭa-kumuda and paṭṭika which separate the two kaṇṭhas, take the shape of viṛṭṭa-kumuda and kapōta respectively. The
vīrṭṭa-kumuda is vertically fluted, while the kapōṭa is embellished with simhalalāṭa kūḍus. Besides these two major mouldings, the base has adahpāda, and urdhvapāda mouldings as in the case of the bases of the Vijayanagara temples of Yādamari, Tirupati and Tiruchānūr (Fig. 2, No.7).

The Chola architects used the adahpāda and urdhvapāda mouldings in the base of the Parasurāmēśwara temple of Guḍi-mallam which was reconstructed in stone in the 9th year of the later Chola king Vikrama Chola\textsuperscript{13}. The vertically fluted vīrṭṭa-kumuda is seen employed by the early Chola artists in the Ādityēśwara temple of Bokkisāmpālem (Plate 2). The kapōṭa embellished with simhalalāṭa-kūḍus is also found in many early Chola temples among which particular mention may be made of the basement of Utkavēdiśwara temple of Kuṭṭālam\textsuperscript{14} and Sākshiśwara temple of Tiruppurambām.\textsuperscript{15} The paṭṭika and kaṁpa members employed below the vīrṭṭa-kumuda of base no. 8, are contributions of the Vijayanagara architects. The Vijayanagara architects, it seems, added paṭṭika and kaṁpa mouldings just to increase the height of their temples. Thus base no. 8 found in the Varadarāja temple of Tiruchānūr is of the combination of Chola and Vijayanagara traditions so far as the mouldings of the base are concerned.

From what has been stated above it is clear that the Chola temples in Chittoor district share largely the tradition of the Pallavas in so far as the mouldings of the adhiśṭhāna are concerned. The height of the adhiśṭhāna of the Chola temples under study is below 4' feet and like that of the bases of the Pallava monuments, the mouldings of the Chola bases in this region are straight edged and the curved edges are rare except the vīrṭṭa-kumuda of the central projecting base of the Ādityēśwara temple of Bokisāmpālem (Fig. 2, No. 2, Plate 2). Both smoothly rounded kumuda with vertical flutes and bounded top and bottom with horizontal row of petals and vyālāmāla seem to be the early Chola innovations.

Coming to the bases of the Vijayanagara temples, besides adopting the mouldings of the Chola tradition of the Tamil country, the Vijayanagara architects added paṭṭika and kaṁpa mouldings between upāna and tripāṭṭa or vīrṭṭa-kumuda mould-
ings to increase the height of their temples. This is one of the contributions of the Vijayanagara school of architecture. In the Vijayanagara temples, not only did the number of mouldings increase but the curves (padma, vṛīṭta-kumuda and kapāta) came to be adopted frequently (Fig. 3, base Nos. 6, 7 and 8).

The following table will give us an idea about the height of the adhisthāna of the Chola and Vijayanagara temples of Chittoor district.

**Adhisthāna - Chola Temples**

<table>
<thead>
<tr>
<th>No.</th>
<th>Temple and Place</th>
<th>Height of adhisthāna</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ādityēśwara temple, Bokkisāṁpālem</td>
<td>3' 6&quot;</td>
</tr>
<tr>
<td>2.</td>
<td>Parāsareśwara temple, Jōgimallavaram</td>
<td>3' 6&quot;</td>
</tr>
<tr>
<td>3.</td>
<td>Mukkaṁśiwara temple, Kalavagunta</td>
<td>2' 6&quot;</td>
</tr>
<tr>
<td>4.</td>
<td>Kulaṁśiwara temple, Kaṭtamaṅghiti</td>
<td>2' 0&quot;</td>
</tr>
<tr>
<td>5.</td>
<td>Mogiliśiwara temple, Mogili</td>
<td>3' 0&quot;</td>
</tr>
<tr>
<td>6.</td>
<td>Kapilēśwara temple, Kapilatirtam (partly covered in the ground)</td>
<td>—</td>
</tr>
<tr>
<td>7.</td>
<td>Maṇikāṁthēśwara temple, Kāṇipākkam</td>
<td>4' 0&quot;</td>
</tr>
<tr>
<td>8.</td>
<td>Krishṇa temple, Tiruchānūr</td>
<td>3' 0&quot;</td>
</tr>
</tbody>
</table>

**Adhisthāna - Vijayanagara Temples**

<table>
<thead>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Varadarājaswāmi temple, Yādamari</td>
<td>4' 9&quot;</td>
</tr>
<tr>
<td>2.</td>
<td>Kōḍandarāma temple, Tirupati</td>
<td>5' 6&quot;</td>
</tr>
<tr>
<td>3.</td>
<td>Bhimēśwara temple, Pūtalapaṭṭu</td>
<td>4' 6&quot;</td>
</tr>
<tr>
<td>4.</td>
<td>Varadarāja temple, Tiruchānūr</td>
<td>5' 0&quot;</td>
</tr>
<tr>
<td>5.</td>
<td>Padmavati temple, Tiruchānūr</td>
<td>4' 0&quot;</td>
</tr>
</tbody>
</table>

It is evident from the above table that the adhisthānas of the Vijayanagara temples are from 1 to 2 feet higher than the adhisthānas of the Chola temples. The increase in the height was obtained by the addition of kaṁpa or fillet, padma and paṭṭika mouldings. It is also clear from the above table that the minimum height of the adhisthānas of the Vijayanagara temples
is 4' and the maximum height is 5'6". This will give us an idea about the keen interest shown by the Vijayanagara artists in elevating the height of their temples. The high *adhisṭhāna* of the Vijayanagara temples, serves the purpose of increasing the height, beauty, security and majesty of the temple. In this connection it may be said that the *adhisṭhāna* occupied a position of importance in the Vijayanagara temples. Moreover, the chief characteristic feature of the Vijayanagara *adhisṭhāna* in Chittoor district is that unlike the bases of the Vijayanagara temples at Hampi, the bases here are devoid of figure sculpture.

All the eight forms of bases discussed above can be classified into (1) *pādabāṇḍha*, (2) *pratibandha*, (3) *maṁchabāṇḍha* and (4) *padmabāṇḍha* types of *adhisṭhānas*, on the basis of classification of bases made in the *Vāstu* texts (*Kāsyapaśilpa, Silparatna, Mayamata* and *Maṁjari*)\(^\text{16}\). Base Nos. 1, 4, 5 and 6 are of *padabāṇḍha* variety, while base no. 2 and 8 are of *pratibandha* type. Base nos. 3 and 7 are examples of *maṁchabāṇḍha* and *padmabāṇḍha* respectively. Thus, the *adhisṭhāna*, like other architectural elements of a temple, progressed from a simple motif to a beautiful and complex style. The *adhisṭhāna*, in a rough way, helps in fixing the age of a temple. Of course, it may have to be corroborated by other architectural features, more particularly, the pilaster and pillar capitals.

III. Wall (*Pāda* or *Bhitti*)

(A) CHOLA SHRINES

The wall or *bhitti* is the second architectural member on the elevation of a temple. A careful study of the Chola temples at Bokkisampālem, Jōgimallavaram, Kalavagunta, Kaṭtamaṁchi, Mogili, Kapilatirtam, Kāṁpākkam and Tiruchāṇūr (Krishṇa), reveals that the Chola architects adorned their main shrine walls in four ways Viz., (1) with *devakōṣṭhas*, (2) with pilasters, (3) with pilasters and empty *kōṣṭhas* and (4) with pilasters and *devakōṣṭhas*. In the Ādityēśwara temple of Bokkisampālem (Plate 1) and Mogiliśwara temple of Mogili, there are only *devakōṣṭhas* in the outer walls, while in the Kapilēśwara temple of Kapilatirtam and the Krishṇa temple of Tiruchāṇūr only pilasters without any *devakōṣṭhas* are provided (Plate 43). In the Kulandiswara temple
of Kaṭṭamaṇḍchi, pilasters and empty niches are noticed (Plate 24). And it is in the Parāsarēśwara temple of Jōgimallavaram, Mukkaṇṭiśwara temple of Kalavagunţa (Plate 18) and Maṇikaṇṭēśwara temple of Kāṇipākkam (Plate 36) that both pilasters and dēvakōṣṭas (kōṣṭas or niches housing deity figures) adorn the walls in combination. The dēvakōṣṭa is the main decorative feature of the wall, drawing the eye to the enshrined god. It is framed by two pilasters of the Chola order. Here, in the Chola temples, the provision of dēvokōṣṭas and pilasters is happily even and in proportion to the length of the wall, revealing the Chola architects appreciation of the value of plain spaces on the walls. The over crowding of sculptures in the exterior of walls noticed in the Pallava temples was dispensed with even by the end of the Pallava period as may be seen in the Virattānēśwara temple at Tiruttani built in the 18th year of the late Pallava king Aparājita. It is in this later Pallava temple, we find for the first time the value of plain surface to serve as a background for the dēvakōṣṭas. About the dēvakōṣṭa of the early Chola temples, Douglas Barrett observes: "A version of full early Chola dēvakōṣṭta is used on the Virattānēśwara temple at Tiruttani. And in this respect it may be said that the Pallava Virattānēśwara temple of Tiruttani is the true forerunner of the Chola temples. The Mukkaṇṭiśwara temple of Kalavagunţa (Plate 18) and Kulaṇḍiśwara temple of Kaṭṭamaṇḍchi (Plate 24) have on their main shrine walls chamfered pilasters. The pilasters of the Kapilēśwara temple of Kapilatiratam, Maṇikaṇṭēśwara temple of Kāṇipākkam (Plate 36) and Krishṇa temple of Tiruchānūr (Plate 43) are uniformly square in section.

