THE TELUGU CHÔDAS OF KANDŪRU
THE TELUGU CHŌḌAS OF KANDŪRU:
History, Art and Architecture

G. SATYANARAYANA RAO

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P R E F A C

The study of the ancient, mediaeval and early modern history and culture of India has reached a stage where it has become absolutely necessary to devote serious attention to study of the regional histories and architectural styles in a proper and scientific manner. This necessity has appealed and attracted the attention of many a serious student of Indian history and several valuable books have been published in the recent years on the history of important regions, dynasties and architectural styles. The present work is an endeavour in the same direction.

The Telugu Chōgas of Kandūru were one of the important subordinate dynasties that played a very significant role in the annals of the mediaeval Āndhra-dēsha. Very few scholars bestowed their attention in studying the political history of this dynasty. Dr. V. Yasodadevi in her paper ‘Subsidiary Dynasties’ has discussed, briefly, the political history of the Telugu Chōgas (Chōgas) of Kandūru in the Journal of the Āndhra Historical Research Society (Vol. XXIV, 1956–57, pp. 50–53). Sri B.N. Sastri has given a brief account of this dynasty in his work, viz. Śasana-Sahputi (parts 1 & 2, Hyderabad, 1973, pp. 125–134). This account is based mainly on twenty six inscriptions, till then discovered. It may be stated in this connection that so far forty three inscriptions of this dynasty have been discovered and hence the work of Sri B. N. Sastri needs revision. In recent times, Dr. P. V. P. Sastry has worked on the political history of this dynasty. He has incorporated in his thesis, The Kākatiyas (Hyderabad, 1978, pp. 64–69) a section which gives a brief account of the political history of the dynasty. He has also discussed the political activities of the Telugu Chōgas of Kandūru while reviewing the political exploits of the Kākatiya Rudradēva in the Journal of the Āndhra Historical Research Society (Vol. XXXVI, part. 1, Hyderabad, 1975, pp. 4–10; Appendix, No. 6). But in these accounts, Dr. P.V.P. Sastry discussed the history of the Telugu Chōgas only to highlight the history of the Kākatiyas and also tried to show how the latter became the over-lords of the former. Thus no scholar has so far tried to give a complete connected account of the political history of the Telugu Chōgas. Further none of the scholars tried to bring home the architectural and artistic achievements of the Telugu Chōgas, though their contribution in that direction is of immense value for the proper understanding of the later Chāluksyan and Kākatiyan architectural styles. Thus the aim of the present work is mainly directed to study in depth the political history of the dynasty by taking into consideration all the inscriptions so far discovered and also the architectural and artistic achievements by surveying the extant monuments erected by them.
The book is divided, for the sake of convenience and to give consistent treatment, into four chapters.

The First Chapter deals with the political history of the dynasty. At the very outset a detailed account of the political set up of mediaeval Andhra-dēśa is given to serve the purpose of a political back-drop to the subject. Then the origin and the early history of the dynasty is attempted. The genealogy and the probable chronology is fully discussed. The territorial significance of the Kandūru-nādu, and the political exploits of Ėruva Bhima I, Tōṇḍa I, Bhima Chōḍa II, Tōṇḍa II, Udaya Chōḍa I, Bhima Chōḍa III, Gōkaraṇa Chōḍa I, Udaya Chōḍa II, Bhima Chōḍa IV, Gōkaraṇa Chōḍa II and other later chiefs are discussed in a detailed manner. Thus a complete political account of this dynasty from 11th century A.D. to 13th century A.D. is presented in this chapter. A map showing the extension of the territory that was under this dynasty is also incorporated.

