TEMPLES OF KEELAPATLA, KŪRMĀYI AND YĀDAMARI - A STUDY

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Dedicated
to
Lord Vinayaka Swamy
Receiving the State Best Lecturer Award from Chief Minister of Andhra Pradesh in 2003.
Preface

The Chittoor district of Andhra Pradesh is studded with number of Chola and Vijayanagara temples. Scholars like Prof. M. Rama Rao, Prof. V. Kameswara Rao, Dr. P. Neerajakshulu Naidu, Dr. M.D. Sampath and others have studied some of the temples of Chittor district and published books and articles on them. However, there are still a few temples in Chittoor district which have not yet been studied in detail. The temples of Kurmayi, Keelapatla and Yadamari are among the few which have not been studied in detail. From the point of view of architecture, sculpture and iconography there is every need to make a detailed study of these temples. In view of this, the architectural, sculptural and iconographical features of these temples are studied in detail in this book.

I have visited the temples of Kurmayi, Keelapatla and Yadamari several times and studied their architecture, sculpture and iconography in a systematic manner and prepared this book. Thus, this book is entirely the result of my field work. This book is substantially illustrated. Thirty-three plates relating to architecture, sculpture and iconography are appended at the end of this book.
In the preparation of this book, I have received considerable guidance, encouragement and assistance from a number of scholars. It is with great and wholehearted pleasure that I acknowledge the help received for this study.

First and foremost I am deeply grateful to my Research Supervisor Dr. P. Neerajakshulu Naidu, Reader, Department of History, S.V. University, Tirupati, for suggesting me this topic and giving me valuable guidance besides lending me some negatives of photographs. I took this opportunity to express my thanks to him.

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I owe a special debt to the priests and officials of the temples of Kūrmāyi, Keelapatla and Yādamari, for their kind help and cooperation during my field study.

I tender my thanks to Sri S. Babu Rao, Draftsman, Dept. of Geography, S.V. University, Tirupati for his help in preparing the ground plans of the temples. Finally I thank P. Purandara Naidu, Proprietor, Keerthi Offset printers, Tirupati and his team for the neat printing and prompt publication of the book.

N. ADINARAYANA
# Abbreviations


**S.I.I.** : South Indian Inscriptions.


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CHAPTER - I

Introduction

The scope of this book is confined to a study of the architectural, sculptural, and iconographical features of the temples of Kūrmayi, Keelapatla and Yadamari located within the Chittoor district of Andhra Pradesh. Chittoor is one of the four districts of Rayalaseema in Andhra Pradesh. It is the southernmost district of Andhra Pradesh. The Chittoor district is situated between the northern latitudes of 12° 37 and 14° 8 and between the eastern longitudes of 78° 3 and 79° 55.¹ It is bounded on the east by the Chinglput, on the south by the North Arcot district of Tamilnadu and on the west by the Kōlar district of Karnataka State. Anantapur, Cuddapah, and Nellore districts of Andhra Pradesh form the northern boundary of this district.

The present Chittoor district was once part of North Arcot district. It was constituted, as a separate district on the 1st April 1911 with headquarters at Chittoor.² The modern Chittoor district was not a homogeneous administrative unit in the past. Its component parts were under the control of various principal dynasties at different periods of time, namely, Sātavāhanās, Pallavas, Rastrakūṭas, Chōlas, Pândyas, Vijayanagara rulers besides minor dynasties such as the Rēnadu Chōlas, Bānas, Vaidumbas, western Gangas, Nolamba Pallavās, Yadavarāyas and Telugu Chodas.³

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²  Ibid.
³  Ibid.
Temples of Keelapatla, Kûrmâ and Yâdamari

The age of the Pallavas constitutes the first important landmark in the history of Tondamandalam and the Chittoor district, which was included in it. The founder and first ruler of this dynasty, Śīnhavarman alias Virakûra, the leader of Nāga tribes of Tondamandalam, invaded the coastal region, brought about the end of Ikshvāku rule and annexed Gunḍūr and Nellore districts and the districts of Rāyalaseema. He revived the old glory of the city of Kanchi by making it his capital. This vast kingdom founded by him flourished for a long time and was ruled over by his successors till the end of 9th century A.D. It was then conquered by the Chōlas.

There are two inscriptions of the first of the last three rulers of the Pallava dynasty in Chittoor district. The Pallava king is mentioned as Ko-Vijaya-Dantivikramar and is identified with Dantivarman (775-826 A.D.).

The present Chittoor district became part of the Chola empire, after the conquest of Tondamandalam by the early Chola king Āditya-I in 890 A.D. The district remained under the Cholas till about the middle of 13th century A.D. A very large number of Chola inscriptions noticed in several places of this region, testify the Chola rule in this region. The earliest Chola record available in this region is that of Parantaka-I (907-955 A.D.), the son and successor of Āditya - I. The record is dated in the 2nd year of his reign and it is from Tiruchanūr. The inscriptions of the later Chōla king Rājarāja

Introduction

- III (1216-1246 A.D.) dated up to his 28th regnal year have been noticed in the district at Yōgimallavaram⁸, Laddigam⁹, Gudimallam,¹⁰ Rāmagiri¹¹ and Śrikālahasti.¹²

The Chōlas were the first dynasty to construct a very large number of temples in Chittoor district. Their temples are to be found at Tondamanad, Śrikālahasti, Yōgimallavaram, Kapilātīrtham, Kalavagunta, Mōgili, Vaviltota, Laddigam, Kattamanchi, Kānipākkam, Yatavākili and Kūrmāyi.

The power of the Cholas declined in this region by the middle of 13th century A.D. The district then passed into the hands of the later Pandyas. Sundara Pandya-I invaded Tondamandalam of which this district formed a part, defeated all the Chōla subordinate families in this area and reached as far as Nellore and performed virabhīṣēkha there.¹³ The pandyan records found in the Tirumala temple¹⁴ confirm the Pāndyan hold in this region.

The Chittoor district was included in the kingdom of Vijayanagara from the time of its foundation in 1336 A.D. It continued as part of the Vijayanagara empire till the time of its fall. The period of the rule of the Sangama, Śaluva, Tuluva and Āravidu dynasties of Vijayanagara constitutes the most brilliant epoch in the history of Chittoor region and its temples. The earliest Vijayanagara

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12. Ibid., Vol.IV, Nos. 644 & 647.
ruler represented in the inscriptions\(^{15}\) of this district is Kumāra Kampana - II. He ruled over this region as a Viceroy under his paternal uncle Harihara and his own father Bukka-I. Sriranga-III (1642-72 A.D.), the last ruler of the Āravidu dynasty is represented by a solitary record from Vēlukuru in Chittoor taluk. The record is dated S. 1566 corresponding to 1644 A.D.\(^{16}\)

The Rāyas of Vijayanagara were very great builders. During this period several temples were built in the Chittoor district. Temples built in the Vijayanagara period are to be found at places Yādamari, Keelapatla, Tirupati, Tiruchānūr, Nārayanavanam, Nāgalāpuram, Mangāpuram, Chandragiri, Pūtalapaṭṭu, Peḍḍavalagaturu and Sōmapalēm. Some of the Vijayanagara temples in these places are remarkable for the great size of their component structures such as the mandapas, Prākaras and gōpuras. The Vijayanagara rulers have made many structural additions like the prākaras, gōpuras, mandapas and shrines to the Chōla temples in many places of Chittoor district. In Chittoor district such structural additions are found at places Kapilatīrtham, Śrikālahasti, Kalavagunta, Kaṭṭamanchi, etc. The temples of Tirumala, Tirupati, Śrikālahasti and Somapālem are famous for the sculptures of the Vijayanagara period.

The Chittoor district, as it has been stated earlier, was situated in what was familiarly known as Tondamandalam, the kingdom of the Pallavas. From the inscriptions of this region, we note that Tondamandalam was divided into Kottams or district. The


\(^{16}\) A.R.E., 1928-29, No. 431.
Introduction

Tiruvēngadakōttam (i.e., the modern Tirumala-Chittoor region) which derives its name from the sacred Tirumala Hills, was one of its district. From the several inscriptions of this region, we learn that Tiruvēngadakōttam was further divided into sub-districts or nādu, viz., Tuyya-nādu, Puli-nādu, Vaikuntavalanādu, Kudavur-nādu and Arrur-nādu. Tuyya-nādu formed of the villages round about Chittoor, Vaikuntavalanādu consisted of the villages round about Chandragiri, Kudavur or Tirukkudavur-nādu of those villages around Tirupati. Arru-nādu of the villages round about Srikalahasti and Puli-nādu of the villages of Palamaner and Punganur area.  

Even in the time of the Chōla kings who supplanted the pallavas and established this rule over Tondamandalam and the Vijayanagara kings who succeeded them, the original divisions and sub-divisions of the old Pallava kingdom (i.e. Tondamandalam) continued in existence, except that the name Tondamandalam, was superseded by Jayankonda-Chōla-mandala and temporarily by Rajendra-Chōla-mandalam or Rattapikondasolamandalam.

The temples selected for the study i.e., the Varadarājaswamy temple of Kurmayi and the Konēṭirāyaswamy temple of Keelpatala were situated in Pulinādu. The Varadarāja and Kodandarama temples of Yadamari were located in Tuyya-nādu.