The shaft of the pilasters in the Chola temples of Kapilatiratam, Kāṇipākkam and Tiruchānūr (Krishṇa) has the usual members Vīz., padmavaṇḍha, kalasa, tādi, kumbha, phalaka and  idaḷ (Plate 36). This is generally the Chola order of the capital which is different from the Pallava order. The phalaka or abacus which is thick and massive in the Pallava pillars and pilasters, continues to be so in the early Chola period, but becomes much expanded and is ornamented with an inverted lotus moulding idaḷ. In the temple of Jōgimallavaram (Plate 11), Kapilatiratam and Kāṇipākkam (Plate 36) the docine below the phalaka is not polypetalous to deserve the name idaḷ, but in the Krishṇa temple
of Tiruchānūr of the later Chola times (13th c.A.D.) this ornamentation is pronounced (Plate 43). There is a considerable difference of opinion among the scholars about the date of the introduction of padmabāndha or neck moulding in between the shaft and capital of the pilaster. K.A.N. Sastri opines: "the neck moulding or padmabāndha was an early Chola innovation". The view was reiterated by Percy Brown. But T.V. Mahalingam says that "the view of Nilakanta Sastri, reiterated by Percy Brown, requires a revision because the padmabāndha is already noticed in many Pallava rock-cut caves where it generally consists of a row of lotus petals on the top line, broad belt of foliage between two rows of beads forming a central band and garlands and tassel hanging down in loops below". He further says that "padmabāndha is only an ornamental stone copy of what was originally a strengthening metal hoop on the top of wooden pillar shafts. In the rock-cut excavation at the foot of the hillock at Tiruchirappalle, the padmabāndha forms a constriction and creates a kalasa above it."—Douglas Barrett also observes: "The early Chola pilaster capital follows that of the Pallavas, but important differences of detail and emphasis clearly distinguish the one from the other. The Pallava architect had already established his order in the seventh and eighth century monuments at Mahabalipuram and Kanchipuram, but there the padmabāndha is not or but little recessed and the kalasa runs smoothly in the line of the shaft. The Pallavas also decorated the shaft with mālasthāna, but it is never the elaborate and beautiful feature of the early Chola pillar."

The padmabāndha in the pilasters of the Manikaṅthēśvara temple of Kānippākkam is ornate with festoons (Plate 36). The ornate part is called the mālasthāna. The kurāhā and kalasa in the pilasters of the temples of Jōgimallavaram (Plate 11), Kapilatīrīt, Kānippākkam and Tiruchānūr (Krishṇa) (Plate 43) are full but not fully rounded. The phulaka of the pilasters is plain. Above the phalaka is corbelled capital. The Pallava corbels are curved in profile with tarāṅga (roll) ornament and a median band (pattai). In the Parāsārēśvara temple of Jōgimallavaram, the Pallava pattern is adopted with the difference that the curved profile (tarāṅga) is replaced by an angular one (Fig. 5-A, Plate 11). The curved corbel besides becoming angular in the
Fig-7: Niche Types
early Chola period, is bevelled, so as to leave a triangular tenon like projection (Fig. 6-A). In the corbels of the pilasters of the Chola temples of this region, the Pallava *taraṅga* ornament is dispensed with and the pilaster and pillar capitals came to have tenon like projection. The corbel of the pilasters in the Mukkanṭisvara temple of Kalavagunṭa and Kuṇḍiswara temple of Kattamaṇchi is without tenon and their outer lower corners are diagonally cut (Plates 18, 24. Fig. 5-B). The form of *tōraṇas* found over the kośtas of the Chola temples is interesting. The *tōraṇa* is one of the important decorative elements of the temples to span the area over the kośtas. The niches of the Chola temples are surmounted by three types of *tōraṇas*. The niches on the walls of the Parāsarēśwara temple of Jōgimallavaram are surmounted by plain domical *tōraṇas* (Fig. 7, Plate 11) while those in the Mukkanṭisvara temple of Kalavagunta (Fig. 7, Plate 18) and Kuṇḍiswara temple of Kaṭṭamaṇchi (Plate 24) are surmounted by *simhalalāṭa-tōraṇas* with human head, deity figures and animals inside. The niches on the walls of the Maṇikanthēśwara temple of Kaṇiippakkam are topped by *makara-tōraṇas* (Plate 36). And, among the Chola temples the Ādityēśwara temple of Bokkisāṁpālem is an example of a temple without any ornamentation like the *tōraṇas* and side pilasters, but has a projecting lintel over its niches (Plate 1). Here, the niches are simply cut in the wall for the installation of images of Dakshināmūrti, Vishṇu, Brahma, Gaṇapati and Durga. Plain niches of this type are also found in the Mogilliśwara temple of Mogili. The Pallava niche though surmounted by a *makara-tōraṇa*, is without the projecting lintel, it being an early Chola tradition. Further, the Pallava niches are, as may be seen from the cut-in caves and cut-out monoliths at Mahabalipuram and the structural temples of Kailāsanātha at Kāṇchipuram, rather wide and the *makara-tōraṇa* decoration in them is flat, the floriated tail of the *makara* overflowing on the sides; in the later Pallava and Chola niches the space is narrower and the decoration on the niche top is more rounded.

(B) VIJAYANAGARA SHRINES

The Vijayanagara craftsmen did not neglect their temples. The exterior architectural and artistic treatment of the
Vijayanagara temples at Yādamari, Tirupati (Kōḍaṇḍarāma), Tiruchānūr (Varadarāja and Padmavati), and Pūtalapāṭṭu are in three ways, Viz. (1) with octagonal pilasters and sālakōṣṭas, (2) with octagonal pilasters, and sālakōṣṭas housing deity figures, and (3) with octagonal pilasters, kāṁbhapaṇiḷaras and sālakōṣṭas. The first is found in the Varadarāja temple of Yadamari, Kōḍaṇḍarāma temple of Tirupati (Fig. 4), and Padmavati temple of Tiruchānūr. The second is noticed in the Bhumēśwara temple of Pūtalapāṭṭu. The exterior architectural and artistic embellishment of the Bhumēśwara temple is similar to that of the above stated three temples except that in each of the five sālakōṣṭas of the main shrine there is a deity figure. Further, as that of the dēva-kōṣṭas of the Chola temples, the sālakōṣṭas of the Bhumēśwara temple also contain the images of appropriate deities such as Dakśiṇāmūrti, Vishṇu and Brahma respectively on the south, west and north of the sanctum and Gaṇapati and Dūrga respectively on the south and north of the aṁtarāla. The sālakōṣṭa housing the deity figure is the main decorative feature of the wall, drawing the eye to the enshrined god. It is framed by two split pilasters of the full Vijayanagara order. The third variety of architectural and artistic embellishment is to be seen in the Varadarāja temple of Tiruchānūr (Plate 44), and on the walls of the entrance gōpura of the same place (Plate 42). The treatment of the outer walls of Āṇḍāḷ and Perundēvi shrines in the Varadarāja temple of Yādamari differs from the wall treatment of the temples of Yādamari (main shrine of Varadarāja), Tirupati (Kōḍaṇḍarāma) (Fig. 4), Tiruchānūr and Pūtalapāṭṭu. Moreover the form of tōraṇa found over the niches of the shrines is also interesting. The outer walls of Āṇḍāḷ and Perundēvi shrines are broken up by chamfered pilasters with Chola corbels and slit type of niches (Plate 40). The tōraṇa over the niches assumes the shape of an elongated semicircular. In this form, a thin creeper emanates from the mouth of a very impressive simhamukha which is in the centre at the top. This pronounced and fully developed tōraṇa noticed in the Vijayanagara shrines, it appears is a further development of a semi-circular simhalalāṭa tōraṇa of the Chola temples of Kalavagunṭa (Plate 18) and Kaṭṭamaṇchi (Plate 24). In this
connection, it may be said that the form of a tōrāṇa also helps indentification of the style of architecture.

It is stated above that the Vijayanagara craftsmen adorned their main temple walls with architectural motifs such as (1) elegant octagonal pilaster with square base, (2) sālakōśa, (3) kōśa surmounted by simhatālāṭa-tōrāṇa and (4) kumbhapañjara. These architectural motifs are important features of the Vijayanagara style of architecture. And it is because of these important motifs, the wall decoration of Vijayanagara style is peculiar and interesting. Let us now trace out the origin and evolution of these architectural motifs by taking into account the Pallava and the Chola temples.

(1) Pilaster with square base and octagonal shaft

This is not an original feature of the Vijayanagara style. Pilasters with square base and octagonal shaft in projection are found on the outer walls of the early Chola temples such as Koraṅganātha of Srinivāsanallūr, Siva temple of Kōvilaḍī\(^{23}\). Vasishṭiswara temple of Karuntattangudi (Karandai), Agastyēśwara temple of Anangūr\(^{24}\) and on the walls of the later Chola temples such as Airāvatēśwara of Dārāsuram, Kailāsanātha of Sōlapuram and on the walls of the outer gōpura of the Kaṁpaharēśwara temple of Tribhuvanam\(^{25}\). The Sri Vēṅkaṭēśwara temple of Tirumala, Chittoor district, reconstructed in the 40th year (A.D. 1249-50) of Vira Narasinga Yādavarāya\(^{26}\), also has on its walls pilasters with square base and octagonal shaft\(^{27}\). It is probable that the Vijayanagara architects inherited the octagonal pilaster from the preceding Chola and Yādavarāya styles of architecture. We also notice the employment of pilasters with Chola corbel in the Vijayanagara shrines such as Āṇḍāl and Perundēvi in the Varadarāja temple of Yādamari (Plate 40). The top of the octagonal pilasters employed in the Vijayanagara temple, has the usual component parts - kalasa, tādi, and palaka. In the Chola temples, the abacus of the pilaster is thinner and smaller in contrast with large and thick form of the Pallava monuments. Moreover, the lower part of the abacus which was plain in the Pallava and early Chola temples, got scalloped into petals in the later Chola temples, as can be seen in the Krishṇa temple of Tiruchānūr (Plate 43) and evolves still
more into floral form with petals in the Vijayanagara temples (Fig 5-C, Plate 44).