The Second Chapter deals with the architecture. The Telugu Chōḍas of Kandūru were great builders. It is amply attested by the extant monuments constructed by them and that are sprinkled in the Mahabūnbagar and Nalgoḍa districts of the present Andhra Pradēsh. They are found mainly at Peğūr, Kandūru, Kolanupāka, Gaṇṭutimmana, Uppunūtala, Sīrīkoṇḍa, etc. But the Pachchala Sōmēsvara, Chhaya Sōmēsvara and Venkaṭēsvara temples at Pānugal and the Vēṇugopalaśāmi and the Śiva temples at Sīrīkoṇḍa are the museum specimens of Telugu Chōḍa architecture and art. They provide a fertile and fruitful field for the student of architecture and art not only for a critical study of the Telugu Chōḍa style of architecture and art but also give an opportunity to note the very source from which the Telugu Chōḍa architects and sculptors drew inspiration and guidance. But no scholar has attempted any systematic survey and scientific study of these monuments. But some brief descriptive accounts of some of these monuments are found in (1) Annual Report of the the Hyderabad Archaeological Department, 1927–28, pp. 26; (2) M. Rama Rao, Select Kākatiya Temples, Tirupati, 1966, pp. 88–89; and (3) M. Rama Rao, Select Andhra Temples, Hyderabad, 1970, pp 76–92. B. Rajendra Prasad in his work, viz. Temple Sculpture of Andhra Pradēsh, Hyderabad, 1978, has wrongly attributed the Pānugal temples to the Kākatiyas. Thus the systematic and scientific study of the Telugu Chōḍa architecture is attempted for the first time in this chapter. The various parts of the temple, viz. prakāra, upapitha, adhishṭhāna, pāda or the wall proper, vṛandika mouldings, kopaṇa, vēdibandha, sīkhaṇa, pillars, door-ways, prasthāras, ceilings, etc. are fully discussed. At every stage an attempt is made to show the source from which the Telugu Chōḍa architects drew inspiration. It is very well documented with a ground plan and photographs.

The Third Chapter deals with sculpture and iconography. The exterior walls of shrine III of the Pachchala Sōmēsvara temple at Pānugal is a veritable museum of Telugu Chōḍa sculpture. All these sculptures are studied in detail for the first time in this chapter. This chapter is divided into eight sections. Most of the important sculptures that are discussed in this chapter are illustrated with photographs.

The Fourth Chapter is the last one and it deals with the characteristics of the Telugu Chōḍa art and also the art motifs that are employed to decorate the various parts of the temples. While discussing the characteristics of art special emphasis is made on spatial and compositional techniques mastered by the Telugu Chōḍa sculptors. The importance of figurative space as the basic element of the work of art has attracted the attention of very few scholars. Panofsky, P. Francastelh, L. Bachhoffer and M. M. Spagnoli have showed very keen interest, in the recent years, in studying the importance of figurative space and spatial
vision in the early Indian sculptures. I have discussed in this chapter all the spatial and compositional techniques in relation to the mediaeval Andhra sculptures in general and that of the Telugu Chōḍa sculptures in particular.

Several art motifs that are found in the Telugu Chōḍa temples are also discussed. For example, the Alasa-Kanyas (Lady and the Tree, Lady and the monkey, Lady and the Child, Lady at Toilet, etc.), impish dwarfs, Chaitya arch or Kuḍu motif, makara and makara-tōraṇa, kirtimukha motif, pūrṇa-kalasa, floral scrolls, geometrical designs, animal figures and erotic figures are discussed.

A careful and analytical examination of the Telugu Chōḍa architecture, art sculpture and iconographical features enabled me to conclude that the Telugu Chōḍa architects and sculptors drew inspiration and guidance from the early and later Chālukyan counterparts.

My indebtedness to all previous writers on the subject has been duly acknowledged at the appropriate places. As far as the first Chapter is concerned I have freely drawn information from the previous writers, but improved the political history of the Telugu Chōḍas of Kandūru to a very great extent. Regarding the second, third and fourth Chapters I have gathered material by personally surveying the monuments and this form the core of my original contribution to the subject. Besides the four chapters, I have also included a glossary of technical terms.

In preparing this book I have greatly been benefited by the earlier works published by several scholars and Research Institutes. I record here my greatful regards for them. However, specific mention must be made of the invaluable help and guidance which I have received from Dr. Ajay Mitra Sastri, Professor and Head of the Department of Ancient Indian History, Culture and Archaeology of the Nagpur University. But for his affectionate encouragement, scholarly guidance, constant help and kind words, I could never have completed this work. Inspite of his multifarious commitments and eye ailment he took very keen interest not only in going through the manuscript meticulously but also offered many valuable suggestions. I must be ever grateful to him,

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38. Lady and the Tree, Pānugal.
39. Lady and the Mirror, Pānugal.
40. Dwarfish gaṇas, Pānugal.
41. Erotic sculpture, Pānugal.
ABBREVIATIONS