21. ibid., 1958-59, No. 70.
Chittoor district is famous for its two religious centers - Tirumala and SriKalahasti. Tirumala was known in the early times as Vengadam which often referred to as the northern boundary of the Tamil country. Vengadam is stated to have housed the god Nediyon i.e., Vishnu. There are numerous compositions of the Alvars praising the deity as Vengadattan.\textsuperscript{22} Similarly in the case of SriKalahasti, the Tamil literature Periapuranam, a later Saiva work narrates the life story of Kannappa-nayanar. This devotee, a hunter in the region of Pottap, is stated to have strayed into the sanctum of the deity of SriKalahasti in the course of his hunting expedition. This event appears to have happened before 9\textsuperscript{th} century when Kannappa Nayanar was canonized in the Saiva hagiology.\textsuperscript{23} Therefore, it is evident that both SriKalahasti and Tirumala were important centers of Saivism and Vaishnavism respectively. These two religions flourished well even in the ages of the Chola and the Vijayanagara. This is confirmed by the Saiva and Vaishnava temples constructed by the Cholas and the Vijayanagara rulers in several places of Chittoor district.

**METHODOLOGY**

The temples of Kurnayi and Yadamari do not contain foundation inscriptions but have only donative records. The temple of Keelapatla also do not contain and kind of inscription. In the absence of foundation inscriptions it is rather difficult to fix the exact date of construction of these temples.


\textsuperscript{23} M.D. Sampath, Chittoor Through the Ages. (Delhi, 1980), pp.183-184.
Introduction

However, these temples have been dated approximately on the basis of architectural features and the date given in the earliest dated inscriptions. These temples are still under worship and are peculiar both in their general plan and architectural details.

In the following pages, a fairly detailed and objective descriptions of the temples Kurmayi, Keelapatla and Yadamari are given. The description included the study of architectural, sculptural and iconographical features. Finally a detailed study of these temples also help a stark contrast between these temples and the temples of other region which are radically different in their plan and details.
CHAPTER - II

THE VARĀDARĀJAŚWĀMY TEMPLE, KŪRMAYI

Kūrmayi is a small village in the Palamaner mandal of Chittoor district. The village is situated at a distance of 5 km from Palamaner, on the Palamaner-Gudiyattam road. The village is famous for a temple, dedicated to Vishnu under the name of Varadarājaśwamy. The place is referred to in the inscriptions as Kurmayi. It is one of the most sacred Vaishnava pilgrim centers in the Palamaner mandal of Chittoor district.

INSCRIPTIONS

The Varadarājaśwāmy temple of Kurmayi contains a solitary record of the region of Kumāra Kampana-II. It is dated S 1283, corresponding to 1361 A.D. and registers the grant of taxes as mānyam for providing daily a flower garland (Tirumalai) and a perpetual lamp to the deity Edirkonda-perumāl of Kūrmavi in Pulinadu (a sub-division of Tiruvanakottam in Chandragiri-rājya) by Imayadevar, the tax officer (Sunga-adhikari) of Pulinādu. This is not a foundation inscription. It may be inferred from this that this temple came into existence before 1361 A.D. The architectural features of the main shrine indicate that the shrine belongs to the later Chōla style. The date of the temple may be ascribed to 12th/13th century A.D.

2. Ibid.
KEY TO THE GROUND PLAN
Sri Varadarājaswami temple, Kūrmayi.

Dipastambha.
Garuda shrine
Entrance Mandapa
Dēvi shrine.
Mahāmandapa
Ārītarāla of the Varadarāja shrine.
Garbhagṛiha of the Varadarāja shrine.
ARCHITECTURE OF THE TEMPLE

The Varadaraajaswamy temple is situated at the northern end of the village and faces the west. The entrance to the temple is through a vara with a mandapa of six pillars (No.3 of G.P.). This mandapa is reached by flight of steps on the west. The mandapa has been erected over an adhisthana which contains from bottom upwards - patta, kantha cut into compartments, and a kapota with simhalalata gables. The capitals of the pillars have pushpapatika i.e., the Vijayanagara capitals. The shaft of the two pillars in the centre is square i.e., sama-caturasra and has miniature designs of kuta, sala and kuta. The other pillars are composed of a rectangular part with nagabhandam decoration at the bottom, and two square parts with two octagonal shafts in between. The rectangular and square parts of the pillars contain interesting sculptures such as sankha, chakra, Rama, Lakshmana, Sita, Elephant, Vishnu with his consorts Gajendramoksha, Krishna, squalting lion, Narasimha and Hiranyakasipu, Lady dancer, devotees, lotus designs etc. (Plate 1). The Prakara wall was built of well dressed blocks of stone.

The Garuda shrine (No. 2 of G.P.).

This shrine is situated in front of the entrance mandapa. The deepastambha is situated to the west of the Garuda shrine (No. 1 of Plan).

The Devi shrine

A small devi shrine is located in the south west corner of the courtyard (No.4 of plan). The shrine faces the north and consists of
1. Pillars of the Entrance Mandapa
Sri Varadarajâswârmy temple, Kûrmâyi

the garbhagrīha, which houses the seated four handed stone image of Lakshmi. The goddess is locally called as Alamêlumanga dévi.

The main shrine

The main shrine of Varadarâja is situated in the centre of the courtyard. It faces the west and consists of the garbhagrīha, antarâla and mukhamandapa.

The adhisṭhana of the main shrine is partly buried in the ground and the mouldings visible from bottom upwards are kantha, patta, another kantha or gala, alingapattika and prati. The outer side of the walls are decorated with chamfered pilasters and kostas which are shown surmounted by semicircular makaratârana. The kostas are empty without any deity figures. The toranaś contain inside the
sculptures of deities such as Krishna (Plate 2) Brahma (Plate 3) squatting lion, etc. The pilasters or kudya\varstambhas on the outer walls of the main shrine have chola capitals.

2. Niche on the outer wall of the Varadaraja shrine, Kurma\varyi. - Venugopala in the semi-circular m\varkara\\mvart\var\\varorana.
3. Brahma in the *makaratōrana* on the northern wall of the Varadaraja shrine, Kurmāyi.

The empty *kōstas* and the semi-circular *makaratōranas* over them and some of the pillars with chola capital with sides cut to 45° and with projecting blocks on sides (plate 4), indicate that the main shrine belongs to the later Chōla period. The date of the temple may be ascribed to about 12th and 13th century A.D.

4. Pillars with Chōla capitals, Varadarāja temple, Kurmāyi.
The renovated vimāna above the garbhagṛiha is of the dvitala type containing the series - kuta, panjara, sala, panjara and kuta. The griva and sikhara are octagonal and belong to the Drāvida order. There is single kalasa above the sikhara.

The garbhagṛiha of the main shrine houses an imposing four armed standing image of Varadarāja (Plate 8).

8. Varadarāja (Mūlabhera), Kurmāyi.

The Mukhamandapa (No. 5 of plan)

The mukhamandapa is situated in front of the antarāla of the main shrine. It has an entrance in the west. There are ten pillars having Vijayanagara capitals (Plate 5). There are two types of pillars in this mandapa: (i) pillar with rectangular part at the bottom and octagonal shaft, and (ii) pillar with three square parts with two octagonal shafts in between. This type of pillars contain on their
5. Pillars with Vijayanagara capitals
Varadarâja temple, Kurmâyi.

shafts two kumbhapanjara, one over the other. Some of the pillars of the mandapa contain the figures of animals, flowers, human and deity figures.

SCULPTURE

There are several sculptures on the rectangular and square blocks of the entrance mandapa (Plan 1) and the mukhamandapa of the temple. Of these, mention may be made of the following:

1. Ugra-Narasimha
(Narasimha killing Hiranyakasipu),
2. Lakṣmī-Narasimha,
3. Vēnuḍopāla,
4. Bhuvarāha,
5. Brahma, and
6. Mridangini.

The aforesaid sculptures are described below. These sculptures are the best specimens of the early Vijayanagara sculptural art of 14th / 15th century A.D.

1. Ugra-Narasimha

This sculpture is found carved on the middle square block of a pillar of the entrance mandapa of the temple. This is a rare sculpture showing Ugra-Narasimha with eight hands. Here the right foot is hanging down in the ardhaparyāṅka posture and the head of Hiranyakāśipu is held on the left lap of the God. This form shows the most ferocious aspect of the lord. One hand is shown pressing the head of Hiranyakāśipu and the other his legs. The front two hands are shown tearing and pulling the entrails of Hiranyakāśipu while the upper two hands are shown pulling the entrails of Hiranya as a garland, round his head. The hands hold a number of weapons. This type of sculpture is also found carved on a pillar in the Kalyānānandapa of the Sri Venkatēswara temple of Tirumala.

2. Lakṣmī-Narasimha

This sculpture is also found in one of the middle squares of pillar in the entrance mandapas of the temple. In this sculpture Lord Narasimha is shown with his consort Lakṣmī.

3. Vēnuḍopāla

The sculpture of Vēnuḍopāla is found inside the makaraśālā on the outer wall of the main shrine. In this sculpture, Krishna is
The Varadaraja Sarvāmy Temple, Kurmāyi

shown standing in vyastapada. The God has four hands and carries śankerīha and chakra in the upper hands and keeps the flute near the mouth with the two lower hands. He wears kiritamakuta and other ornaments. There is a cow at the bottom to each side.

4. Bhūvarāha (Plate 6)

The sculpture of Bhūvarāha is found in one of the bottom squares


of a pillar of the temple. This is an excellent picture of Vishnu as Bhūvarāha. The Goddess is represented as seated in the left lap of the Lord who has a face like the Varāha. The God has four hands and holds chakra and śankerīha in the back hands and keeps the
lower right in abhaya and passes the lower left round the back of Devi. He wears a kiritamakuta and the face of the Lord is shown turned towards Devi as prescribed in the Vaikhanasāagama.

5. Brahma

The figure of Brahma is found carved inside the makara-torana on the north wall of the main shrine of the temple (plan 3).

According to Silpa texts, Brahma may be shown as standing or seated or riding a swan. If he is shown standing, he must stand on a padmapitha, if seated, he is to be shown in the yogasana posture. He should be adorned with all ornaments and there should be a jatāmakuta on his head.