2) **Sālakōṭṭa**

The **sālakōṭṭa** on the walls of the Vijayanagara temples of Yādamari, Tirupati (Kōdaṇḍarāma), Tiruchānūr (Varadarāja and Padmanavati) and Pūtalapāṭṭu is shallow recess in contrast with the deep hallow dēvakōṣṭhas of the Pallava Virattānēśvara temple of Tiruttanī and the Chola temples of Bokkisamplālem, Jōgimallavaram, Kalavaguṇṭa and Kanipakkam. The **sālakōṣṭa** (kōṭṭa surmounted by sāla) is not an original feature of the Vijayanagara school of architecture. The **sālakōṭṭas** are not found either in the Pallava structural temples of Kāņchipuram and Tiruttanī or in the early or middle Chola temples of Tamil country and the Chola temples of Chittoor district. It is found used for the first time by the later Chola architects in the basement and wall portion of the Kampaharēśwara temple of Tribhuvanam built by Kulōttuṅga II and on the walls of the outer gōpura of the Airāvatēśwara temple of Dārāsuram of the later Chola period. The Sri Vēṅkaṭēśwara temple of Tirumala, reconstructed in the 40th year (A.D. 1249-50) of Vira Narasinga Yādavarāya, has on its outer walls sālakōṭṭas. The sālakōṭṭa is yet another architectural motif adopted by the Vijayanagara architects from the preceding later Chola and Yādavarāya styles.

3) **Kōṭṭa** surmounted by simhalalāṭa-tōraṇa

This is also not an original contribution of the Vijayanagara architects. The Chola architects used it on the walls of the Kulandiswara temple of Kaṭṭamaṇchi which is datable to the mid 10th century A.D. (Plate 24). This is found survived in the Vijayanagara style with the difference that the simhalalāṭa-tōraṇa takes the shape of an elongated semi-circle.

4) **Kumbhapaṇijara**

One more special architectural element of the Vijayanagara temples is the **kumbhapaṇijara**, a shaft emanating from a vessel below and containing a kūṭa above with an invariably projecting cornice (Plate 44). This is also not an original contribution of the Vijayanagara craftsmen. The **kumbhapaṇijara** is found in the formative stage on the walls of the
Brihadiśwar temple of Tanjore of the reign of Rājarāja I (A.D. 985-1014)\(^{29}\) and on the walls of the outer gopura of the Airāvatēśwar temple of Dārāsuram of the later Chola times. The Sri Vēṅkatēśwar temple of Tirumala which was rebuilt in the 40th Year (A.D. 1249-50) of Vira Narasinga Yādavarāya has on its outer walls kumbhapañjara, which is found in full form\(^{30}\).

In the Vijayanagara temple such as the Varadarāja temple of Tiruchānūr (Plate 44) and the entrance gopura of the same place, kumbhapañjara is shown more ornate and elaborate and became a common feature in the Vijayanagara style. Thus, in view of the above discussion, it can be said that the kumbhapañjara found in the formative stage in the middle Chola style and employed in full form in the Yādavarāya style, survived in the Vijayanagara style with slight changes.

From the discussion of all the architectural elements as given above, it can be concluded that the Chola and Yādavarāya architectural elements are the true forerunners of the architectural elements of the Vijayanagara temples of this area. It may not be out of place to mention here that at Hampi, somewhat like the Hoyasalas, though not gorgeously, the Vijayanagara craftsmen could cover up their temple walls with sculptures, for instance in the Hazara Rama temple, the walls are filled up with sculptures of elephants, horses, foot soldiers and dancing girls in a variety of postures. In Chittoor district, the Vijayanagara temples are bereft of such sculptures.

IV. Garbhagṛha or Sanctum

The garbhagṛha is the first member and hind most part on the axis of the temple. It is a square structure in all the temples. The interior of the garbhagṛha is in a semi-dark and in its centre is a Linga of Siva or an image of Vishnu with his two consorts on either side or the consort of the presiding deity as the case may be. There is no Linga nor pitha in the caves during Mahendra and Mamalla periods and the main object of ritual worship was a panel of Sōmāskanda (Vyāktaṛūpa) on the rear wall of the shrine in the niche\(^{31}\). The cult orientation was, therefore, sculptural not symbolic. The early Pallava structural temples such as the Kailāsanātha of Kāṇchipuram and the Talagirīśwara temple of Panamālai, both built by Rājasimha (c. 700-728 A.D.)
contain bas-relief Sōmāskanda penel on their hind walls and Linga in the centre of the floor of the cells. The presence of both the Sōmāskanda panel and the Linga in the sanctum of these temples suggests that the cult orientation during Rājasimha’s reign was both sculptural and symbolic. However, in the later Pallava period, the Sōmāskanda panel (or the sculptural cult orientation) was dispensed with and only Linga of Siva came to installed in the sanctum as may be seen in the Virattānēśwara temple at Tiruttani built by Nambi Appi in the 18th year (A.D. 891) of the later Pallava King Aparājīta. And as that of the later Pallava Virattānēśwara temple, the Chola and Vijayanagara temples of this area are free from bas-relief panels and came to have Linga of Siva or an image of Vishṇu with his consorts or the consort of the presiding deity as the case may be.

V. Prāstara of Entablature

The prāstara of the Chola temple consists of a kapōta with a bhūtamāla below the cornice and a yāli frieze above the cornice. In the Virattānēśwara temple at Tiruttani, Chingleput district, Tamil Nadu, of the reign of the later Pallava Aparajītavaran, the prāstara is very short and is divided into segments by pilasters. In this temple, the kapōta i.e., the over hanging curved cornice above the wall, is adorned with nāsikas or kūdu arches, each containing a human face inside and surmounted by a simhalalāta. The curved cornice surmounts a recessed bhūtamāla. Above the cornice of the Virattānēśwara temple, is another layer forming the actual ceiling (accadana). Its edge is lined with yāli frieze, which is an important decorative element on the edge of roof or accadana of the temple. All these features (bhūtamāla, kapōta and yāli frieze) were adopted and developed by the Chola architects. In the Chola temples of this area the kapota is curved and decorated with kūdus. The kūdus are covered with scroll work, human heads and surmounted by simhalalātas. Underneath the cornice are bhūtas in a frieze. The motif of bhūtamāla under the cornice is prescribed by the Vāstu texts. Though this is not found in the temples of Bokkisampalem, Kalavagunta, Kāṭṭamaṇḍchi, Mogili and Kapillatirram, the bhūtamāla is employed in some of the Chola temples such as the Parāsarēśwara temple of Jōgimallavaram and the Manikan-
theśwara temple of Kānīpākam. An excellent rendering of the bhūtāmāla motif is seen in the Manikanṭheśwara temple of Kānīpākam36 (Plate 36). In this temple, the playful attitude of the figures remind of Toṇḍaimandalam examples and is of superior quality when contrasted to the earlier examples as found at Undāvali and Bhairavakoṇḍa37. In the Vijayanagara style, the kapotā above the pillars of mahāmaṇḍapa, kalyānamanaṇḍapa and other pillared halls, becomes large, much thin with a double flexure (i.e., concave upper portion and convex lower portion) and projects forward. This is a new feature of the Vijayanagara school of architecture.

VI. Vīmāna

It is stated in the previous section that the vimāna found over the roof of the temples is of two varieties Viz., (1) ekatala-vimāna, and (2) dvitāla-vimāna. The Chola temples of Bokkisampālem (Plate 1), Kalavaguṇṭa, Kaṭṭamaṇṭhi (Plate 24), Mogili and Kapilatirtam show only ekatala vimāna above the roof38 i.e. vimāna with single tala or hāra. The kūta, paṇijara and sālas are the constituent elements of hāra of the vimāna. In no Chola temple of Chittoor district is found dvitāla-vimāna above the roof. The Vijayanagara temples of this district show both the ekatala and dvitāla-vimānas. This is a distinctive feature of the Vijayanagara temples. Examples of Vijayanagara temples having ekatala vimāna are the Varadārāja temple of Yādamari (Plate 41), and Padmavati temple of Tiruchānūr (Plate 45)39. The Kōdaṇḍarāṇa temple of Tirupati (Plate 51), Varadārāja temple of Tiruchānūr and Bhimēśwara temple of Patalapattu (Plate 57) are examples of a temple having dvitāla-vimāna, i.e. vimāna having two talas or hāras.

The Pallava architects built their monuments with ekatala and dvitāla-vimānas, the best examples being the Bhimasēna and Arjuna Rathas of Mahābalipuram40. It may, therefore be said that the architects of the Chola and Vijayanagara temples of this area continued the tradition of the Pallava school of architecture. A distinctive feature noticed on the edges of the roof of Vijayanagara temples is a row of brick built arches. The mahāmaṇḍapas of Varadārāja and Padmavati temples of Tiruchānūr contain on the edges of their roof brick built arches
with deity figures in stucco or without them\textsuperscript{41}. The brick built arches is reminiscent of similar decorations in the shape of \textit{kuta}, \textit{pañjara} and sālas on the edges of the Pallava monuments of Mahābalipuram and Kāñchipuram. The constituent elements of hāra of the vimāna such as \textit{kūta}, \textit{pañjara} and sālas suggest that the Chola architect like that of the Pallava architect, paid greater attention on the architectural motifs. The new feature i.e., brick arches suggests that the Vijayanagara craftsmen bestowed their attention not only on architectural motifs but also on iconographic appeal. The \textit{kūta}, \textit{pañjara} and sālas and brick built arches housing deity figures, serve a decorative purpose on the edge of the roof.

\textbf{VII. Śikhara}

A careful examination of the śikharas of the Chola and Vijayanagara temples, reveals that they are of three types which in the textual parlance are termed as the (1) nāgara, (2) vēsara and (3) drāvīḍa śikhara.

The Chola temples at Bokkisampālem (Plate 1) and Kāñipākkam, (Plate 37) show nāgara-śikhara. The temple in these two places are square from base to the śikhara (square sanctum, square grīva and śikhara). The nāgara order of śikhara is also found in some of the Vijayanagara temples, the examples being the Ramanuja and Viswaksēna shrines (Plate 50) in the Kōdaṇḍarāma temple of Tirupati and the Bhimēśwara temple of Pūtalappaṭṭu (Plate 57). The second variety i.e., vēsara-śikhara is found in the Chola temples of Jōgimallavaram (Plate 10), Kalavagunṭa, Kaṭṭamaṇḍchi (Plate 24), Mogili and Tiruchānūr (Krishṇa) (Plate 43). The temples in these places show square sanctum and circular grīva and śikhara. One of the Vijayanagara temples such as the Kōdaṇḍarāma temple of Tirupati also shows vēsara-śikhara (Plate 51). It may be noted here that the Chola temples with octagonal or drāvīḍa śikhara are not met with in Chittoor district. It is evidently seen in this area that the Chola architects opted only nāgara and vēsara śikhara and had no preference for drāvīḍa śikhara. However, the Vijayanagara temples and small shrines in them such as the Varadarāja temple of Yadamari (Plate 41) and Perundēvi and Āṇḍāl shrines of that temple (Plate 40) and the Padmavati temple of Tiruchānūr (Plate
show square plan and octagonal griva and śikharā. It may be of interest to state here that besides nāgara and vēsara śikharās the Vijayanagara temples also show drāvida-śikharā.