AR. Annual Report on South Indian Epigraphy.
Epi. Ind. Epigraphia Indica, New Delhi.
HAS. Hyderabad Archaeological Series, Hyderabad.
IHQ. Indian Historical Quarterly, Calcutta.
JAHRS. Journal of the Andhra Historical Research Society, Rajahmundry & Hyderabad.
JIH. Journal of Indian History, Trivandrum.
JOI. Journal of the Oriental Institute, Baroda.
JUPHS. Journal of the Uttar Pradesh Research Society.
MASI. Memoirs of the Archaeological Survey of India, New Delhi.
OHRJ. Orissa Historical Research Journal, Bhubaneswar.
JMS. Quarterly Journal of Mythic Society, Bangalore.
INTRODUCTION: POLITICAL SET UP OF MEDIAEVAL ANDHRA

The Telugu Chōgas of Kandūra were one of the minor dynasties that played a very significant role in the mediaeval history of Āndhra-dēsa. Before discussing the political achievements of this dynasty let us state in brief the political set up of Āndhra-dēsa during the 11th and 12th centuries A.D. This period may very well be broadly styled the "Era of Minor Dynasties", for a major portion of Āndhra-dēsa was divided into many water tight compartments ruled over by many petty and powerful chiefs acknowledging at the same time the political supremacy of the Western Chālukyas of Kalyāṇ, the Imperial Chōgas, the Chālukya-Chōgas, the Kākatīyas, the Gaṅgas, etc. Some of the important minor dynasties are mentioned in the following pages.

The Velanāḍu-Chōgas may be considered as one of the most powerful chiefs in the Āndhra region. They held their sway over Shatsahasra as well as Gudravāra-maṇḍala with their capital at Dhanadupura, the modern Tsaṇḍavolū, for a century and half from about the middle of the 11th to the close of the 12th century A.D. The Haihayas were the other prominent minor dynasty of mediaeval Āndhra. It appears that there were several branches of this dynasty. A branch of this family was ruling over the Konamaṇḍala, the Gōḍāvari deltaic area, from the 11th to the 14th century A.D. The second branch held sway over the Sīhmāchalam and the Paṇḍadrārāla regions in southern Kaliṅga during the 13th and 14th centuries. Yet another branch of the Haihayas was supreme in Paḷnāḍu region which may be safely identified with the Paḷnāḍ taluka of the Guntur district. Mahādevipatam, the modern Gurizāla, was their capital. The Chāgīs or Tyāgis were another important minor dynasty of the Āndhra region. They were the rulers of the Vijayavāṭi-vishaya. This region roughly corresponds with the modern Nandigāma and the Sattenapalli talukas of the Kṛishṇa and Guntur districts. Guḍimeṭṭa, Vijayavāḍa and Vinukoṇḍa were their capitals at different times. The Koṇḍapaṇḍumāṭis or Giripāschima-śasanās were the over-lords of the Saḷiapāḍchatya-vishaya—the country round or west of the Koṇḍaviṭu range of hills. They had their capital at Nāḍeṇḍa. The Koṭa chiefs ruled over the region located to the south the river Kṛishṇa from the beginning of the 12th to the close of the 13th century A.D. The main branch of the Koṭas ruled with its capital at Dhānyakaṭaka. But there are four collateral branches of this dynasty exercising their authority contemporaneously with their capitals at Yenumadala, Tripūrāntakam, Tāḍikonoṇḍa and Drākshārāma. The Nāṭavāṭis or Nāṭavāris ruled over the Nāṭavāṭi-vishaya from the first quarter of the 12th to the end of the 13th century A.D. Māḍapalli, located in the Madhira taluka of the Khammam district, was their capital.
TELUGU CHÓDA PRINCIPALITY