The hands of Brahma may carry the following articles:

1) There may be akshamāla and the kurca (a handful of kusa grass) in the right hands or

2) Srūk and srūva in the right hands and ajya-sthali (ghee pot) and kusa grass in the left hands or

3) The front two hands may be in the abhaya and varada poses, the back hands carrying akshamāla and kamandalu.

4) There may be srūva and srūk in the upper hands, kamanadalu in the lower left hand and the lower right hand in varāda.

5) There may be srūk and pustaka in the two upper hands, akshamāla and kamandalu in the two lower hands.

According to Rupamandana Brahma should be shown with a beard. To the right and left of Brahma there should be his consorts Saraswati and Sāvitri respectively.³

The Varadaraja Temple, Kurmapuri

The figure of Brahma found inside the makaratörana on the north wall of the main shrine is shown standing in samabhanga. The God has three heads and four hands. He keeps the lower two arms in abhaya and varada poses. The contents in the upper hands appear to be akshamāla and kamandalu.

6. Mridangini

This is a beautiful sculpture of a lady shown as Mridangini.

SCULPTURES ON THE PRĀKĀRA WALL (Plate 7)

7. Sculptures on the Prākāra wall, Varadarāja temple, Kurmapuri.

The Prākāra wall at the entrance of the contains the following interesting sculptures:

1) Vishnu in a chariot.
2) Vishnu on the shoulders of Garuda (Garudāruda). This is a picture of Lord Vishnu on Garuda. The Lord is shown in a
squatting posture with his two feet resting on hands of Garuda. The position of the front two hand in not clear. The back two hands hold chakra and sankha. The God wears kirtamakuta, Chaktrakundalas, etc.

3) Man riding a horse.

4) Lady riding a horse with a long stick in her right hand.

5) Eight ladies standing in arjali in two rows.
Three ladies are shown in the upper row and five ladies are shown in the lower row. In the lower row, the first woman is shown carrying an umbrella.

6) To the left of the above said women Lord Vishnu and Lakshmi are shown on an elephant. Down below this, two ladies are shown riding a horse separately.

**MISCELLANEOUS SCULPTURES**
Apart from the above described sculptures the Varadaraja temple of Kurmapi also contains in its pillars other miscellaneous sculptures such as squatting lions; lotus designs, floral designs, sankha and chakra etc.

**ICONOGRAPHY**
Varadarajaswamy (Plate 8) (The Mulabhere of the temple)
The God stands in samabhanga and has four hands. He holds chakra in the upper right hands, sankha in the upper keeps the lower right in abhaya and hold gada in lower left hand. The god wears kirtamakuta, makarakundalas, graiveyakas, Yajnopavita and purnoruka.
Lakshmi (plate 9) (The Mūlabhēra in the Dēvi shrine).

The Goddess is seated on a lotus in padmāsana and has four hands. She holds flowers in the two upper hands and keeps the lower right in abhaya and the lower left in varada. She wears karandamakuta and several ornaments.

9. Lakshmi (Mūlabhēra) of the Dēvi shrine kurmāyi.
CHAPTER - III

THE KōṆĒTIRĀYASWĀMY TEMPLE, KEELAPATLA

Keelapatla is a small village in the Gannavaram Mandal of Chittoor district. It is situated at a distance of 10Km from Palamaner town, the headquarters. The village is famous for a temple, dedicated to Vishnu under the name of Sri KōṆētirāyaswāmy.

There are no inscriptions recording the date of construction of the KōṆētirāyaswāmy temple. The temple has four members (garbhagṛiha, antarāla, mukhamandapa and mhamandapa) on the axis which is a distinctive feature for the Vijayānagara temple. The pillars in the mahāmandapa have pushpapūtika corbel. The mūlabhera in the main shrine of the temple displays early Vijayānagara Workmanship. The sculptures that are found on the pillars of the temple also indicate that the temple belongs to the early Vijayānagara period. On this basis, it may be inferred that the temple was constructed in the early Vijayānagara period, about 14th / 15th century A.D.

ARCHITECTURE OF THE TEMPLE

The KōṆētirāya temple is situated at the southern end of the village and faces the east.

The Prākara

The temple is situated inside a spacious walled enclosure (No. 1 of the plan) and faces the east. There is an entrance to the enclosure in east and it is surmounted by a gōpura (No. 2 of the plan) which is now in ruins.
KEY TO THE GROUND PLAN
Sri Konetirayaswamy temple, Keelapatla

1. Prākara wall.
2. Entrance Gopura.
5. Dhvajastambha.
7. Mahāmandapa.
8. Mukhamandapa.
9. Antarāla of the Kūnetirāya shrine.
10. Garbhagriha of the Kūnetirāya shrine.
11. Open pillared hall of the Dēvi shrine.
15. Pushkarini.
The Gōpura (Plate 10)

The gōpura is built of well dressed blocks of stone upto the roof and above it the superstructure is of bricks. The brick superstructure consists of four talas, each containing a row of the kuta panjara, sāla, panjara kuta series. The central doorway opening in present in every tala right upto the griva which is rectangular. Above the rectangular griva, the sikhara is oblong and contains two gable ends. These gable ends have kirtimukha or simhalata at the top. The brick superstructure is about one and half times higher than the stone structure of the base and the wall portion. In the third tala there are two dvārapālaka images on either side of the central doorway. The rectangular griva contains on all the four sides the figures of Vishnu.

10. Entrance Gōpura
Kōnetirâya temple,
Keelapatla
The Konetirayawamy Temple, Keelapatla

A. Mandapa (Plate 11)

This mandapa (No. 3 of plan) is situated immediately to the west of the above described gopura. This mandapa contains eight pillars. The pillars consists of one rectangular block at the bottom, two square blocks with two octagonal shafts in between. The capitals of these pillars are in the early Vijayanagara style. The rectangular and square parts of the pillars contain sculptures such as swan, Hanuman, lotus design, human figures etc.

11. Mandapa Konetiraya Temple, Keelapatla.

The Courtyard

Passing through the above described gopura and mandapa one enters the courtyard containing balipitha (No. 4 of plan) and dhvajastambha (No. 5 of plan). The main shrine of Konetiraya is situated the centre of the courtyard. The Devi shrine is situated to the south of the main shrine.
The Main shrine of Kônetirâya (plate 12)

The main shrine of Kônetirâya faces the east and consists of the *garbhagriha* (No. 10 of plan), *antarâla* (No. 9 of plan), *mukhamandapa* (No. 8 of plan) and *mahânâmana†apa* (No. 7 of plan). A small Garuda shrine (No. 6 of plan) housing Garuda is located at the eastern end of the *mahânâmana†apa*.

The *garbhagriha* and *antarâla* stand on an adhîstana which has from bottom upwards - upana, broad *kantha* and *pittika*. The walls of the *garbhagriha* and *antarâla* are built with large blocks of stone accurately fitted. One peculiar feature noticeable in this shrine in that the outer walls of the shrine are plain and devoid of architectural elements such as pilasters and *salakostas* which are

12. Main shrine of Kônetirâya, Keelapatla.
The Konetrayaswamy Temple, Keelapatla

usually found in the Vijayanagara shrines. There is an abacus or phalaka above the roof or accadana of the shrine. The abacus contains a seated lion in each of the four corners as in the case of the case of the Sri Venkateswara temple of Tirumala. The griva and the sikhara are round and belong to the vesara order. The vritta-sikhara contains the figure of simhalalata in each of the four sides. There is a padma or lotus over the sikhara and in the center of the lotus is a single kalasa. The garbha griha houses an imposing four handed stone image of Vishnu. This shrine is of nirandhara class, i.e., with a circumambulatory passage in the open courtyard.

The Mahamandapa (Plate 13)

This is the foremost member on the axis. This mandapa contains twenty four pillars which are of the following types:

13. Pillars of the Mahamandapa Keelapatla
(a) pillar with three plain square blocks, two octagonal shafts in between and the Chola capital with its sides cut to 45° (Plate 14): (b) pillar with square block with miniature niche design. As in the case of a shrine, a kapōta is shown over the square block and over the kapōta a kūta is shown carved in each of the four corners. This variety of pillar contains above the first square block a polygonal shaft, another square block with an octagonal shaft above in the form of kalasa and (c) pillar with three square blocks and two octagonal shaft in between. The second and third variety of pillars have Vijayanagara capitals.
The Konatrayswāmy Temple, Koelapāla

The following sculptures are found on the square blocks of the pillars of the mahāmanḍapa.
1) Hanumān
2) Swān
3) Panduranga
4) A Hunter
5) A Yaksha (probably Kubēra)
6) Lotus design
7) Yōga Narasimha
8) Vishnu on the shoulders of Hanumān
9) Śankha and chakra
10) Krishna
11) Gajēndramōksha
12) Varahamurti
13) Dancer
14) Vāli-Sugriva wrestling, etc.

The Mukhamanḍapa

The mukhamanḍapa has an entrance in the east. The doorway of this mandapa is flanked by two dvārapālaka images. There are four pillars having Vijayanagara capitals in the center of the mukhamanḍapa. The pillars of the manḍapa are composed of three square parts (sadurams) and two octagonal shafts in between. The square parts of the pillars contain sculptures such as elephant, Srikrishna, Hanuman, Deer, etc.

Dēvi shrine

This shrine dedicated to the consort of the main deity is situated to the south of the main shrine. The shrine faces the east and contains
four members on the axis viz., garbhagriha (No.14 of plan) antarala (No.13 of plan), mukhamandapa (No.12 of plan) and an open pillared hall (No.11 of plan). The devi shrine is similar to that of the main shrine of Kond eatiraya. The garbhagriha, āntarāla and mukhamandapa stand on a common adhisṭhāna. It has from bottom upwards - upana, broad kantha and a pattika. The walls are plain The garbhagriha houses a standing four armed stone image of Goddess Lakshmi locally called as Amrutavalli or Tāyaru.