The surviving Pallava monuments both rock cut and structural, show the nāgara, vēsara and drāvida-śikharās. The Valaiyankuttai Ratha at Mahābalipuram shows square plan, four sided griva and śikharā and is an example of nāgara order. The later Pallava structural temple such as the Mukteswara of Kāñchipuram is of vēsara class of and shows square plan with vṛitta griva, and śikharā. This kind of śikharā (vṛitta griva and śikharā) occurs for the first time in this Pallava structural temple of Tamil Nadu. The monolithic Pallava rathas such as the Arjuna and Dharmaraja of Mahābalipuram and the early Pallava structural temple like the Kailāsanātha of Kāñchipuram are of drāvida order and show square plan and octagonal griva and śikharā. Therefore in view of the above lines it can be said that the architects of Chola temples of this region opted only nāgara and vēsara śikharās for their temples and had no preference for drāvida śikharā. The Vijayanagara architects used all the three types of śikharās (nāgara, vēsara and drāvida) in their temples. It is probable that Chola and Vijayanagara artists followed the Pallava art traditions while erecting the nāgara, vēsara and drāvida śikharās in the temples constructed by them.

VIII. Pillar or stambha

One of the most important architectural members in the temple is the pillar. The pillar called stambha is notable for it punctuates the interior of the mandapa supporting the roof. It’s forms are far too many in the Chola and Vijayanagara temples of Chittoor district. The Chola temples show the following three types of pillars:

I) Pillar with circular or round shaft throughout
II) Pillar with three sadurams (square parts) and two octagonal shafts in between.
III) Pillar with an astvapādam (foot of the pillar), two rectangular parts, one square part and two octagonal intervening portions.
The round pillars (first variety), it has been observed, are essentially Chola. In no other schools of architecture are found these round pillars except in the Mauryan art. The second variety of Chola pillars is identical with the pillars of the Pallava rock-cut temples of Mandagapaṭṭu, South Arcot district and Mahābalipuram (Kōṭikal maṇḍapa cave temple), Chingleput district, except that they are made very high by introducing additional octagonal and square parts. The pillars of the Pallava rock-cut temples at Mandagapaṭṭu and Mahābalipuram (Kōṭikal maṇḍapa) are massive with two cubical sauḍurams, one at the base and one at the top with an octagonal shaft in between. Here, in the Chola temples, the second variety of pillars came to have three square parts and two octagonal shafts instead of two square parts and one octagonal shaft of the Pallava rock-cut temples. The third variety of Chola pillars is a new design or an original form of the Chola artists. It may be of interest to state here that the architects of Chola temples of Chittoor district had no preference for the squatting or rampant lion based pillars of the Pallava monuments. However, the square and rectangular parts of the Chola pillars are left free without any sculptural work, as the pillars of the Pallava cave temples of Mandagapaṭṭu and Mahābalipuram. The pillars in the Vijayanagara temples and in the maṇḍapas of that period in the Chola temples are interesting. The peculiarity of these pillars is their shape. The Vijayanagara pillars are of six varieties:

i) Pillar with square shaft throughout.

ii) Pillar with one rectangular part and two square parts with octagonal intervening portions.

iii) Pillar with an asvapādam (foot of the pillar), three square parts and two polygonal shafts with an octagonal belt.

iv) Pillar with an asvapādam, one rectangular part, two square parts and two polygonal shafts with three octagonal belts.

v) Pillar with an asvapādam, one rectangular part and polygonal shaft.

vi) Pillar with yali bracket (yāḷi-stambha).
Besides the aforesaid six-varieties of pillars, the second variety of Chola pillars (pillar with three *saduvarams* and two octagonal shafts) is also found employed in the Vijayanagara structures in the Chola temples. The first variety of Vijayanagara pillar (pillar with square shaft throughout) is seen used by the early Chālukyan artists in the Durga temple at Aihole, which was built in the first half of 7th century A.D.\(^\text{49}\). The middle Chola artists also employed square shaped pillars (pillar with square shaft throughout upto the capital) in the Rājarājēśwara temple at Tāṇjavūr\(^\text{50}\). It is probable that the Vijayanagara artists inherited the square shaped pillars from the previous schools of architecture. The second, third, fourth and fifth varieties of Vaijayanagara pillars follow the third variety of Chola pillars except that the Chola pillar design has been transformed into the most elegant one by the Vijayanagara sculptor by introducing decorative motif and designs. The bottom square or rectangular part of the Vijayanagara pillars came to possess a leaf like ornament called in Tamil the *nāgabandham*\(^\text{51}\) on account of its similarity to a cobra-hood. This feature not found in Pallava and early Chola architecture, is to be seen in the Vijayanagara pillars at Kalavaguṇṭa, Kapilatirtam, Tirupati (Kōdaṇḍarāma), Pūtalapāṭu and Tiruchānūr. On the four corner of the bottom square or rectangular part of the pillar the *nāgabandham* or snake-hood moulding is shown peeping out. It is observed that this moulding which prevailed in Vijayanagara art for a long time, was almost an innovation of Vijayanagara school of art. The sixth variety i.e., *yāli-stambha* (pillar with *yāli* bracket) is an original form of the Vijayanagara craftsmen. In this variety there is a square shaped pillar having sculptural carvings on the three square parts. But what is remarkable is the adjoining column (animal bracket) on which the sculptures are as varied as they are marvellous. There is first, the figure of an elephant. Over it stands the figure of a rearing *yāli*, higher up we see a human figure in a loaded posture with one hand lifted up and shown as though supporting the weight at the top. Over this is an ornamental *pōtika* crowning the whole. This is the most highly ornamental pillar in the Vijayanagara style and the amount of labour and cost involved in its construction should really be enormous.
The general characteristics of the Chola and Vijayanagara pillars are as follows:

From bottom to top, Chola pillars came to have (I) a circular or round shaft, three square parts intervened by two octagonal shafts and (II) an asvapādam, two rectangular parts, one square part and two octagonal shafts. Comparing these Chola pillars with the pillars of the Pallava monuments, we find that the Pallava tradition of carving lions both couchant as well as rampant in the lowest block of the pillars was given up by the Chola artists. The faces of square and rectangular parts of the Chola pillars are uniformly plain in typical Chola style lacking all the elaborate finish in the pillars of the Vijayanagara temples.

The Vijayanagara pillars came to possess (1) square shaft throughout (2) rectangular and square parts intervened by two polygonal shafts with an octagonal belt, (3) an asvapādam, one rectangular part, two square parts and two polygonal shafts with three octagonal belts, (4) an asvapadam, one rectangular part and polygonal shaft and three square parts with two octagonal shafts in between with an animal bracket infront. It may not be out of place here to note that the round pillar was not much in favour in the Vijayanagara temples. It was rarely used in the Vijayanagara temples because it was employed either with a square base or square pillar itself. As a decorative pilaster (kumbhapaṇḍja) the round pillars came to exist in the Varadarāja temple of Tiruchanur (Plate 44) and in the entrance gōpura at the same place. Secondly in the Vijayanagara temples of Chittoor region, it is the pillars which have been highly ornamented. Other structures like the outer prākāras and shrine walls bear very little ornamentation. The faces of square and rectangular parts are utilised for sculptural work which includes squatting lions, dancing girls, scroll designs and scenes from Bhāgavata and Rāmāyana. Comparing these Rāmāyana and Bhāgavata sculptures with the sculptures of Hoyasalas, we find that the Vijayanagara sculptural art was profoundly influenced by the Hoyasala school. K.V. Raman opines: "The Hoyasala sculptures can be called the true forerunners of the Vijayanagara sculptures. In their context and style, the Hoyasala sculptures had inspired the Vijayanagara school and helped in the burgeoning of a new and composite style. The Hoyasala inheritance in the Vijayanagara
repertoire can be gleaned in the sculptural themes and decorative motifs". He further observes: "The puranic (Rāmāyana and Bhāgavata scenes) and secular themes have been handled more or less in a similar way by the Hoyasalas and the Vijayanagara artists. It is not only the selection of episodes but also in the arrangement and rendering them we see a striking parallel"52. Though the sculptural work in the Vijayanagara temples of this region was influenced by the Hoyasala school, it is certainly not so crowded as in the Hoyasala temples. Decoration in the Hoyasala temples is plenty, but in the temples of this region, it is tastefully distributed over square and rectangular parts of the pillar. Thus, in Chola and Vijayanagara temples, the pillar never looses its fundamental character of being an architectural member. It is true that this structural element (pillar) functions in the regulation of the structure but it is not the only governing factor in the building. Other parts such as the adhisṭhāna and entablature are equally important in the regulation of the structure. Only when all these parts discharge their respective functions does the composition become complete. Each member, in the fulfilment of its allotted function, gains unmitigated importance and becomes as much the regulator of the composition as any other. Another function that the pillars perform is that by their vertical character they give elevation to the building. The tall pillars in the mahāmaṇḍapas of the temples at Kalavagunṭa, Kaṭṭamaṇḍchi, Kapilatirtam, Tiruchānūr and Pūtalapattu lend majesty to the structures. The pillars play a very prominent and pleasing part in many pillared maṇḍapas.