The Telugu Chódas of Kandūru
The matrimonial alliances contracted by the Nātavādis with the Kākatiyas of Warangal on the one hand and the Koṭas of Dharaṇīkōṭa on the other amply attest their political importance in the mediaeval history of Āndhra-dēśa. Certain chiefs who belonged to the Malaya dynasty ruled over Malaya-dēśa with their capital at Mahāpurī from the beginning of the 11th up to the close of the 13th century A.D. The Malaya-dēśa approximately corresponds to the modern Kovvur, Nizādavolu, and Eluru talukas of the West Godavari district. The Kaḍragādis ruled over Kaḍragāḍi-vishaya for a century from the middle of the 12th to the middle of the 13th century A.D. The two main branches of this family were the Ivāni-Kaḍragādis and the Koṇa-Kaḍragādis who ruled simultaneously with their capitals at Ivāni, Bhogapurā and Duggirāla. The Kaḍragāḍi-vishaya includes the present Gunṭur and the Tenali talukas of the Gunṭur district. The other important minor dynasty by name Saronāthas or Kolamū-muṇḍalikaśas were ruling over Kolamū vishaya with their capital at Saraṣṭpura, the modern Eluru, from the second quarter of the 10th to the last quarter of the 13th century A.D. Apart from the Eastern Chālukya dynasty of Vēṅgi, founded by Kubjavishvāvardhana, many minor dynasties bearing the same name not only came to power but also played a prominent role in the annals of mediaeval Āndhra-dēśa. They were the Chālukyas of Piṭhāpur, Paṇḍhārala, Yelamanchili, Śrīkārtam, Niravadyapura, etc. They ruled from the first quarter of the 10th to the last quarter of the 16th century A.D. The Pallavas, like the Chālukyas, had many branches ruling over different parts of the Āndhra region from the 10th to the 15th century A.D. They were the Pallavas of Gunṭur, Nellōre, Tripurāntakam, Pruddūṭur, Penṭrāla, Kāṇchi, Virakōṭa, etc. “Mostly the Telugu Pallavas were feudatory dynasties but assumed hereditary title or lordship over Kāṇchi. In no case is any lineal connection between the ancient Pallavas and their Telugu descendents traceable and the inter-relationship between the different families is also not apparent”. The Southern Kalīṅga region in the mediaeval period experienced the rule of many a local dynasty. Some of them were the Matsyas of Oḍiḍi, Gaṅgas of Jantar-nāḍu and the Sails of Nandapura, besides the Haihayas and the Chālukyas whom we have already referred to. All these minor dynasties owed nominal or no allegiance to the Eastern Gaṅga emperors. Some minor dynasties of the Yādava lineage ruled over some parts of the Āndhra region in the mediaeval period. They were the Yādavas of Anāndi and Āḷavulapāṇu. The Nāgas were the other important minor dynasty of mediaeval Āndhra-dēśa. They were heard of in some part or the other from about A.D. 1000 to A.D. 1500. Important branches of this dynasty were found in the Nellōre, Paḷnaḍi, Tripurāntakam and Vīzāgapatam regions. The Bāgas were the other subordinate family of mediaeval Āndhra. Originally they were ruling the whole of modern North arcot district in the 10th century. After tasting defeat at the hands of Paṇāntaka I, a branch of the Bāgas came to the Āndhra region and settled in some parts of Nellōre, Gunṭur, and Anantapūr districts. The Vaidumbas who were the contemporaries of the Bāgas ruled over some parts of the Cuḍaṇapah and Nellōre districts from the 10th to 13th century A.D. The Kaṭāvastha chieftains, the subordinates of the Kākatiyas, ruled over a vast territory extending from Pāṇugallu to Mārjavāṭi with capitals at Vallūr and Gaṇḍikōṭa from the 13th century A.D. The Telugu Chōḷas were the other minor dynasty that not only ruled for a long period but also had several branches sprinkled throughout the length and breadth of the Āndhra region. The most well-known branches of the Telugu Chōḷas were found ruling in the Rēṇāḍu, Kōḍipēḍa, Pottapi, Nellōre, Eruva, Hāmāvati, etc. regions from the 10th century to the middle of the 16th century A.D. All the above-mentioned minor dynasties of the Āndhra region never enjoyed independence and recognised the political supremacy of the Western Chālukyas, Imperial Chōḷas, Kākatiyas, Western Gaṅgas, etc.
We have discussed so far the minor dynasties of the Āndhra region, and now we may turn our attention to the Telangāna region. The Kākattiyas of Warangal were one of the most powerful subordinate dynasties that exercised sway over the Telangāna region. The early chiefs of this dynasty were ruling the Anumakoṇḍa-viṣhaya as the subordinates of the Western Chālukyas of Kalijī from the 10th to 12th century A.D. The other important minor dynasty of this region was the Chālukyas of Mudigoṇḍa. They were ruling some parts of the Khammam and Warangal districts from the first quarter of the 10th century to the first quarter of the 13th century A.D. Mudigoṇḍa, located near Khammammet, was their capital. They owed allegiance to the Rāṣṭrakūta, Eastern Chālukyas of Vāṅgi, Western Chālukyas of Keḻakalī and finally to the Kākattiyas of Warangal. The Polavāsa chiefs, like the Mudigoṇḍa Chālukyas, also played a very important part. These chiefs ruled over the Polavasa-dēśa which roughly corresponds to the modern Narasampīṭ, Jagtial and Manthane talukas of the Warangal and Karimnagar districts. They were originally subordinates of the Western Chālukyas but finally submitted to the authority of the Kākattiyas. The Genas of Vardhamanapura were the other significant subordinate dynasty of the Telangāna region. They exercised their sway over the Raichūr and Mahabūnbgar regions with Vardhamanapura as their capital. They claimed descent from Kārtaviryājuna like the Haihayas of Kōṇa-maṇḍala and Panchadhārala. An inscription found at Guḍūr refers to the existence of a Viṣṇyāla family whose members played a very significant part in the early history of the Kākattiyas. Several chiefs belonging to Rācheṣṭa, Mālyāla, Cheŋaku Vēlāma, Viṭṭakula and other subordinate dynasties served the Kākattiyas with unfailing devotion and patriotism. But one of the most important minor dynasties that exercised sway over some parts of the Telangāna region in the mediaeval period was the Telugu Chōḍas of Kandūru. Their origin, genealogy, chronology and political achievements are dealt with in the following pages.