The Mukhamandapa

The mukhamandapa (No.8 of plan) has an entrance in the east. There are four pillars in the centre of the mukhamandapa. The pillars are divided into sections which contain sculptures. The capitals of these pillars are in the typical Vijayanagara style.

The ceiling or the āntarāla of the Dēvi shrine contains the figure of a lizard and an erotic sculpture of a male and a female, probably husband and wife.

Open pillared hall (Plate 15)

The open pillared hall (No.11 of plan) is situated in front of the mukhamandapa of the Devi shrine. This mandapa contains sixteen pillars. Each pillar is divided into three sections, one rectangular part, two square parts with two octagonal shafts in between. All the pillars are in the Vijayanagara style. The central two rows of pillars have on their shaft two kūmbyapajaranās, one over the other with the figure of a dwarf in between the two kūmbyapajaranās. The dwarf is shown carrying the kumbhapanjara on his head. On some of the pillars a devotee in ānjali pose is shown in between the two
kumbhapanjaras. There is a row of brick built arches on the edge of the roof of the mandapa.

15. Pillared hall in front of Devi shrine, Keelapatla.

SCULPTURE

An interesting feature of this temple is that majority of the sculptures are found on the square and rectangular parts of the pillars of the mandapa of the temple. The capitals of these pillars are in the Vijayanagara style. The sculptures carved on the pillars represent (i) natural scenery, (ii) floral design, (iii) animals and birds, (iv) human figures and (v) Gods and Goddesses. All these are found plenty in the mahamandapa of the Koneshvara shrine and the open pillared hall of the devi shrine.

Some of the important sculptures are described below. These sculptures are the best specimens of the early Vijayanagara sculptural art of 14th and 15th century A.D.
Yōga-Narasimha (Plate 16)

This sculpture is found carved in a pillar in the mahāmandapa of the temple. This is a sculpture of Yōga-Narasimha sitting with two feet crossed in an utkutika posture. A pattika or a piece of cloth is keeping his legs in position. The Lord’s front two hands are shown hanging down gracefully over his knees. His back two hands hold the sankha and chakra. He has a kiritamakuta and stylized mane. This type of sculpture is also found in several mandapas in the Vijayanagara temples of Chittoor district.
Vishnu on the shoulders of Hanuman (Plate 16)

This sculpture is also found in a pillar in the mahamanḍapa of the temple. In this sculpture Hanuman is shown carrying Vishnu on his shoulders. This sculpture might represent Śrī Rāma being carried by Hanuman. Rāma is shown here with four hands. The Lord carries sankha and chakra in the upper hands and keeps the front two hands in abhaya and varada poses. He wears kiritamakuta. Similar type of sculpture is found carved on a pillar in the pratima manḍapa of Śrī Venkateswara temple of Tirumala.¹

Hanuman in Anjali

This sculpture is found on one of the pillars of the mahamandapa of the temple. Hanuman is shown standing with his hands held in anjali.

A Yaksha

A sculpture representing the figure of a yaksha probably Kubera is found carved on one of the pillars of the mahamandapa of the temple.

Panduranga

This sculpture is found in one of the top squares of the pillar of mahamandapa. This is a rare sculpture of Vishnu showing right hand in abhaya and the left near the hip. He stands in samabhanga and wears a kiritamakuta. This sculpture resembles closely the stone image of Panduranga found in the Sri Venkateswara Museum of Temple Art at Tirupati.

Vēngūpala

This is also found in one of the pillars of the temple. Krishna is shown as standing in vyastapada with his two hands as playing a flute.

Balakrishna (Plate 17)

The sculpture of a hunter is found in one of the top squares of a pillar of the mahamandapa.
The Kōnēsixwāmy Temple, Keelapthla

Hunter (Plate (17)

The sculpture of a hunter is found in one of the middle squares of pillar of the mahāmandapa.

17. Sculptures of a hunter
Mahāmandapa, Keelapthla.

Miscellaneous sculptures

Apart from the above described sculptures, sculptures representing natural scenery, floral designs, animals and birds and human figures are also found carved on the pillars of the mandapas of the Kōnēṭirāya temple.

ICONOGRAPHY

The garbhagriha of the Kōnēsixaswāmy shrine and the garbhagriha of the Dēvi shrine enshrine beautiful and imposing stone images of Vishnu and Lakshmi respectively. The Kōnēṭirāya temple also contains some stone and metal images of Vishnu and his consorts. All these images early Vijayanagara workmanship and appear to be the products of 14th and 15th century A.D.
Vishnu (Kōnetirāyaswāmy) (Plate 18)
(The Mūlabhera of the Kōnetirāya shrine)

The God in the Kōnetirāya shrine stands in *samabhanga* and has four hands. He carries *chakra* in the upper right hand and *śankha* in the upper left hand and keeps the lower right hand in *abhaya* and the lower left in *katihasta* pose. He wears *kiritamakuta*, *makarakundalās*, *keyuras*, *kankanās* and several other ornaments. This image of Vishnu is similar in every respect to that of Sri Vēṅkatēswara of Tirumala.

18. Sri Kōnetirāyaswāmy (Mūlabhera) Keelapatla
Vishnu, Sridēvi and Bhūdevi (bronzes) Plate 19

The garbhagriha of the Koneśvara shrine also contains the processional metal images of Vishnu, Sridēvi and Bhūdevi. Lord Vishnu stands in samabhanga and has four hands. He carries chakra and śankha in the upper hands and keeps the lower hands in abhaya and kati poses. The God wears kiritamakuta and several other ornaments. Sridēvi and Bhūdevi stand on either side of the God. Sridēvi keeps her right hand in lolahasta and holds a lotus in the left hand. Bhūdevi holds a lotus in the right hand and keeps the left hand in lolahasta. Both of them are adorned with several ornaments.
There is another set of stone images of Vishnu and his consorts in the temple. The contents and hand positions of these images are similar in every respect to that of the above described metal images of Vishnu and his consorts (Plate 20).

20. Vishnu and his consorts, Keelapatla.
Lakshmi (Plate 21)
(The Mūlabhēra of the Dēvi shrine)

Goddess Lakshmi, the chief consort of Vishnu is called here as Amrutavalli or Tāyaru. 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 shown with two hands should hold *bilva* fruit in the right hand and lotus in the left. When she is shown with four hands she should hold a lotus with a long stalk and *bilva* fruit in the two right hands and *amritaghata* (a pot containing ambrosia) and a *sankha* in the two left hands.²

The *mūlabhēra* of Lakshmi in the Dēvi shrine in seated on a seat in *padmāsana* and has four hands. She holds lotuses in the two upper hands and keeps the lower right hand in *abhaya* and the lower in *varada*. She wears *karandamakuta*, *chakrakundalas* and several other ornaments. This image of Lakshmi is also similar in every respect to that of the *mūlabhēra* image of Padmāvati of the Padmāvati temple of Tiruchanūr.

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CHAPTER IV

THE Temples of Yādamari

Yadamari is a small village in the Chittoor rural mandalam. It is situated on the Chittoor - Gudiyattam road, at a distance of 10 km, south-west of Chittoor, the headquarters of the district. Both traditionally and historically Yādamari is an ancient village and also a great religious centre for the Hindus. The place is the confluence of three rivers called Saraswati, Gāyatri and Sāvitri, which flow from west to east. It is acclaimed as Trivenisangamam. The village is situated to the north of the river and the Varadārājāswāmy temple is situated to the south of the river. The temple of Sri Rāma is situated at the eastern end of the village. Two beautiful hillocks namely Sobhanādri and Ānjaneyadri stand close to the Varadārāja temple, in the south-east direction.

The Yādamari village contains five temples viz., (1) The Varadārājāswāmy temple, (2) The Kōndandarāma temple, (3) Agaṣṭyesvara temple, (4) Ekāṃbarēswara temple and (5) Ānjaneyaswāmi temple. But of these temples, the Varadārāja and Kōndandarāma temples are very important from the architectural point of view.

1. V. Subrahmanyan, Indrapuri Mahatmyamu anu Yadamari Sehala Charitra, (in Telugu), (Chittoor, 1940), p. in the Sthalapurana it is claimed that this trivenisangamam of the north, because here the confluence of the three rivers takes place quite distinctively. It is obvious that the northern trivenisangamam is a confluence of two rivers Ganga and Yamuna, while the third river Saraswati is believed to be flowing underneath and joins the confluence unseen.
1. THE VARADARĀJASWĀMY TEMPLE

The Varadarājaswāmy temple at Yādamari is celebrated in tradition. There is an interesting sthalamahatmya which traces its origin to mythical times. According to it, God Indra is said to have constructed this village and named it as Indrapuri. This village gradually changed into Vēndamūr, Vēdamūri and Yadamari. It is sanctified by this hoary tradition, enshrined in the Indrapuri mahatmya. According to the Brahmarindapurāṇa that the demons of the under world became very powerful and defeated Indra and other Gods of Heaven. Unable to bear their atrocities, Indra approached Brahma. Then, he was told to procure the power lost by him by conducting prayer and penance to Lord Vishnu. It was at this place, Indra is said to have done rigorous penance for Vishnu for a period of 1000 years. Vishnu, pleased by the penance of God Indra, gave darsan to him with his two consorts and conferred many boons on Him. In memory of this event, Indra ordered the architects of heaven to construct a temple for housing varadaraja and his two consorts. He also celebrated Brahmothsavam with devotion for nine days and Pushpayāgam for one day in every year in the month of Vaisākha starting from the day on which Vishnu gave darsan to Indra.