IX. Capitals

There is an appreciable variety among the capitals of the pillars and pilasters of the Chola and Vijayanagara temples of Chittoor district. The capital over the pillar and pilaster of the Pallava monuments of Mahābalipuram, Kāṇchipuram and Tiruttani has a taraṅga or wavy ornament on either side. In the Chola period, the taraṅga corbel of the Pallava monuments underwent a change. In the Chola temples we can see some new traits or features in the pattern of pillar-pilaster corbels making their appearance which later on became well developed and
attained full consummation during the Vijayanagara times. In
the early Chola style, the sides of the capital came to be cut at 45°
(Fig. 5-A). Sometimes the corbel with its sides cut off in a slant
at 45° has the central portion projecting (i.e., tenon like
projection or protruding block) (Fig. 6-A). In some instances the
rectangular corbel with its sides cut at 45° has horizontal and
vertical lines on either side (Fig. 5-B). Yet another development
in the later Chola period was the stretching of the capital to the
sides into two sections, the second assuming the form of an
elephant's trunk. Here we can see the pilaster corbel taking the
form of moulded comanulate pendant tending to become floral
and anticipating the bud. It is from this that the later
Vijayanagara corbel developed. All the above four varieties of
capitals are found in the Chola temples of Chittoor district.

In the early Vijayanagara period, the capital underwent a
further change and came to have a semicircular hanging below
the elephant trunk shaped arms of the capital (Fig. 6-B).
Subsequently, in the middle Vijayanagara period, the semi-circle
developed an angle at the centre resembling a pushpātika or a
small lotus bud, characteristic of the Vijayanagara style (Fig.
6-C). In the later Vijayanagara times, again the small lotus bud
was matured into the pronounced and fully developed
pushpātika (full blown lotus) and became quite pointed. In
these three varieties which are to be found in the Vijayanagara
temples of this region, there is a horizontal bar connecting the
free tip of capital with the main block. Under the Nāyaks, the
hanging bud was completely detached from the rest of the stone.
Besides the above three varieties, we also can see in the
Vijayanagara temples and structures the presence of earlier
Chola capital varieties such as the capital with the sides cut to
45° with horizontal and vertical lines on the arms and with
tenon like projection or protruding blocks on either side of the
capital.

The whole corbel was divided into three parts. One to the
right was called the maḍalai and the other flowers which
dropped the bud were named the nanudal and pūmunai.
Referring to the pushpātika (flowery corbel) R.N. Saletore
observed that "In Krishnadēvarāya's reign the pūmuani, or the
bud that dropped out of the nanudal was small and not
protruding but in the Achyutarāya's regime, it began to bulge out and at Vellore during the days of Vēṅkaṭa-II, in the kalyāṇanāṇḍapa, it became quite pointed".33

The flowery corbel (pushpapōtika) is a purely Vijayanagara decorative motif. Scholars have expressed divergent views about this flowery corbel. Dubreuil held that "never does one see the pushpabōdīgai in the ancient temples and it was essentially an ornament of the recent epoch" 54." R.N. Saletore has stated that "the flowery corbel was a typical feature of the Vijayanagara art. K.V. Raman observed that "the vital corbel style of the Vijayanagara namely the pushpabōdīka (flower bud pillar bracket) was an adaptation from the Pandyan piṭumuni corbel. What was already there in an incipient stage, was developed by the Vijayanagara in an emphatic way".55

X. Shrines of Parivāradēvatas (attendant deities)

An interesting feature noticeable in the Chola temples of this region is the shrines of parivāradēvatas, traces of which are to be found at Kaliyapaṭṭi of the early Pandyas, Narttamalai of the Muttaraiyars, Tirukkaṭṭalai and Koḍumbalūr of the Irukkuvēls and Mēḷappalavūr of the Paluveltaiyars. The parivāra shrines are also found in the Chola temples even out side this region as at Tanjore, Gaṅgalkondachōlapuram and Dārāsuram in the Tamil country57. And to understand the disposition of the subsidiary shrines we must examine the Pallava, early Pandya and Muttaraiyar shrines. The garbhagṛha of the early Pallava structural temple such as the Kailāsanātha of Kāṇchipuram has attached or closely built in sub-shrines (aṅga-ālayams) on to its walls on the three free sides and at the four corners.58 The parivāra shrines are not be seen in any cohesive or preconceived pattern in the Pallava times and they appear for the first time as separate shrines from the last quarter of 9th century A.D., from the early Pandyan and Mūttaraiyar stages, followed by the Cholas later. Instances are to be seen at Kaliyapaṭṭi of the early Pandyas, Vijayālayachōlīśwara temple at Narttamalai of the Muttaraiyars, Sundarēśwara temple at Tirukkaṭṭalai and Muchukundēśwara temple at Koḍumbalūr of the Irukkuvēls and the twin shrines of Chōlēśwara group at Melappalavūr of Paluveltaiyars.59. It is said that the early Pandyas had
apparently led the way in this movement. Here, it is interesting to note that unlike in the Pallava times, in the early Pandya and Muttaraiyar stages, the parivāra shrines are detached from the central shrine and arranged as separate shrines round it in the courtyard. Similarly in the Chola temples of Chittoor district and in the temples of that period in the Tamil country, the parivāra shrines came to be built as separate shrines round the main shrines inside the courtyard. It is probable that the Chola artists inherited the feature of parivāra shrines from the early Pandyas and Muttaraiyars. The Vijayanagara temples of Chittoor district also have small shrines of attendant deities. Thus, in view of the above discussion we conclude that the feature i.e., parivāra shrines was not an original feature of the Chola or the Vijayanagara style. It is Pandya-Muttaraiyar bequeathal. It was followed by the Cholas and survived in the Vijayanagara temples.

XI. Gopura

The most important development in the progress of temple building activity was the erection of gopura. The entrance to the temple compound was in fact through the gopura set in the prakara. Among the Chola temples, the temples at Bokkisamāpālem, Kalavaguṇṭa, Kāttamarīchi and Mogili have gopuras, while the other Chola temples at Jōgimallavaram, Kapilatīrtam and Kānīpākkam have only prakāras without gopuras. And, of the temples having gopuras, the gopuras of the temples of Kaṭṭamaṇḍi (Plate 23) and Mogili are of late Chola period. The gopura of the Chola temple of Kalavaguṇṭa is a Vijayanagara construction (Plate 17). The gopura of the Chola temple at Bokkisamāpālem is a modern structure of very recent origin. The gopura is not an innovation of the Chola builders. It made its appearance in a simple and unprepossessing way right from the early Pallava structural period as at Kailāsaṇātha temple, Kāṇṭhipuram, built by Narasimhavarman II Rājahsimha. This has been singled out by Longhurst as the proto type of all the later gopuras. The gopura is relatively insignificant in the Pallava temples because the Pallavas gave more prominence to the vimāna built over the sanctum and their gateways (gopura-dvāras) were invariably short, stunted and low. The gopura as an
important entity of the temple, emerged into prominence in the imperial Chola period, as is well known from the great Brihadiswara temple at Tanjāvūr built by Rājarāja I (A.D. 985-1014)63. The Brihadiswara temple has two modest sized gopuras at its entrance. The outer gopura with five storeys is taller than the inner one which has three talas64. Both the gopuras are shorter than the central vimāna which is found dominating the temple complex as in the Pallava age. The trend of building impressive gopuras gained momentum in the later Chola period (A.D. 1070-1280). Under the patronage of Kulottunga I (A.D. 1070-1120) and his successors we see the evolution of seven storeyed gopura at Chidambaram. In this period, the gopura dwarfs the vimāna and dominates the temple complex65. It is to be noted here that though we see the evolution of seven storeyed gopura at Chidambaram in the reign of Kulottunga I and his successors; in Chittoor district at Laddigam, Punganur taluk, we can see the erection of the simplest or elementary type of gopura66 in the later Chola period as in the Pallava age. This will dispel the theory that there was a uniform, consistent and continuous form of artistic development from precedent to precedent. Here we may also say that there was variety of stylistic features in the same age in different parts of the Chola empire. Erecting high and impressive gopuras was also the practice with the Pandyan dynasty as seen in the temples at Jambukeswaram and Tiruvannamalai. The tradition of building gopuras was continued with great vigour by the Vijayanagara builders but without disturbing the balance or proportion between the vimāna and gopura. Examples of the gopuras of Vijayanagara period are those found at Kalavaguṇta (Plate 17), Tirupati (Plate 49), Tiruchānūr (Plate 42) and Pūtalapattu (Plate 56). In these places the Vijayanagara gopura lend prestige and glamour to the temple and were covered by a lofty pyramidal tower rising up in storeys and ultimately crowned by a barrel shaped vault, with kirtimukha on either side. The superstructure was ornamented with impressive deity sculptures in stucco. Among the gopuras of the temples, the gopura at Tiruchānūr (Plate 42) is classical example of a Vijayanagara gopura. A significant feature observable in the Vijayanagara gopuras is the marked preference of the builders for brick superstructures. It is
stated that the builders of Pallava and imperial Chola periods showed tendency to make only stone structures, while the later Chola and later Pandya temples revert to brick-built superstructure over the vimānas and gopuras. However, in Chittoor district, we can see at Kānipākkam an all stone temple (Plate 37) built in the later Chola times. This was perhaps attributable to the changing taste of the people. The Vijayanagara builders preferred brick in the construction of vimānas, parapet and high gopuras. The brick work was adopted probably as it was lighter than the heavy granite of the locality.

References and Notes

1. Dubreuil, Dravidian Architecture, Plate. XIII; R.N. Saletore, Vijayanagara Art, P.67.
3. Hampi also has examples of pradakshina round the main shrine as in the Vittalaswami and Virupāksha temples.
4. The other aigas are bhitti or wall, prāstara or entablature, griva or neck, śikhara or spire and stūpi or kalasa.
5. The earliest structural temple having this type of basement in Andhradēsa is the Jalapēswara temple of Pondugula which has been dated to circa 8th-9th century A.D. (H. Sarkar, 'A Study of Adhisthanas in Early Temples of Andhradēsa' JAHRS., Vol. XXXV, p. 319, plate 63.
7. Ibid., p. 28.
8. K.A.N. Sastri opines that vṛiti-kunuda and varimānam are features of second phase of early Chola period, The Colas, p.704).
10. Ibid., p.28.
13. Ibid., fig. 3.
15. Ibid., Plate 67.
16. According to *Kāśyapaśīla* (VI.25-26) there are twenty-two types of adhiśṭhāna which may broadly be divided into two classes, pādaśīlā and pratiśīlā: the adhiśṭhāna with tripaṭṭakunuda is called pādaśīlā, while the one with vrīṭikunuda has been mentioned as pratiśīlā. The adhiśṭhāna without kunuda is termed maṇḍabandhā in various texts (H. Sarkar, op.cit., pp.317 - 320; N.V. Mallayya, *Studies in Sanskrit texts on Temple Architecture* (with special reference to Tantrasamuccaya), pp. 179-185. The padnabandhā is composed of uṇāṇa, adalāpādā, jagati, tripaṭṭa-kunuda, paṭikā with a kaṇṭha below and above, uṇḍharpadina and prati (I.K. Sarma, op.cit., p. 44, fig. 3).