ORIGIN OF THE TELUGU CHŌḍAS OF KANDŪRU

The Telugu Chōḍas of Kandūru exercised their authority over the Kandūru-nādu with their capitals at Kōḍūru and Pānugallu respectively from the 11th to the 13th century A.D. The Rāmalingāla-gūḍem inscription of A.D. 1105 states that the extent of Kandūru-nādu equals to 1100 (villages) including Rama-300. But the provenance of the Telugu Chōḍa inscriptions clearly shows that the Kandūru-nādu approximately corresponds to the modern Jedcherla and Achchaṃpēta talukas in the Mahabūnbgar district and Nalgoṇḍa and Miriyalagōḍa talukas of Nalgoṇḍa district of the Telangāna region of Āndhra Pradēsh. Their prāṣasti includes Mahā-maṇḍalēśvara, Vīra-maṇḍēśvara. Kōḍūr-Puravarēśvara, Sūrya-vanśōdhibhava-kula-tilaka, Kāśyapa-gōṭra, Karikalāṃvaya, etc.

The recently discovered Oḷḷāla inscription of Māḷlikārjuna Chōḍa, dated A.D. 1098, gives some very interesting information regarding the origin of the Telugu Chōḍas of Kandūru. "The record begins with the description of the Solar race, the kings of which origin by dint of their military valour could render service even to Indra and spread their fame in all directions. In that family of kings was born Karikalā-Chōḍa who ruled the earth surrounded by the sea and who by diverting the waters of Kāvērī through hundreds of canals made Dravida-paṅchaka a nādi-mātrika (land irrigated by river water), and who by removing the false, third-eye of Trinayana Pallava deprived him of his boast that he was partly an incarnate of the three-eyed god Śiva. To him, Orayūr the symbol for Lakṣmi and mine of wealth was the rājadhāni or capital. Two stony (plants) Punnaga (Calophyllum Inophyllum) and Tāmramāḍa (Red Caryota Urens) with the sounds of their flowers used
to clear the doubts of the king and hence the family obtained the name Chōḍa-Vaṁśa. Among those kings, some ruled in the Drāviḍa country and some others ruled the country of Eguva. In the Eguva line, Bhima, the lord of Pānuḷḷu-pura, was born for the rejoicing of all”.

A careful examination of the above-mentioned statement will enable us to note the following facts:

i. Karikāḷa-Choladēva’s association with the Telugu Chōḍas of Kandūru.

ii. The origin of the name of Chōḍa-Vaṁśa.

iii. The emergence of the Eguva line of chiefs.