As regards the origin of the name of the village there is another interesting tradition. Long back, a female devotee of Lord Vishnu


The Temples of Yadamari

from western part of India used to go to Kanchi every year to attend
the Garudaseva of Vishnu during the month of Vaisakha. Once
she was full pregnant. But this did not prevent her from going to
Kanchi. When she came over to Yadamari, she gave birth to child
behind Yadapōda. She felt very unhappy for she could not attend
the Kanchi Garudaseva because of her confinement. Vishnu, who
was very much pleased at her great devotion, gave darsan to her
seated on his usual Garuda vāhana and thus enabled her to fulfil
her desire. It is believed that in commemoration of this incident, the
local people built a temple for Vishnu (Varadarāja) and the place
was named as Yadamari in memory of Yadapōda which served as
an abode of bliss for a female devotee.4

INSCRIPTIONS

The Varadarāja temple contains five inscriptions of the
Vijayanagara period. These inscriptions are found carved on the
outer and inner sides of the mukhamandapa wall and on the west
and north walls of the Rāmanuja shrine. The earliest inscription
is dated in S.1301 (=1379 A.D.) and belongs to the Vijayanagara
prince Virūpanna,5 the Viceroy of the Tamil country. In this record
the details beyond the name of Virūpanna are lost.

Three inscriptions in the characters of 15th century A.D. register
the donations made for the daily offerings to the god.6 The fifth

5 A.R.E., No. 69 of 1956-59; Virūpanna, the son of Harīhara-Ⅱ (A.D.1337-1404)
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.
6 A.R.E., Nos. 65, 66 and 68.
inscription belongs to the reign of Sriranga Raja Maharsiya. It refers to some endowment providing for several offerings to God adirakonda Varadaraja. This record also registers the repairs done to the temple. 

ARCHITECTURE OF THE TEMPLE.

The Varadaraja temple is situated to the south-east of the village and faces the west. The temple is built in the centre of a rectangular courtyard (plate 22). The only entrance (No.2 of G.P.) to the courtyard is in the west and is surmounted by a gopura.

22. Sri Varadarajaswamy temple, Yadamari - General View.

7. Ibid., No. 67.
KEY TO THE GROUND PLAN

1. Prākāra wall.
2. Entrance Gopura.
4. Dhvajastambha.
5. Garuda shrine.
7. Mukhamandapa.
8. Antarāla of the Kōnetirāya shrine.
9. Garbhagṛiha of the Kōnetirāya shrine.
10. Pradakṣiṇa
11. Rāmanuja shrine.
15. Porch of the Āndāl shrine.
16. Antarāla of the Āndāl shrine.
17. Garbhagṛiha of the Āndāl shrine.
The Temples of Yādamari

Entrance gopura (plate 23)

The adhisthana of this gopura contains from bottom upwards the following mouldings - upāna, patta, kantha and a wide ālingapattika. Above the adhistana, the wall is decorated with tall pilasters and niches. The niches are shown surmounted by semi-circular torana with a simhamukha at the top. Above it there is a cornice decorated with kudus or gables. The five storeyed superstructure is of brick and mortar and is decorated with the series sālas in the centre, kutās at the corners and the panjarās in between the sides. The general door-way is provided in every tala right upto the griva. The griva is rectangular and at the apex is the massive sāla-sikhāra with the gable ends. Above the sala-sikhara is a row of seven kalahas. The present superstructure is modern and was erected in the year 1979 by the trustees of the temple.
Though the superstructure of the gopura is modern, adhisparna and the walls seem to have been erected some time in the middle of 14th century A.D.

Court yard

Anjai shrine (Gadadevi)

The shrine of Anjai or Gadadevi is situated at the north-west corner of the courtyard. This shrine faces the east and consists of a porch, an antarala (No. 18 of G.P.) and the garbhagriha (No. 17 of G.P.) The porch contains four pillars. The capitals of the front two pillars are in the early Vijayanagara style while the two pillars at the back are in the Chola style. The garbhagriha and antarala satand on a high adhisparna which contains from bottom upwards upana, patra, gala and an alinga-pattika. The outer walls of the garbhagriha are decorated with alit type of niches and tall and slender pilasters. The capitals of the pilasters are in the Chola style. A lotus design is carved at the centre on the capitals of the pilasters. The niches are surmounted by semi-circular toranas with a simhamukha at the top. In each of these toranas there is a beautiful female head inside. There is a small relief sculpture of Hanuman on the southern wall of the antarala. Excepting this the side walls of the antarala are plain. The kapota above the walls is short and straight. Above the walls the vimana is of the ekatala type containing kuta. Pañjara, stala, pañjara and kuta. The griva and sikhara are octagonal and belong to the dravida order. There is a metal kalasa above the sikhara. The garbhagriha houses the stone image of Anjai or Gadadevi. Anjai or Gōda was the devine maiden. She attained Godhood by her intense devotion and her Tamil hymns like
The Temples of Vidanarai

Tiruppavai are sung in every Vishnu temple. Andal was the daughter of Vishnuchitta or Periyalvar and the authoress of Tiruppavai. It is stated that Andal is the embodiment of Bhudevi and the actual coronisation of Andal as a saint and deity in her own right took place only in the 13th century. The Sri or Lakshmi shrine and as Andal shrine came to be introduced in the south-west and north-west corners of Vishnu temples mainly from that period onwards, i.e., from 13th century A.D. Therefore, we can see the construction of Lakshmi shrine and an Andal shrine in the south-west and north-west corners of the present Varadaraja temple of the early Vijayanagara Period.

Lakshmi shrine

The Lakshmi shrine is situated in the south-west corner of the courtyard. This shrine consists of the garbhagriha (No. 14 of G.P.), an antarala (No. 13 of G.P.) and the mukhamandapa (No. 12 of G.P.). The garbhagriha and antarala have been erected on an adhistrana which is similar to that of the adhistrana of the entrance gopura and the Andal shrine. Like the walls of the garbhagriha and antarala of this shrine are decorated with chamfered pilasters and alit type of kastas. The pilasters have Chola capitals. The kastas are surmounted by semicircular toranas with Simhamukha at the top. Above the garbhagriha the vimana is of the ekatala-type and contains the kuta, panjara, sala, panjara and kuta series. There is an abacus above the hara or the tala with a lion in each of the four corners. The griva and the sikhara are eight sided and belong to the Dravida order. There is a single metal kalasa above the sikhara. The linter is decorated with Gajalakshmi. The
Temple complex of Keelapatla, Kūrmapati and Yādamari

garbha griha of the shrine enshrines an image of Lakshmi sitting. Sri or Lakshmi, the prime consort of Vishnu is called here as Perūndēvi. The mukhamanḍapa of the Lakshmi shrine contains sixteen pillars. The capitals of all these pillars are in the Chola style. This manḍapa is reached by flight of steps on the east and the north. The pillars are composed of two rectangular blocks, one at the bottom and the other at the top and one square block in the middle and octagonal intervening shafts. The square and rectangular blocks are plain and devoid of sculptures.

Garuda shrine (No. 5 of G.P.)

This shrine is situated to the west of the mahamanḍapa of the temple. This shrine faces the main deity. The shrine is modern and of recent origin. However, the image of Garuda appears to be as old as the main shrine of the temple. The dhvajastāṁbha (No. 4 of G.P.) and balipitha (No.3 of G.P) are located to the west of the Garuda shrine. The dhvajastāṁbha is about 40 feet in height.

Rāmanuja shrine (No. 11 of G.P.)

The Rāmanuja shrine is situated immediately to the north of the mahamanḍapa of the temple. This shrine has only the garbhagriha and faces the south. The adhisṭana of this shrine resembles closely the adhisṭanas of the gopura, the Āndal and Lakshmi shrines. Like the outer walls of the Āṇḍal and Lakshmi shrines, the walls of the Rāmanuja shrine and decorated with chamfered pilasters and slit type of kōṭas. Above the walls the roof is flat. Two Śṭabhanjikas (ladies with creepers) are found carved on either side of the door frame of the shrine. The shrine houses a stone image of Rāmanuja. The shrine contains in its lintel simhamukha. The Rāmanuja shrine
appears to have come into existence along with the Āṇḍal and Lakshmi shrines on account of the fact that the adhistana and wall decorations represented in the Āṇḍal, Lakshmi and Rāmanuja shrines look alike and support the inference.

**Main shrine of Sri Varadarāja**

The main shrine of Sri Varadarājaśwāmy is situated in the centre of the rectangular courtyard. The shrine faces the west and consists of the garbhagriha (No. 9 of G.P.) the mukhamanḍapa (No. 7 of G.P.) and the mahamanḍapa (No. 6 of G.P.). The adhistana of the garbhagriha and antarala contains from bottom upwards upana, two paṭṭikas, tripāṭa-kumuda, kānthā cut into compartments, paṭṭika, another kānthā, ḍalingapaṭṭika with padma and prati. There is a pranāla or gargōyle in the north of the adhistana, through which the abhishēkam water flows out. Above the adhistana, the outer walls of the shrine are decorated with pilasters having Vijayanagara capitals and salakōstas. The salakōstas are empty, without images of any deity. The pilasters have square base with nagabandham decorations, padmabandha, kalasa, tadi, octagonal kumbha, idal, phalaka and pushpapāṭtika capital. The superstructure over the roof is of brick and morter. The wall portion just below the cornice is decorated with a row of lotus petal carvings. The vimāna above the roof is of the ekata-la-type and contains a row of the series of kūta, panjara, sāla, panjara and kūta. Above the hāra or tala is a kapōta projecting on all the four sides. There is an abacus above this kapōta. This abacus contains the figure 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. Above the sikhara there is a single metal kalasa with full blown lotus below it. The vimāna has completely been renovated and replastered recently (plate 24). As a result all the original features of the vimāna of the Vijayanagara times had been lost. On the four sides of the Vimāna various forms of Vishnu are represented. Vishnu with his consorts Sridēvi and Bhudevi are shown both in the seated and standing poses on the western face of the vimāna. On the northern side of the vimāna, Vishnu is shown seated as well as standing with his consorts, under the hood of naga or serpent. Varāha seated and Bhudevi seated on his left lap and


Varāha standing with his two consorts Sridēvi and Bhudevi, are represented on the eastern face of the vimāna. On the southern face of the vimāna Narasimha is shown sitting with his consort seated on his left lap. Another figure of Narasimha with his two
consorts Sridevi and Bhudevi are represented on the same face. Eight human figures, two on each side are shown as holding the complete weight of the sikhara on their backs. The outer face of this pradakshina wall is plain. This pradakshina wall has been constructed with large blocks of stone accurately fitted. Inside the sanctum of the main shrine, is the image of Varadaraja standing. His two consorts Sridevi and Bhudevi are shown standing on either side of the God. There is also a set of processional metal images of Varadaraja, Sridevi and Bhudevi inside the garbhagriha, of the main shrine. There are dvarapalaka images on either side of the entrance of the antarala. The verticals on either side of the entrance of the antarala are decorated with two lady figures standing under a creeper in a graceful pose. There is a vertical row of circles above it.