18. This becomes thinner in the later Chola times.


22. Douglas Barrett, op.cit., p. 34.


30. P. Sitapati, op.cit.


34. V.N. Hari Rao, ‘The Virattaneswara Temple at Tiruttani’, *J.I.H.*, Vol. 42, p. 436. The decorative frieze of atlantes is found even in the early rock-cut caves board (valabhi), making the decorated ends of the joists over the main beams.

35. In the Pallava monolithic ratha such as the Dharmaraja Ratha of Mahabalipuram there is a row of vyala frieze running round the entire edge of the roof (K.R. Srinivasan, *The Dharmaraja Ratha and Its Sculptures, Mahabalipuram*, pp. 10-11; K.V. Soundara Rajan, op.cit., Plate II.

36. In Tamil country, the decorative frieze of bhutamala is found in all the early Chola temples, an exception being the Koranganatha temple of Srinivasanallur.
Conclusion

37. P.Z. Pattabhiraman, *Sanctuaries Respetres De L’ Inde Du Sud I Andhra*, plate XXVII, Fig. 1.

38. The other Chola temples such as the Parâsaraśvāra temple of Jõgimallavaram, Mañjanaṅṭhēswara temple of Kâṇipâkkam and Krishṇa temple of Tiruchânrû are without vimānas and have immediately above the roof only the grīva and the śikhara.

39. There are also several other Vijayanagara temples in Chittoor district having śkatâla vimāna above the roof. For details see V. Kameswara Rao’s *Select Vijayanagara Temples of Râyalaseema*.

40. Archaeological Remains, Monuments and Museums, Archaeological Survey of India, Part I, pp. 149-150, Plate XLII; The Dharmarâja Ratha of Mahãbalipuram is of tritâla, while the Kailâsanâtha and Vaikuntha Perumâl temples of Kâñchipuram are of four talas. Douglas Barrett opines that the elements which go to make up the early Chola tower had already been employed by the Pallavas, *op.cit.*, p.38.

41. The mahâmândapâs of the Varadarâja temple of Yâdamâr and Kõdândârâma temple of Tirupati contain on the edges of their roof, recent or modern brick-built arches.

42. It is seen that while structural temples of Râjasimha show only octagonal and square śikhara for temples, Pallava Nandivarman temples show besides octagonal, circular śikhara as well for the first time, as at Muktâśvara of Kâñchi.

43. F.H. Gravely and T.N. Ramachandran, *Three Main Styles of Temple Architecture*, p. 8, Plate I, Fig. 5.


46. R.N. Saletore, *Vijayanagara Art*, p. 32.


48. Archaeological Remains, Monuments and Museums, part I, Archaeological survey of India, Plate XXXVIII, B.

49. K.V. Soundara Rajan, *op.cit.*, p. 41, Plate XII.


51. The Chola temples of Chittoor district do not have nāgabaṉḍham moulding. However, in the farther south, the pilasters of the middle Chola temples, such as the Râjarâjēswaram of Thâñjavûr and the later Chola temple such as Nandikeswarar of Turaiyâr have nāgabanḍham feature (S.R. Balasubramanyam, *Op.cit.*, Plate 364; Also, *Later Chola Temples*, Plate 22).

52. K.V. Raman, ‘Hoyasala Influence on the Vijayanagara Art’, *Sri Kanthika; Dr. S. Srikantha Sastri, Felicitation Volume*, pp. 55-.


55. R.N. Saletore, *loc.cit.*

60. Several bas-reliefs from Amaravati, Nagarjunakonda, Goli etc., depict a superstructure above entrances which are but early type of gopuras. A noteworthy example of early type of gateways is the representation of barrel-vaulted superstructure in a bas-relief from Amaravati (C. Sivaramamurti, *Amaravati Sculptures in Madras Museum*, Plate XI.III, Fig.1).
61. K.V. Soundara Rajan, *op.cit.*, p.105, Plate III.
64. S.R. Balasubrahmanyam, *op.cit.*, plate 2; see also *Early Chola Temples* p.334-335; C.Sivaramamurti, *op.cit.*, Plate I.
# Reference Glossary

## Deities

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<tr>
<td>Alogiyaperumāl</td>
<td>Sri Krishna</td>
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<tr>
<td>Alarnēlanāṟai Nāchcheyār</td>
<td>Divine consort (Padmavati) of Sri Vēṅkaṭēśwara</td>
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<td>Gōvindaperumāl</td>
<td>Sri Gōvindarāja abiding in Tirupati Temple</td>
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<tr>
<td>Periyā Raghunāṭhan</td>
<td>Sri Rama abiding in Kōdančarāma temple of Tirupati</td>
</tr>
<tr>
<td>Raghunāṭhan</td>
<td>Sri Rama</td>
</tr>
<tr>
<td>Tiru-Vēṅkaṭēswara-abiding</td>
<td>Sri Vēṅkaṭēswara abiding in Tirumala Temple</td>
</tr>
<tr>
<td>Udaiyavar</td>
<td>Sri Ramanuja</td>
</tr>
</tbody>
</table>

## Festivals

<table>
<thead>
<tr>
<th>Festival</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abhiṣekā</td>
<td>Ablution</td>
</tr>
<tr>
<td>Ādi-ayamam</td>
<td>Ārivarai-āsthayam festival (opening the new year’s account)</td>
</tr>
<tr>
<td>Alikūrūparāṇam</td>
<td>Commencement of festival etc.</td>
</tr>
<tr>
<td>Anna-unjal-tirunal</td>
<td>Swing festival</td>
</tr>
<tr>
<td>Amiṭāśyāa</td>
<td>New moon day</td>
</tr>
<tr>
<td>Kōḍāi-tirunāḷ</td>
<td>Summer festival</td>
</tr>
<tr>
<td>Makara-sahkrānti</td>
<td>Winter solstice</td>
</tr>
<tr>
<td>Mēṣa-sahkrānti</td>
<td>Zupitors entry into the sign of Aeries.</td>
</tr>
<tr>
<td>Pādiyavēṭṭai</td>
<td>Hunting festival</td>
</tr>
<tr>
<td>Paviṭra-tirunāḷ</td>
<td>Paviṭrstavam</td>
</tr>
<tr>
<td>Punugukkāppu</td>
<td>Friday abhiṣekham or civet oil ablation.</td>
</tr>
<tr>
<td>Pushpayaṭam</td>
<td>Duśadasarādhanam festival</td>
</tr>
<tr>
<td>Saṅkrāmam</td>
<td>Makara Sahkrānti festival</td>
</tr>
<tr>
<td>Tamil Term</td>
<td>English Translation</td>
</tr>
<tr>
<td>------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Tirunāl</td>
<td>Festival</td>
</tr>
<tr>
<td>Tiruppāli-eluchchi</td>
<td>Psalm singing festival (Dhanurmasa-pūja)</td>
</tr>
<tr>
<td>Tīrtam</td>
<td>Holy water</td>
</tr>
<tr>
<td>Tiruvāyñoli-sāttumurai</td>
<td>Last day on which the Tiruvāyñoli is recited.</td>
</tr>
<tr>
<td>Tiru-dvādaśi</td>
<td>Mukkōti-dvādaśi</td>
</tr>
<tr>
<td>Tirupātra-tirunāl</td>
<td>Pavitraśavam</td>
</tr>
<tr>
<td>Tirukkōdi-tirunāl</td>
<td>Brahmaśavam</td>
</tr>
<tr>
<td>Tirunārjanam</td>
<td>Ablution</td>
</tr>
<tr>
<td>Tiruvādhayayanam</td>
<td>Adhyayanaśavam</td>
</tr>
<tr>
<td>Uttarāṇa-Saṅkrānti</td>
<td>Summer solstice</td>
</tr>
<tr>
<td>Utsava</td>
<td>Festival</td>
</tr>
<tr>
<td>Vasanta-tirunāl</td>
<td>Vasantaśavam</td>
</tr>
<tr>
<td>Viṣu-Saṅkrānti</td>
<td>The day in which the Sun enters a particular rasi.</td>
</tr>
<tr>
<td>Viṣu</td>
<td>Tamil New Year’s Day festival</td>
</tr>
<tr>
<td>Vasantośavam</td>
<td>Spring festival</td>
</tr>
<tr>
<td>Vasanta-pūṛṇina</td>
<td>Narasimha-Jayanti festival</td>
</tr>
<tr>
<td>Yugādi</td>
<td>Telugu New Year’s Day festival</td>
</tr>
</tbody>
</table>

**Measures**

<table>
<thead>
<tr>
<th>Tamil Term</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kaḷāṇīju</td>
<td>Molucca bean used as weight</td>
</tr>
<tr>
<td>Kūli</td>
<td>Quantitative measure</td>
</tr>
<tr>
<td>Nāli</td>
<td>Weights</td>
</tr>
<tr>
<td>Paṇam, Nāṇaṇam</td>
<td>Money</td>
</tr>
<tr>
<td>Paṭṭi</td>
<td>Land measure</td>
</tr>
</tbody>
</table>