Karikāḷa-Choladēva is the centre of many stories of palpably legendary character. Several ruling families in the Telugu country claimed descent from Karikāḷa-Choladēva. But the age of Karikāḷa-Choladēva is shrouded in mystery. N. Venkataramanaiah opines that Trilochana Pallava, Vijāyāditya and Karikāḷa were contemporaries and flourished in the last quarter of the 5th century A.D. He states that “Karikāḷa vanquished Trilochana in several battles. First, he wrested from him Toṇḍanāḍal with its capital Kaṁchi, then he conquered and annexed a large portion of the Pallava dominions in the Telugu country, thereby reducing Trilochana to a position of insignificance”.

Sri Krishna Sastry observes: “Almost all the families of kings and chiefs in the South which trace their origin to the Sun mention Karikāḷa among their ancestors, and describe him as having constructed banks on either side of the river Kāveri. The Kākatiyas of Warangal and in later times, the Maṭṭhi chiefs of Cuddapah and the Sājuva chiefs of Kārvēṭānagar and a number of feudatory families who inter-married with the Vijayanagara kings of the Lunar race, mention Karikāḷa in their genealogy”. K.A.N. Sastrī states: “If Karikāḷa conquered Kāṁchī, is it not strange that we shall hear nothing of it in the whole range of early Tamil literature and have to wait till we come to the late epigraphs of the Tamil and Telugu countries and the vague tradition of his having settled colonists imported from outside into the Toṇḍanāḍ that is narrated by Sêkkilār and other late writers”. It is thus evident that scholars are not unanimous regarding the age in which Karikāḷa flourished but not about his historicity. Though we are not in a position to establish the exact relationship between the Telugu Chōḍas of Kandūru with Karikāḷa-Choladēva, it is certain that the ancestors of the many branches of the Telugu Chōḍas or Chōḍas of Andhra-dēṣa originally migrated from the Drāviḍa country. But, in the absence of definite evidence, it is difficult to fix the period of migration of the ancestors of the Telugu Chōḍas from the Drāviḍa-paṇḍhaka to the Andhra-dēṣa.

The above referred Oḷḷāḷa inscription also gives us some interesting information regarding the derivation of Chōḍa-Vaṁśa. P.V.P. Sastry states: “Though mythical in origin, its derivation is interesting. Since two plants made of stone named Bhumāga and Tamramāga used to clear the doubts of an ancient kind of this family by offering their advice by means of the sound of their flowers, his family acquired its name as Chōḍa-Vaṁśa. Some portions of the verse being lost we cannot exactly interpret its meaning”. Thus by taking this mythical account into consideration we cannot hazard any guess regarding the origin of the Chōḍa-Vaṁśa.

The Oḷḷāḷa inscription further states, after giving the mythical origin of the Chōḍa-Vaṁśa, that the kings of this family were originally ruling the Drāviḍa country with Oḷḷāḷa as their capital. A branch of the same Vaṁśa migrated and settled in the country of Eguva. It has been suggested by some that “Eguva-nāḍu was a Sima in which the Mahārājya of Koṇḍāvīḍu was situated. Eguva-nāḍu might have comprised that part of the country, now
known as the northern portion of Nellore and a portion of Gunțūr districts”. V. Yasodadevi observes: “But more approximately Eḻuva-nādu applies to a portion of the Cuṣḍīpah district as records from that area frequently mention Eḻuva and Eḻuva-nādu along with Pottapi-nādu, Mulki-nādu, Sakali and so forth, all located in the Cuṣḍīpah area”. P.V.P. Sastry states: “The present Mārkāpuram, Giddalūr talukas and a part of Ātmakur are in those days known as Eḻuva. But the present record (Ollāla epigraph) under review indicates that Pāṅgallu near Nalgoṇḍa in Telangāna was also included in Eḻuva. Perhaps the region obtained its name after the Telugu word Eḻu, which means ‘river’ and naturally it applies to the region on both the sides of the river”. K.I. Dutt states that the Eḻuva-nādu approximately corresponds to some portions in the present Podili, Darsi, Badvel, Siddhavatam and Mārkāpuram talukas of the Nellore, Cuṣḍīpah and Prakāśam districts. It is likely that a branch of the Chōḍa chiefs of Orayūr after leaving the Dravīḍa-dēśa might have settled first in the Eḻuva-nādu which most probably corresponds with some portions of the Nellore, Cuṣḍīpah and Prakāśam districts of the modern Āndhra Pradeś. Subsequently a branch of the Telugu Chōḍas might have migrated to the Telangāna region and settled in the present Nalgoṇḍa and Mahabubnagar districts. This latter branch of the Chōḍas is generally known as the Telugu Chōḍas of Kandūru. Pāṅgallu in the Nalgoṇḍa district and Kandūru in the Mahabubnagar district were the capitals of this dynasty. Thus it is evident from the above discussion that the Telugu Chōḍas of Kandūru were originally a branch of the Eḻuva Chōḍas.