Mukhamandapa (No. 7 of G.P.)

The mukhamandapa of the main shrine contains two rows of three massive pillars. These pillars have Vijayanagara capitals. The pillars have two rectangular blocks, one square block and two octagonal intervening shafts. The square and rectangular blocks have beautiful sculptures. The lintel of the mukhamandapa contains lotus in the centre. Like the verticals of the antarala, the verticals on either side of the entrance of the mukhamandapa also contain two lady figures standing and holding a creeper. The ceiling of the mandapa has the symbols of Surya and Chandra in the centre and two crawling serpents on either side of them. This mukhamandapa is an elegant structure and displays the early Vijayanagara style of architecture.
Mahamanḍapa (No. 6 of plan)

This manḍapa is a rectangular structure and it can be reached by a short flight of steps from the west with elephant balustrades on either side. This manḍapa is open on all sides and consists of thirty-six pillars, i.e., six rows of six pillars each. The pillars have Vijayanagara capitals (pushpa-potika) and contain interesting sculptures. Of them mention may be made of the following (1) Vishnu, (2) Narasimha, (3) Lakshmi, etc. The kapōta above the pillars has a concave upper portion and a convex lower portion. This manḍapa is a structure of the early Vijayanagara times, about 14th century A.D. The typical Vijayanagara pillars with pushpa-potika capitals and a number of typical basrelief sculptures on the pillars support the date. On the edge of the roof, on the west, there is row of three brick built sālas containing the images of (1) Krishna, (2) Varadaraja and his consorts and (3) Varadarāja as Garudārūḍha. These brick built sālas are modern and constructed recently by the trustees of the temple.

On either side of the door-way of the antarāla, there are two dvārapālakas having four hands each. The garbhagriha of the main shrine houses beautiful and imposing stone images of Varadarāja and his consorts Sridēvi and Bhudevi to his right and left respectively.

SCULPTURE

The Varadarāja temple is rich in sculptures. Some important relief sculptures found on the pillars of the mahamanḍapa of the temple are described below. These sculptures are good specimens of the early Vijayanagara sculptural art of 14th and 15th century A.D.
The Temples of Yādamari

Vishnu

The deity is shown standing in sāmabhanga. He has four hands and carries chakra in the upper right and śankha in the upper left. The lower right hand is in abhaya and the lower left if in katyavalambita pose. The God is decorated with kirītamakuta, makarakunḍalas, graivēyakas, channavira, girdle and pūrnīrūka.

Narasimha

The God Narasimha is shown standing in dvibhanga with four hands. The front two hands are hanging down gracefully to the sides. The upper two hands are shown holding chakra and śankha. The God wears a kirītamakuta and a stylized mane.

Kāliyamardhana Krishna

In this sculpture the right leg of Krishna is shown resting on the hood of the serpent and the left leg is raised and kept in a dance pose. The God keeps the right hand in abhaya and the left hand is outstretched and holds the tail of the serpent.

Gōvardhanagiridhāri

Krishna has two hands. The God is shown lifting up the mountain with one hand and the other hand is in abhaya.

Kodandarama

Rama stands in dvibhanga and holds bow in the right and arrows in the quiver.

Kūrmavatāra

In this incarnation the figure of Vishnu is to be in a half man and half tortoise form, the lower part being that of the tortoise. As in the case of the masyavatara, this image also has four hands, two of which carry śankha and chakra. While the other two are to be
held in varada and abhya poses. The image is adorned with ornaments and with the kirita on the head. The image may also be like an ordinary tortoise. A figure of Kūrmavatara is found on a pillar in the mahamanḍapa of the temple. The figure is that of a man above the girdle with four hands, while below the girdle in the shell of tortoise. The God holds chakra and sankha in the two upper hands and keeps the lower right in abhya and carries gada in the lower left.

Lakshmī

Goddess Lakshmī is shown sitting on a seat. The Goddess holds flowers in the upper two hands and keeps the lower right in abhya and the lower left hand in varada. She wears kirītamukta. Kuchabaridha and several other ornaments.

ICONOGRAPHY

The Mūlabhēras found in the main shrine of the temple, Āndal, Lakshmī and Rāmanuja shrines are described below. These images are the products of the early Vijayanagara period, about 14th century A.D.

Varadarāja

The garbhagriha of the main shrine of the temple houses the imposing stone image of Varadarāja. The God stands in samabhanga and carries chakra in the upper right hand and sankha in the upper left hand. He keeps the lower right hand in abhya and the lower left at kati. He is decorated with kundalās, graivēyakas and pūrnōruka. The God is shown flanked by Sridēvi and Bhudēvi on

his right and left respectively. The two consorts are shown standing in *tribhanga* pose.

**Lakshmi (plate 25)**

The stone image installed in the *garbhagriha* of the Perundēvi (Lakshmi) shrine is seated in *padmāsana*. The Goddess has four hands. The two lower hands are in the *abhaya* and *varada* and the upper two hands carry the lotus-bud in each of them. She is decorated with *karanḍamakuṭa*, *kuchabandha* and several other ornaments.
Âñ̄ḍāḷ (Gōḍāḍēvi) (plate 26).

The garbhagṛiha of the Âñ̄ḍāḷ shrine houses a stone image of Âñ̄ḍāḷ or Gōḍāḍēvi. Her hair is arranged as kēsabandha. The Goddess stands in tribhanga pose, carrying a flower in her right hand and keeping the left hand in lōlahasta. She is decorated with several ornaments.

26. Âñ̄ḍāḷ of the Âñ̄ḍāḷ shrine, Varadaraja temple, Yadamari.
The Temples of Yādamari

Rāmanuja (plate 27)

The stone image of Rāmanuja of the Rāmanuja shrine is shown seated in Āṇjali mudra. In other temples also he is shown usually in āṇjali pose. There are also images of two other Āḻwars and Hanuman kept inside the Rāmanuja shrine.

27. Sri Rāmānuja and Āḻvārs Varadarāja temple, Yādamari.

Grūda (plate 28)

The image of Garuda installed in the Garuda shrine is of stone. The image is shown standing in samabhānga with the two hands held in āṇjali pose. Garuda wears a kirītakūṭa, kēyarās and other ornaments. This image appears to be as old as the temple.
Dvārapālakas (Plates 29 & 30)

The images of dvārapālakas are found on either side of the entrance of the kumhamanaḍapa of the temple. The dvārapālaka on the right side stands in tribhanga and has four hands. He arries chakra and sankha in the upper hands, holds gada in the lower right and keeps the lower left in tarjani. He wears kirītamāta, kēyurās, girdle, anklets, etc. The dvārapālaka on the left side is similar to that of the right side image except the lower right hand in tarjani and the lower left holds a gada.
29. Dvārapālakas, Varadarāja temple
Āsina Ganapati (Plate 30)

This image is found set up on a pial in the southeast corner of the mahamandapa of the temple. The god is seated holding parasu in the upper right hand, pāsa in the upper left, broken tusk in the lower right and mōdaka in the lower left hand. He wears kirītamakuta, kēyurās, yajnōpavīta, nāga-udarabandha and pūrnōrūka. The mouse appears on the pedestal below the feet of the God. The tip of the trunk nests on the mōdaka.
2. THE KODANDARAMASWAMI TEMPLE

The Kōdandarāmaswāmy temple (plate 31) is situated at the eastern end of the village. This temple also faces the west into the main street, running east to west. According to tradition the images of Srirāma, Sita and Lakshmana were installed by Hanuman. In the Sthālapurāṇa, it is mentioned that Ānjanēya, at the end of the Trētayuga, unable to bear the agony of separation from SriRāma, came to this sacred place and worshipped Indravarada. He also did a regorous penance for his Lord Srirāma for 100 years. SriRāma along with his consort Sita and Lakshmana, gave darshan to Anjanēya and asked him to install their images. The Lord also named the Hill located at the place as Ānjanēyadri which later on became an abode for Anjaneya. Obeying his Lord, Ānjanēya installed the images, worshipped them with great devotion and celebrated Brahmoṣtsavam and pushpayāgam for ten days.9

31. Sri Kōdandarama Temple, Yādamari General View.

KEY TO THE GROUND PLAN

The Temples of Yidamari

INSCRIPTIONS

The Kōdanḍarāma temple contains a solitary inscription. It is dated in A.D. 1529 and belongs to the reign of Srikrishnaḍēvarāya. This inscription is found incised on a stone near the temple of Kōdanḍarāma and registers a grant of land as tiruvidaiyattam (i.e., dēvadana mānyam or donation of land made in the name of the God) to the God by one Kumāra Chinna Timmanāyaka. This record also mentions Mahānayakachariyar of Tīlappalli in Iruvarappuru in Tīyyanadu.10

ARCHITECTURE OF THE TEMPLE

The Kōdanḍarāma temple faces the west and was built in a rectangular courtyard. The only entrance to the temple is in the western prākara wall and it is surmounted by a gōpura.