**General**

<table>
<thead>
<tr>
<th>Tamil Term</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appa-padi</td>
<td>Prasādam (food) offerings</td>
</tr>
<tr>
<td>Atirasa-padi</td>
<td>A kind of sweet cake (cake offerings)</td>
</tr>
<tr>
<td>Dadhaṉaṇam</td>
<td>Curd food offerings</td>
</tr>
<tr>
<td>Dōsai-padi</td>
<td>A kind of cake (cake offerings)</td>
</tr>
<tr>
<td>Idāli-padi</td>
<td>Cake offerings</td>
</tr>
<tr>
<td>Nandavīḷakku</td>
<td>Perpetual lamp</td>
</tr>
<tr>
<td>Prasādam</td>
<td>Food offering to the deity</td>
</tr>
<tr>
<td>Rāmānuja-kūṭam</td>
<td>Sacred feeding house</td>
</tr>
<tr>
<td>Sandhi</td>
<td>Food offerings</td>
</tr>
<tr>
<td>Sarvamāṇya</td>
<td>Exclusive gift of land</td>
</tr>
<tr>
<td>Sri Bhāṇḍāram</td>
<td>Temple treasury and temple stores</td>
</tr>
</tbody>
</table>
Tiruvidaiyāṭṭam
Tiruvilakku
Tirukkaṇṭāṇadai
Tiruppōṇaka-taligai
Udbhāiyam
Uttarāṇyam

Temple villages
Evening lights
A kind of cake (cake offerings)
Food offerings
Serve, charity, donation
Revenue or income

Territorial Divisions

Kōṭṭam
Mandala
Nādu
Rāya
Sāna

These were tagged to the names of the place in order to indicate particular territorial divisions of
Tiruvēngadakōṭṭam, Toṇḍaimandalam,
Jayarigondachōlamandalam, Puliṇādu,
Arūrnādu, Vaikuntavajanaṇādu,
Tuyyanādu, Kudavūrṇādu,
Chandragirirāṇya and Chittoori sīma.

Official

Adhiṅkāri
Āchārya
Dēsāntari
Kaṅkōlar
Mahāpradāṇi
Sabhāiyār
Sthāṇattār

Officer
Spiritual teacher
Visitor or outsider
Temple servants
Prime Minister
Member of the temple assembly,
Tirumala temple councillors.
Trustees or managers of the Tirumala temple

Architecture

Adhiṅāṇa
Adhupadma
Āliṅgapatlika
Aṁtmāla
Āyatāśra
Balipīṭha
Bōḍigai
Bhūta
Chaturasra
Cuncu
Dēvakōṣṭha
Dhvaṅjaṅtīnītha

Base or plinth
Lotus in the lowest part of the base.
Band connecting the adhistana and wall.
Ankle-chamber
Oblong or rectangular in plan
Sacrificial altar or the stone pedestal on which bali is offered
Bud
Goblin
Square in plan
Ornament on the edge of the roof
Niche on the wall of the shrines containing sculpture of deity
Flag staff in the temple
Dvāra | Door way
Dvitala | Two storeyed
Ekatala | One storeyed
Nāśika | Gable
GaL, Grīva | Neck
Garbhagyha | Sanctum Sanctorum
Gōpura | Main gateway: (storeyed structure above the entrance of prākāra)
Hāra | String of miniature shrines over each terrace (tala) of the storeyed vimāna or gōpura consisting of kūtas, sālās and pañjaras.
Idāl | Lotus like member in the capital of a pilaster
Jagati | Rectangular high moulding above the upiṇa
Kāl | Shaft of the pilaster
Kalāśa | Finial (vessel)
Kalyāṇamaṇḍapa | Mandapa where the marriages of the deities are celebrated.
Kampa | A fillet, a small flat band which occurs chiefly between mouldings to connect or separate them. Of all the rectangular mouldings it has the least height.
Kapōta | Cornice
Kṛtimukha | Lion’s face
Kudya | Wall
Kūdu | ‘Nest’, an arch shaped opening projected out of a flexed cornice (Kapōta).
Kumbha | Member of the pillar or pilaster capital coming above the kalasa and tādi and bulbous in form.
Kapōtabandha | Anādhīsthāna form whose top member is kapōta; unlike that of pādabandha and pratibandha, which have a patika. A kapōtabandha should normally have a vṛṣṭa-kumuda but occasionally tripaṭṭa.
Kumbhapanjara | Pilaster with a vase at the base and a cage at the top
Kumuda | Rounded projecting member of an adhiṣṭāna
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kuṭa</td>
<td>Structure with a sikha or cupola of four faces</td>
</tr>
<tr>
<td>Kuṭa-kōṣṭa</td>
<td>Niche surmounted by a kuṭa</td>
</tr>
<tr>
<td>Mahāmandaṇḍa</td>
<td>Pillared hall beyond mukhamandaṇḍa.</td>
</tr>
<tr>
<td>Makaramukha</td>
<td>Face of a mythical crocodile</td>
</tr>
<tr>
<td>Makara-tōrana</td>
<td>Decorative device above a niche with plumes hanging below (festoon)</td>
</tr>
<tr>
<td>Mañḍhabārīḍha</td>
<td>An early and simplest type of basement without kumuda, but marked by a high kaptha between the upāna and pāṭṭika, some times with prominent kapola above</td>
</tr>
<tr>
<td>Maṇḍapa</td>
<td>Hall</td>
</tr>
<tr>
<td>Mālāsthāna</td>
<td>Apex of pilaster shaft below the capital with looped garland (mālā) hanging from the padmabārīḍha</td>
</tr>
<tr>
<td>Maṭha</td>
<td>Religious institution (monastery)</td>
</tr>
<tr>
<td>Mukhamandaṇḍa</td>
<td>Entrance hall before the aṁṭarāla</td>
</tr>
<tr>
<td>Nāgarā</td>
<td>Temple order in which the sikha or cupola is four sided</td>
</tr>
<tr>
<td>Nandi - maṇḍapa</td>
<td>Pavilion constructed for housing the sacred bull</td>
</tr>
<tr>
<td>Niranālīṇa</td>
<td>Temple without inner ambulatory corridor</td>
</tr>
<tr>
<td>Pāda</td>
<td>Wall part, above the aṁtiśāna and below the cornice, in southern context</td>
</tr>
<tr>
<td>Padma</td>
<td>Moulding having the curves of the lotus</td>
</tr>
<tr>
<td>Pāḍabarīḍha</td>
<td>One of the aṁtiśāna type of southern temples, differing from the other important form, namely, pāṭṭabarīḍha in one feature, namely having a tripaṭṭa-kumuda</td>
</tr>
<tr>
<td>Padmabārīḍha</td>
<td>The aṁtiśāna with upama, adhyapama, jagati, tripaṭṭa-kumuda, pāṭṭika with a kaptha below and above, āṁdhva-padma and pāṭti is called padmabārīḍha - aṁtiśāna</td>
</tr>
<tr>
<td>Paṭalipadai</td>
<td>Sculptural temple</td>
</tr>
<tr>
<td>Paṭṭa</td>
<td>Cage (a miniature shrine decoration)</td>
</tr>
<tr>
<td>paṭṭa</td>
<td>Band</td>
</tr>
<tr>
<td>Paṭṭika</td>
<td>Oblong sectioned moulding of the aṁtiśāna</td>
</tr>
<tr>
<td>Phalaka</td>
<td>Square plank like member (abacus)</td>
</tr>
</tbody>
</table>
**Pīṭha**  
Pedestal or base

**Pradaksina**  
Circumambulatory passage.

**Prākāra**  
Compound wall (enclosure)

**Prāṇāla**  
Spout projected like a gargoyle to discharge water (outlet for the abhisēka water)

**Prati**  
The topmost course, cut or placed on the pattika or kapāla as the case may be, of the ahaśṭāna; signifies the level of the garbhagṛha floor.

**Pratibanda**  
An ahaśṭāna type of southern temples generally having a vṛtiṣa-kumuda and a prati

**Pushpakōḍika**  
Lotus bud below the extended part form of a pillar capital

**Pōṭika**  
Corbel bracket over pillar

**Ratha**  
Temple car (chariot)

**Salānum**  
Square basal, intermediate or terminal section of a pillar separated by octagonal, polygonal or circular intermediary parts

**Ṣāla**  
Structure with an oblong or wagon top

**Ṣālakōṣṭa**  
Niche with the top like the sāla

**Ṣāndhāra**  
Temple with inner circumambulatory corridor

**Śikhaṇa**  
Cupola or the part above the grīva or neck and below the kalasa

**Śīnhalalāla**  
Lion’s face

**Swāpananandapa**  
Hall for the ceremonial bath of deities

**Stanīha**  
Column or pillar

**Sōmasūtra**  
Square or round object below a Linga or image with an outlet through which the water poured over the deity passes

**Taḍi**  
Cushion shaped capital member above the kalasa and below kumbha

**Ṭala**  
Storey of the vimāna or gopura

**Triṇāṭa-kumuda**  
Popular and simple basement moulding; three faceted torus

**Taraṅga**  
Wave; wavy roll ornament of the corbel resembling the ‘reed’ moulding.

**Ṭoraṇa**  
Decorative device (testoon) above a niche: Gateway
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Upāna</strong></td>
<td>Lowest member of adhiśṭhāna or footing of the basement</td>
</tr>
<tr>
<td><strong>Urdhva-puḍāna</strong></td>
<td>Upper lotus</td>
</tr>
<tr>
<td><strong>Vāhanamandapa</strong></td>
<td>Vehicle hall</td>
</tr>
<tr>
<td><strong>Vādi</strong></td>
<td>Pedestal (platform)</td>
</tr>
<tr>
<td><strong>Vēsara</strong></td>
<td>Temple order in which the sikhara or cupola is circular or oblong</td>
</tr>
<tr>
<td><strong>Vimāna</strong></td>
<td>Tower rising above the sanctum or garbhagṛha</td>
</tr>
<tr>
<td><strong>Vrīṭṭa-kumuda</strong></td>
<td>Rounded projecting moulding of an adhiśṭhāna</td>
</tr>
<tr>
<td><strong>Vyāla</strong></td>
<td>Leonine figure</td>
</tr>
<tr>
<td><strong>Vyālamāla, Vyālaoari</strong></td>
<td>Decorative frieze with Leonine figures</td>
</tr>
<tr>
<td><strong>Yāli</strong></td>
<td>Leogryph (mythical animal)</td>
</tr>
</tbody>
</table>