It may be mentioned in this connection that some early members of the Eḻuva family are found referred to in some of the inscriptions of the Āndhra region. Thus in one of the epigraphs of eighth century Telugu characters, found recently near Dornāla in the Ātmakur taluka, an early chief designated as Eḻuva Mutturāju is mentioned. P.V.P. Sastry opines: “He was undoubtedly a contemporary of the Rēṇaṭi Chōḍas. So it can be safely assumed that these Eḻuva Chōḍas like their cousins of the Rēṇaṭi family were also of an ancient origin. The Telugu Chōḍa chiefs by name Jaṭā Chōḍa and his son Bhima Chōḍa also belonged to the Eḻuva family. They were ruling the region round Pedakallu in the modern Kurnool district. But at present we are not in a position to state anything regarding the relationship that existed between the Telugu Chōḍas of Kandūru with the above referred members of the Eḻuva Chōḍa family.

GENEALOGY

The Genealogy and the chronology of the Telugu Chōḍas of Kandūru are not easy to reconstruct. P.V.P. Sastry rightly observes: “The genealogy and the regnal periods of the Chōḍa chiefs of Kandūru are in a state of confusion, owing to the irregular dates furnished in most of their records. The usual custom of assuming the power of issuing independent grants by young princes besides the eldest heirs in the family causes much more difficulty in formulating a scheme of reliable chronology”. However, an approximate genealogical table may be reconstructed with the help of the following inscriptions.

I. The Ollāla inscription of Mallikārjunā Chōḍa gives us some very interesting information regarding the early chiefs of the Kandūru Chōḍas. They are as follows.
Political History

II. The Pänugallu inscription, dated A.D. 1124, states that Mailămikā had three sons, viz. Udaya, Bhima and Gokarṇa. It is known from an undated inscription from Pänugal that Mailămikā was the wife of Toṇḍa. This Toṇḍa may be identified with the eldest son of Bhima (II) and the elder brother of Iruga and Mallikārjuna that are referred to in the above mentioned Oḷḷāḷa epigraph. It this is accepted then the successors of Toṇḍa (II) are as follows:

Toṇḍa (II) m. Mailămikā

Udayachōḍa (I) Bhimachōḍa (II) Gokarpachōḍa (II)

III. The Māmillapalli inscription, dated A.D. 1178, refers to a Gokarṇa, his son Udaya and the latter's sons by name Bhima and Gokarṇa. Gokarṇa, the father of Udaya of the Māmillapalli inscription, may be identified with the Gokarpachōḍa (I), the son of Toṇḍa (II), of the above-mentioned genealogical table. If this supposition is correct, then the genealogy of the Telugu Chōḍa after Gokarpachōḍa (I) may be reconstructed as follows:

Gokarpachōḍa (I)

Udaya or Udayachōḍa (II)

Bhimachōḍa (III) Gokarpachōḍa (II)

Thus by taking into account the information furnished above, we may consolidate the genealogical scheme of the Telugu Chōḍa chiefs in the following way:
It may be mentioned here that several chiefs who claimed the praśasti of the Kanduru Chōḍas are referred to in many inscriptions. But they are not included in the above genealogical table, for we are not sure about their relationship with the above-referred members. However, they were treated separately at the end.