Entrance Gōpura (Plate 32)

The entrance gōpura has been erected over a simple adhisthana which has from bottom upwards - upana, paṭṭa, broad kantha and an ālingapatṭika. The lower part of the kudya portion of the gōpura was constructed in the form of an adhisthana with its usual mouldings. The wall portion has two kōstas or niches on each side with a sāla above them. The kōstas are shown flanked by tall and slender pilasters. The superstructure above the walls is of three storeyed an it is surmounted by an ayatasra sikhara which has five kalasās. There are the figures of Vishnu in each tala of hāra of the gōpura.

32. Entrance Gopura Kodandarāma temple, Yādamari

Main shrine of Kōdandarāma

On the axis, the main shrine of Kōdandarāma consists of a mahamanḍapa (No. 5 of Plan), an antarala (No. 6 of Plan) and the garbhagriha (No. 7 of Plan). The garbhagriha was erected on a simple and plain adhishṭana. Unlike the adhishṭana of the Varadarāja temple of Yādamari, the adhishṭana of this shrine has plain and straight edged mouldings like the upana broad kantha and a paṭṭika. In the northern side of the adhishṭana there is a pranāla. The outer walls of the shrine are also plain and devoid of any architectural elements such as the pilasters and the sala-kostas. The shrine has a kapōta above its walls and above the kapōta is an ēkatala-vimāna with kūta, panjara, sāla, panjara and kūta. Above the vimāna is a cornice with an abacus which contains seated image of Garuda in each of the four corners. The griva is
The Temples of Yedamari

rectangular and surmounted by an ayatasra-sikhara which contains three kalasās and two kirtimukhas or gable ends. Below the sikhara, four human figures are shown as carrying the complete weight of the sikhara on their backs. On each face of the vimā there are two forms of Vishnu figures, one below the sikhara in sitting or asina posture with consorts and the other on the sāla of the single tala in stānaka or standing pose. The standing figure of Vishnu on the east face of the vimāna has four hands. The God carries sankha and chakra in the upper two hands and keeps the lower two arms in varada and katyavalambita poses. On the abacus, the other Vishnu figure is shown accompanied by his consort Sridēvi on his left lap. The deity figures represented on the other sides are - Varāha seated with Bhūdēvi on his left lap, Vishnu, Srīrāma, Narasimha and Vēnugopala.

Mahamanḍapa

This manḍapa is situated in front of the main shrine i.e., immediately to the west of the āntarāla of the main shrine. The mahamanḍapa is in two sections. The front portion is at the ground level and the back portion was constructed at a higher level, above the ground level. There are two types of pillars in the mahamanḍapa. The pillars of the mahamanḍapa resemble the pillars of the mukhamaṇḍapa and mahamanḍapa of the Varadarājaswāmi

11. It is stated that the vimāna with ayatasra sikhara should be built over the sanctum enshrining either the reclining image of Vishnu (Eg. Govindaraja shrine of Tirupati) or Devi (Eg. Devi shrine in the Parasr Rameswara temple at Jogimallavaram, near Tiruchanur). In this temple the sanctum enshrines the image of Srirama incarnation of Vishnu. This is perhaps, a special feature of this temple.
temple of Yadamari. The pillars of the front portion of the *mahamanḍapa* are composed of one rectangular block at the bottom and one square block at the top with a long tapering octagonal shaft in between. All the pillars have *pushpabōdīgai* or lotus corbel. Above the pillars, the *kapōta* shows a double flexure i.e., a concave upper portion and convex lower portion, characteristic of Vijayanagara style. The *dhvajastambha* and *balipīṭha* are located to the west of the above described *mahamanḍapa*.

**Dēvi shrine**

The Dēvi or Sita dēvi shrine is situated in the south-west corner of the courtyard. This shrine faces the east and consists of a four pillared *maṇḍapa* and the *garbhagriha*. The *adhistana* of the Dēvi shrine contains the following mouldings from bottom upwards - *upana*, *patta*, *kānṭha* and an *alingpaṭṭika*. The outer walls of the sanctum are decorated with pilasters and *sālakōstas*. There is a cornice above the walls of the sanctum. The *vimāna* above the roof of *āccādana* is an *ēkatala* type and contains *kuta*, *panjara*, *sāla*, *panjara* and *kūta*. The *phalaka* above the *ēkatala-vimāna* contains the figure of a lion in each of the four corners. The *śikhara* is round belongs to the vesara order. Above the *śikhara* there is an inverted *padma* and in its centre is a *kalasa*.

The pillars of the four pillared *maṇḍapa* in front of the Dēvi shrine, are composed of one rectangular block at the bottom, two square blocks and two octagonal shafts in between them. The corbel of the pillars is of a single *taranga* type. The *garbhagriha* contains an image of Dēvi, the divine consort of the presiding deity of the temple.
The Temples of Yādamari

Āḻyār shrine (pālta 33)

The Āḻyār shrine is situated in the north-west corner of the courtyard. Like the Dēvi shrine, this shrine also faces the east and consists of only the garbhagriha and a four pillared mandapa in its front. As regards the art and architectural details of this shrine, except the images of Āḻyār over the vimāna, this shrine is similar in every respect to that of the Dēvi shrine. This shrine also houses loose stone images of Vishnu and other Āḻyārs.

33. Alvar Kōdandarāma Temple, Yādamari.
Vāhana maṇḍapa

The vāhanamaṇḍapa is situated outside, to the west of the temple and to the south of the main street of the Yādamari village. This maṇḍapa houses a wooden chariot, Hanuman vāhana, etc.

ICONOGRAPHY

Srirāma, Sita and Lakshmana

The images of Srirāma, Sita and Lakshmana installed in the garbhagriha of the Kōdandarāma temple are of stone. Srirāma stands in tribhanga and holds arrow in the right hand and bow in the left hand. He wears kiritamakuta, makarakundalas, yajnopavita, kēyuras, girdle with simhamukha buckle, pūrnoruka and manjirās. Standing in tribhanga to the right of Srirama, Sita holds nilotpala flower in the left hand and keeps the right hand in lōlahasta. She wears krita makuta and several other ornaments. The image of Lakshmana to the left of Srirāma is similar in every respect to that of Srirāma. The contents and hand positions of the images of Srirāma, Sita and Lakshmana are in accordance with the requirements of the silpa texts.
CHAPTER - V

CONCLUSION

The architectural, sculptural and iconographical features of the Varadarāja temple of Kūrmāyi, Kōṇētiraya temple of Keelapatla and the Varadarāja and Kōdandārama temples of Yādamari were discussed in detail in chapters two, three and four. Of these temples, the temples of Kūrmāyi and Yādamari contain only donative records and not foundation inscriptions, while the temple of Keelapatla does not contain any inscriptive evidence. In this chapter, on the basis of architectural features and other associated epigraphical data, and attempt is made to conclude by outlining the probable sequence of constructional development of the aforesaid temples. An attempt is also made here to give probable date for the sculptures and icons of each temple described under sculpture and iconography.

1. VARADARĀJA TEMPLE, KŪRMĀYI

I. STAGE

Date of the temple

Of the temples selected for the study, from the chronological point of view, the Varadarāja temple of Kūrmāyi is the earliest monument.

The Varadarāja temple of Kūrmāyi contains a solitary record of the reign of Kumāra Kampana II. This record is dated s.1283 corresponding to 1361 A.D. and registers the grant of taxes as mānyam for providing daily a flower garland (tirumālai) and a perpetual lamp to the God Edirkōnda Perumāl of Kūrmāyi in Pulinādu, a sub-division of Tiruvenkatakottam in Chandragiri-
rājya by Imayadevar, the tax officer of Pulinādu.¹ This is not a
discovery record. In the absence of foundation inscription it is rather
difficult to fix the exact date of construction of the temple. In order
to establish the probable date of construction of the temple,
examination of its architectural features is very essential. The
architectural features of the main shrine such as the chamfered pilasters
with the Chōla capital with sides cut to 45° and the empty kostas
surmounted by semi-circular makaratrānas indicate that the main
shrine belongs to the later Chōla period. The date of the temple,
may therefore be ascribed to about 12th / 13th century A.D.

The main shrine of Varadarāja is samachaturāṣra in its plan
and has octagonal griva and sikhara of the Drāvida order. This
temple is of nirandhara class, without inner circumambulatory path
around the main shrine.

II. STAGE

The Varadarāja temple of Kūrmāyi witnessed structural
additions in the Vijayanagara period. The mukhamandapa in front
of the main shrine, the Devi shrine, the prākara wall and the entrance
mandapa seem to be the constructions of the early Vijayanagara
period, about 14th and 15th century A.D. The pushpapōtika pillar
corbel and the sculptures carved on the shafts of the pillars also
suggest that the above said structures were built in the early
Vijayanagara period. The sculptures found in the Vijayanagara
structures are the best specimens of the early Vijayanagara sculptural
art of 14th / 15th century A.D.

1. A.R.E. No. 309 of 1912
Conclusion

Thus, the Varadarāja temple of Kūr̥māyi is an example of a temple containing the later Chōla and early Vijayanagara art and architectural works.

2. SRI KŌNETIRĀYASWĀMI TEMPLE, KEELAPATLA

Date of the temple

The Kōnetirāyaswāmi temple of Keelapatla also do not contain foundation inscription. However, on the basis of architectural features it can be said that this temple is one of the best specimens of early Vijayanagara art and architecture, about 14th and 15th century A.D.