**Sculpture and Iconography**

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Abhaya</strong></td>
<td>Palm open with fingers</td>
</tr>
<tr>
<td><strong>Āgamas</strong></td>
<td>Sacred texts related to the conduct of worship</td>
</tr>
<tr>
<td><strong>Agni</strong></td>
<td>Flame or fire</td>
</tr>
<tr>
<td><strong>Akshamāla</strong></td>
<td>Rosary of beads</td>
</tr>
<tr>
<td><strong>Ālingana</strong></td>
<td>Embracing</td>
</tr>
<tr>
<td><strong>Anjali</strong></td>
<td>Both palms joined in salutation</td>
</tr>
<tr>
<td><strong>Aṅkuśa</strong></td>
<td>Elephant goad</td>
</tr>
<tr>
<td><strong>Ardhārukā</strong></td>
<td>Shorts</td>
</tr>
<tr>
<td><strong>Avatāra</strong></td>
<td>Incarnation</td>
</tr>
<tr>
<td><strong>Bāna</strong></td>
<td>Arrow</td>
</tr>
<tr>
<td><strong>Bhujangusvaram</strong></td>
<td>The name of the wind instrument used by the snake-charmer to charm snakes.</td>
</tr>
<tr>
<td></td>
<td>This is called magudi in Tamil. This instrument figures in the sculpture of</td>
</tr>
<tr>
<td></td>
<td>the temple at Kāṭṭamaṇḍchi</td>
</tr>
<tr>
<td><strong>Bhujangalalitha</strong></td>
<td>One leg bent at the knee and resting on the ground and the foot of the other</td>
</tr>
<tr>
<td></td>
<td>leg lifted up and kept above the level of the knee</td>
</tr>
<tr>
<td><strong>Bhujangatṛāsa</strong></td>
<td>Same as above with upraised foot kept at level or below the knee of the leg</td>
</tr>
<tr>
<td></td>
<td>resting on the ground</td>
</tr>
<tr>
<td><strong>Cakra</strong></td>
<td>Disc</td>
</tr>
<tr>
<td><strong>Cāmara</strong></td>
<td>Fly or whisk</td>
</tr>
<tr>
<td><strong>Charmavirā</strong></td>
<td>Decorated cross belt over the breast</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Chakrakumālaṇa</td>
<td>Ear ornament formed in the shape of a circular ring</td>
</tr>
<tr>
<td>Cīnmuḍra</td>
<td>The thumb or index finger joined with other fingers upraised</td>
</tr>
<tr>
<td>Daṇmaru</td>
<td>A small drum with hollow body open at the ends (hand drum)</td>
</tr>
<tr>
<td>Daṇḍa</td>
<td>Stick or staff</td>
</tr>
<tr>
<td>Daṇṭa</td>
<td>Tusk</td>
</tr>
<tr>
<td>Dhanuś</td>
<td>Bow</td>
</tr>
<tr>
<td>Dvībhaṅga</td>
<td>The body in two bends</td>
</tr>
<tr>
<td>Gada</td>
<td>Club, mace, stout stick</td>
</tr>
<tr>
<td>Gaja-hasta</td>
<td>Hand thrown forward and held straight like a stick or like the trunk of an</td>
</tr>
<tr>
<td></td>
<td>elephant</td>
</tr>
<tr>
<td>Gīrdle</td>
<td>Belt</td>
</tr>
<tr>
<td>Gaṇa</td>
<td>A dwarf attendant of Siva</td>
</tr>
<tr>
<td>Graivaṇyaka</td>
<td>Neck ornament</td>
</tr>
<tr>
<td>Hala</td>
<td>Plough</td>
</tr>
<tr>
<td>Hāra</td>
<td>Necklace</td>
</tr>
<tr>
<td>Jāta</td>
<td>Plait of hair or lock of hair</td>
</tr>
<tr>
<td>Jāṭāṇamokuta</td>
<td>Crown of locks of hair</td>
</tr>
<tr>
<td>Jnānamudra</td>
<td>The pose of the arm in which the tips of the middle finger and the thumb</td>
</tr>
<tr>
<td></td>
<td>are joined together and held near the heart, with the palm of the arm</td>
</tr>
<tr>
<td></td>
<td>turned towards the heart</td>
</tr>
<tr>
<td>Kāṭaka-hasta</td>
<td>Palm with the tips of the fingers loosely applied to the thumb, so as to</td>
</tr>
<tr>
<td></td>
<td>form a ring or resemble a lion’s ear</td>
</tr>
<tr>
<td>Kaṭi, Kātyāvalaṁbita</td>
<td>The pose of the arm when the arm is let down hanging by the side of the</td>
</tr>
<tr>
<td></td>
<td>body and arm is made to rest on the loins</td>
</tr>
<tr>
<td>Khaḍga</td>
<td>Sword</td>
</tr>
<tr>
<td>Khēṭaka</td>
<td>Shield</td>
</tr>
<tr>
<td>Kalasā</td>
<td>Vessel</td>
</tr>
<tr>
<td>Kamaṇḍalu</td>
<td>Vessel with a handle and spout in the front.</td>
</tr>
<tr>
<td>Kapīla</td>
<td>Skull</td>
</tr>
<tr>
<td>Khatvaṇiga</td>
<td>Long bone surmounted by human skull</td>
</tr>
<tr>
<td>Kukkuṭha</td>
<td>Cock</td>
</tr>
<tr>
<td>Kaṅkaṇa</td>
<td>Wristlet</td>
</tr>
<tr>
<td>Kapālamāla</td>
<td>Garland of skulls</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Karṇḍamakāṭa</td>
<td>Crown made in the shape of a bowl shaped vessel</td>
</tr>
<tr>
<td>Kēyūras</td>
<td>Ornament for the shoulders</td>
</tr>
<tr>
<td>Kiritamakāṭa</td>
<td>Conical cap sometimes ending in an ornamental top carrying a central pointed knob</td>
</tr>
<tr>
<td>Kucabāṇḍha</td>
<td>Breast band</td>
</tr>
<tr>
<td>Kuṇḍala</td>
<td>Ear ornament</td>
</tr>
<tr>
<td>Makara-kuṇḍala</td>
<td>Ear ornament formed in the shape of a mythical crocodile</td>
</tr>
<tr>
<td>Maṇījira</td>
<td>Ornament worn below the ankle</td>
</tr>
<tr>
<td>Mākhala</td>
<td>Waist ornament</td>
</tr>
<tr>
<td>Nilōpala</td>
<td>The blue lily</td>
</tr>
<tr>
<td>Paraśu</td>
<td>Axe</td>
</tr>
<tr>
<td>Pāśa</td>
<td>Nooose</td>
</tr>
<tr>
<td>Padma</td>
<td>Lotus</td>
</tr>
<tr>
<td>Padmapīṭha</td>
<td>Lotus shaped seat</td>
</tr>
<tr>
<td>Pustaka</td>
<td>Book</td>
</tr>
<tr>
<td>Pādaśalaya</td>
<td>Rings worn above the ankle</td>
</tr>
<tr>
<td>Patāka</td>
<td>Flag</td>
</tr>
<tr>
<td>Pādukas</td>
<td>Wooden sandals</td>
</tr>
<tr>
<td>Padmāsana</td>
<td>Lotus-pose; pose of ease with the legs crossed and the soles turned up</td>
</tr>
<tr>
<td>Patrakūṇḍala</td>
<td>Ear ornament formed in the shape of a leaf</td>
</tr>
<tr>
<td>Prabhā</td>
<td>Back piece</td>
</tr>
<tr>
<td>Pūrṇorūka</td>
<td>Trousers</td>
</tr>
<tr>
<td>Sakti</td>
<td>Spear</td>
</tr>
<tr>
<td>Sanabharīga</td>
<td>Body with no bends</td>
</tr>
<tr>
<td>Saṅkha</td>
<td>Conch</td>
</tr>
<tr>
<td>Sūṅghalalīṭa</td>
<td>Lion’s face</td>
</tr>
<tr>
<td>Sūṅhakarṇa</td>
<td>Same as kaṭaka pose</td>
</tr>
<tr>
<td>Srukg, Sruva</td>
<td>Sacrificial ladles</td>
</tr>
<tr>
<td>Suci</td>
<td>Palm with the index finger pointing upward</td>
</tr>
<tr>
<td>Sukhāśana</td>
<td>A comfortable sitting posture</td>
</tr>
<tr>
<td>Śūla</td>
<td>Long weapon with a pointed end</td>
</tr>
<tr>
<td>Swarnāsva</td>
<td>Golden horse</td>
</tr>
<tr>
<td>Tarjani</td>
<td>Palm with the index finger pointing forward</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Tanika</td>
<td>Chisel</td>
</tr>
<tr>
<td>Trisūla</td>
<td>Three pronged weapon with a long handle</td>
</tr>
<tr>
<td>Tribhariga</td>
<td>Body in three bends</td>
</tr>
<tr>
<td>Udaranbandha</td>
<td>Stomach belt</td>
</tr>
<tr>
<td>Uptada</td>
<td>Lily</td>
</tr>
<tr>
<td>Utkuṭikāśana</td>
<td>Posture in which the deity sits with heels kept close to the bottom and with the back slightly curved</td>
</tr>
<tr>
<td>Vajra</td>
<td>Thunderbolt</td>
</tr>
<tr>
<td>Varada</td>
<td>Palm with fingers pointing downwards</td>
</tr>
<tr>
<td>Viṇa</td>
<td>Indian flute</td>
</tr>
<tr>
<td>Vismaya</td>
<td>The forearm upraised and the palm with all its fingers also upraised and with its back to view</td>
</tr>
<tr>
<td>Virāśana</td>
<td>Sitting with the left leg bent at the knee and resting on the seat and the right leg hanging</td>
</tr>
<tr>
<td>Vyāṣlapāda</td>
<td>Standing with the legs below the knees crossed</td>
</tr>
<tr>
<td>Yōgamudra</td>
<td>Palm with the right arm placed in that of the left arm and both together laid on the crossed legs of the seated image.</td>
</tr>
<tr>
<td>Yajñopavīta</td>
<td>Sacred thread</td>
</tr>
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