The Kōnetirāyaswāmy temple is of nirandhara type, i.e., without inner ambulatory corridor. The temple has four members on the axis - garbhagriha, āntarāla, mukhamāṇḍapa and mahamāṇḍapa which is a distinctive feature of the Vijayanagara temple. The main shrine features on elevation square sanctum, circular grīva and śikhara which belong to the vēsara order. The pillars of the temple have pushpapōṭika corbel. The mūlabēra of the main shrine displays early Vijayanagara workmanship. The sculptures carved on the pillars of the temple also indicate that the Kōnetirāya temple belongs to the early Vijayanagara period. On this basis, it may reasonably be inferred that the temple was constructed in the early Vijayanagara period, about 14th and 15th century A.D.

The temple contains within its courtyard a shrine for Devi and a mukhamāṇḍapa in front of it. These structures also, as the features suggest, appear to have come into existence in the early Vijayanagara period. The entrance gōpura, a māṇḍapa adjacent to it and the pushkarini are also the constructions of the early Vijayanagara period.
Temple of Keelapati, Kārmayil and Yādamari

The sculptures carved on the pillars of the temple represent natural scenery, floral designs, animals and birds, and human and deity figures. These sculptures and icons described under sculpture and iconography are the products of early Vijayanagara art of 14th / 15th century A.D.

3. TEMPLES OF YĀDAMARI

1) SRI VARADARĀJASWĀMY TEMPLE

I. STAGE

Date of the temple

The Varadarājāswāmy temple contains five inscriptions of the Vijayanagara period. ² The earliest record is dated in 's.1301 corresponding to 1379 A.D. ³ This record belongs to the Vijayanagara prince Virūpanna, the Viceroy of the Tamil country. In this record, the details beyond the name of Virūpanna are lost. From this inscription, it may be surmised that the temple came into existence before 1379 A.D. The plan of the temple, the architectural details of the main shrine (i.e., pilasters with pushpapōtika capital and salakōstas) and the pillars in the Pradakshinapatha, mukhamanḍapa and mahamanḍapa with pushpapōtika corbel indicate that the temple belongs to the early Vijayanagara style of architecture. On stylistic and associated inscriptive evidence the date of the temple may be ascribed to the middle of 14th century A.D.

The Varadarāja temple is of sandhra type, with an inner circumambulatory path. The temple features on elevation - an ornate

² A.R.E. Nos. 65 to 69 of 1958-59.
³ Ibid., No. 69.
Conclusion

padabandha-adhisthana. Square sanctum and vrițta-griva and śikhara.

The image of Garuda is as old as the temple.

The pillars in the pradakshinapatha, mukhamaṇḍapa and mahamaṇḍapa contain sculptures of interest such as Vishnu, Narasimha, Kāliyamardhana Krishna, Gōvardhanagiridhāri, Kōndandārama, Kūrmavatāra, Lakṣmi, etc. These sculptures are good specimens of the early Vijayanagara sculptural art.

II. STAGE

The Varadarāja temple contains sub-shrines of Ramanuja, Lakṣmi and Āṇḍal. These shrines and the entrance gōpura have identical adhisthana and wall decorations. These structures appear to be the additions and constructions of the later half of the 14th century A.D. The icons of Rāmanuja, Lakṣmi and Āṇḍal described under iconography may be dated to the later half of 14th century A.D.

III. STAGE

The superstructure over the entrance gōpura was constructed by the trustees of the temple in the year 1979. The vimānas over the main shrine, Lakṣmi and Āṇḍal shrines were also renovated in this year. The Varadarāja temple is a notable example of the early Vijayanagara architecture.

3. SRI KŌDANDARĀMA TEMPLE

Date of the temple

The Kōdandarāma temple contains a solitary record of the reign of Srikrishnarāya. The record is dated 1529 A.D. and registers a grant of land as tiruvēdayattam (i.e., donation of land made in the name
of God) to the God by one Kumāra Chinnammanāyaka. From this, it is clear that the temple was built before 1529 A.D. The plan of the temple and the pillars which have pushapōṭika or lotus corbel indicate that the temple belongs to the middle Vijayanagara period. On stylistic and associated epigraphic data the temple may be ascribed to the beginning of 16th century A.D. The Devi shrine and the Āḻvar shrine also appear to have come into existence in the beginning of 16th century A.D.

Thus, this study reveals that the main shrine of Varadaraja temple of Kūrmiyai is a later Chōla shrine and contains the later Chōla and early Vijayanagara art and architectural works. The Kōṇēṭirāya temple of Keelapatla and the Varadarāja and Kōḍandarāma temples of Yādamari are notable examples of the early and middle Vijayanagara style of architecture. This study also reveals that the temples under study posses some peculiar features. The pilasters and sāla-kostas are usually found in a vijayanagara temple. (i) But the walls of the main shrine of Kōḍandarāma temple of Yādamari which appears to have came into existence in the beginning of 16th century, are plain and devoid of architectural elements such as pilasters and sāla-kōstas. (ii) As regards the adhistānas, except the Varadaraja temple of Yadamari, the adhistana of the Kōḍandarāma temple of Yādamari and the adhistāna of the temples of Kūrmiyai and Keelapatla are simple and contain straight edged mouldings, instead of high and ornate mouldings. (iii) One interesting feature noticeable in these Vijayanagara temples is that unlike the

Conclusion

Prākara walls of the temples at Hampi, Tadpatrx, Lepakshi, Srisailam, etc., the Prākara walls of these temples are devoid of over crowded narrative sculptures. (iv) Another peculiar feature noticeable in these temples is the employment of Chōla pillared corbel along with the Vijayanagara pushpapōtika capital. Here it can be said that the architects of the Vijayanagara period assimilated all the styles of their predecessors and used them freely in their temples. The Chola corbel in the mukhamantapa of the Lakshmi shrine of Varadaraja temple and single taranga corbel on the pillars of the porches of Dēvi and Āḷyar shrines in Kōdandarāma temple of Yēdamari are the best examples apart from many others.
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**GLOSSARY**

Abhaya : Palm open with fingers pointed up.
Adhistana : Base or plinth.
Abisheka : Ablution.
Aliṅgapatika : Band connecting the adhistana and wall.
Select Bibliography

Āṭjali : Both palms joined in salutation.
Aksamāla : Rōsary of beads.
Āntarāla : Ante-chamber.
Ankusa : Elephant goad.
Ardhārūka : shorts.
Balipīṭha : The stone pedestal on which Bali is offered.
Chakra : Disc.
Daṅgā : Tusk.
Dvītala : Two storeyed.
Dvajastambha : Flagstaff in the temple.
Dravida : An order in which the sikhara is six or eight sided.
Ekatala : One storey.
Garbhagṛīha : Sanctum sanctorum.
Graiveyakas : Neck ornaments.
Gala : Neck.
Idal : Lotus part in the capital of the pillar.
Kumbhapanjara : Pilaster with a vase at the base and a cage at the top.
Kamandalu : Vessel with a handle and spout in the front.
Kūṭa-panjara : Niche surrounded by cage.
Karandamakuta : Crown in the shape of a bowl shaped vessel.
Kalasa : Finial (vessel).
Kēyura : ornament for the shoulders.
Kuta : Structure with a sikhara or cupola of four faces.
Temple of Keelapatla, Kurmayi and Yadamari

Kūsta : Niche.
Katihāsta : The pose of the arm when the arm is let down hanging by the side of the body and the arm is made to rest on the lions.
Kapōta : Cornice.
Kiritamakuta : Cornical Cap
Kiritimukha : Lion’s face
Kuchabandha : Breast band.
Makaratōrana : Decorative device above a niche with makarā at ends with plumes hanging below.
Mōdaka : Ball of rice.
Makara : Mythical crocodile.
Makarakundalas : Ear ornament in the shape of a mythical crocodile.
Mūlabhēra : Mūlamūrti (Main deity).
Nāgara : Temple order in which, the sikhara is four sided.
Nirandhāra : Temple without inner ambulatory corridor.
Paṭṭa : Band or a moulding
Pāsa : Noose
Patrakundala : Ear ornament in the shape of a leaf.
Prākara : Compound wall (enclosure).
Pradakshina : Circumambulatory passage.
Panjara : Cage (a miniature shrine decoration).
Select Bibliography

Prati : Topmost member cut or placed on the *pattika* or *kapota* as the case may be of the *adhistana* signifies the level of the *garbhagriha* floor.

Pushapapōṭika : Lotus bud hanging below the extended part (arm) of pillar capital.

Phalaka : Abacus (square blank like member):

Pramāla : Gargoyle.

Pūrṇārūka : Trousers.

Sandhara : Temple with inner circumambulatory corridor.

Sarvamālaya : Tax free villages or lands.

Sankha : Conch.

Sāla : Structure with an oblong or wagon top.

Samabhanga : Body with no bends.

Śikharā : Cupola.

Sīṃhalalāta : Lions face.

Sruk / Sruva : Sacrificial ladles.

Sarpakundala : Ear ornament resembling a cobra.

Tadi : A kind of necking in the capital of a pillar or pilaster.

Torāna : Decorative device above a niche

Tirumalai : Flower garland

Tripatta : Three faceted torus.

Taprāni : Palm with all the fingers closed and the index finger upraised.
Tribhanga  :  Body in three bends.
Udayavar   :  Sri Ramanuja.
Upana       :  Lowest moulding of the base.
Urdhvatadma :  Upper lotus.
Utpala      :  Lily.
Varada      :  Palm with fingers pointing downwards.
Vimana     :  Tower rising above the sanctum.
Vesara      :  Temple order in which the sikhara is circular or oblong.
Vyastapada :  Standing with the legs below the knees crossed.
Yajnopavita :  Sacred thread.
APPENDIX

LIST OF INSCRIPTIONS OF THE TEMPLES

The following is a list of inscriptions of the temples of Kūrmāyi, Keelapatla and Yādamari, classified according to the dynasty, king and date. The last column gives references to the numbers to the inscriptions given in the Annual Reports on Epigraphy.

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<th>Dynasty</th>
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