POLITICAL ACHIEVEMENTS OF THE TELUGU CHŌḌAS OF KANDŪRU

ERRUVA BHĪMA I AND TOṆḌA I

V. Yasodadevi opines that Gōkarṇa was the earliest known member of the Telugu Chōḍa dynasty of Kandūru. 54 B. N. Sastry states that ToṆḍaraja Chōḍa mahārājā, referred to in the Kolanupāka inscription of A.D. 1088, is the founder of the Kandūru Telugu Chōḍa dynasty. 55 Both these statements are not acceptable. The Ollāla inscription, recently discovered by P.V.P. Sastry, unmistakably shows that Ėruva Bhīma I was the founder of the Telugu Chōḍas of Kandūru. Ėruva Bhīma I, who originally belonged to the Telugu Chōḍa family of Ėruva-naḍu might have migrated to the Pānugallu region—the eastern suburb of the modern Nalgoṇḍa town. He is styled in the Ollāla epigraph as Pānugallu-purāṇadhipah, the lord of Pānugallu. 56 It is stated in the Jammulūr inscription of the Čēraku chiefs that Ėruva Bhīma, a Telugu Chōḍa chief, granted the lordship of Čēraku together with its twelve villages in the Ėruva-maradala to a certain Kāṭa. 57 This Kāṭa belonged to the Čēraku
family. It is probable that Eguva Bhima of the above-referred epigraph is the same as Eguva Bhima I—the lord of the Pānugallu-pūra. If this suggestion is correct, it will follow that the early Cheṣaku chiefs were the subordinates of the Telugu Chōḍas of Kandūru.

Eguva Bhima I succeede by his son Toḍa-bhūpāla I. He is described in the Ollāla inscription as the subduer of all enemies, 58 But it is not known with whom, where and under what circumstances Toḍa-bhūpāla fought. It is likely that Eguva Bhima I and Toḍa I ruled the Pānugallu-rāja as the subordinates of the Western Chāluksya Trailokyamalla Sōmēśvara I who reigned from A.D. 1042 to A.D. 1068. Further, it is known from several lithic records that Sōmēśvara I’s authority was supreme in the Telangāna region in the second quarter of the 11th century A.D. 59

BHIMACHOḍA II

Bhimachoḍa II was the son of Toḍa-bhūpāla I and the grandson of Eguva Bhima I. It is known from the Ollāla inscription that Bhimachoḍa II, having pleased his overlord, Vikrama-chakrin, with his valour obtained through him the region of Kandūru-nādu through a charter. 60 The Vikrama-chakrin, referred to in the above epigraph, is none other than the Western Chāluksya Vikramāditya VI who ruled from A.D. 1076 to A.D. 1126. 61 It is not difficult to explain the circumstances in which Bhimachoḍa II distinguished himself and thereby arrested the attention of his overlord. Trailokyamalla Sōmēśvara I was succeeded by his eldest son Bhuvanakamalla Sōmēśvara II on 11th April A.D. 1068. Sōmēśvara II must have had a difficult and harassing reign. Apart from the Chōḍa invasions, the intrigues of his brother, Vikramāditya VI, were persistent and continuous in all the quarters of his realm. The Gadag inscription of Vikramāditya VI, dated A.D. 1099, states that Bhuvanakamalla (Sōmēśvara II) inherited the kingdom bestowed up on him by his father (Sōmēśvara I) in accordance with the proper rule of succession. But after some time, the feeling of absolute power corrupted him and he became a callous and cruel tyrant to his subjects and this was not tolerated by his younger brother—Vikramāditya VI. It further states that Vikramāditya VI assumed the government of the realm after putting his ill-advised relative (Sōmēśvara II) under restraint. 62 Bilhaṇa’s Vikramākadeva-charita also states that there was a civil war between Sōmēśvara II and Vikramāditya VI. 63 Vikramāditya moved very cautiously and made very good use of the formal position assigned to him by his brother as the governor Gaṇgavadi and acted throughout with a superb confidence in himself and in his ultimate success. He was also extremely successful in the diplomatic field and quietly won many princes like the Kadamba Jayakṣi, Hōyasāla Vinayāditya and his son Ėcyasaṅga, the Pāṇḍyas of Uchchhangi, etc. to his side before he actually resorted to the final declaration of the war. 64 It appears that Vikramāditya VI finally succeeded in ousting his elder brother from power. This statement is attested by two undated inscriptions preserved in the Hyderabad Museum which expressly state that Vikramāditya VI wrested the Kingdom from Sōmēśvara II and thereby attained great fame. This he might have achieved in or before A.D. 1076. 65 It is likely that the Telugu Chōḍa Bhima II who was ruling the Pānugallu region might have supported and fought on the side of Vikramāditya VI against Sōmēśvara II. It is for this meritorious service rendered by him that Vikramāditya VI bestowed upon him the Kandūru-nādu as an additional fief. It should be noted here that the Kaṅkatiya chiefs, viz., Prola I (A.D. 1052-1076) and his son Bēta II (A.D. 1076 to 1108) also extended their support to Vikramāditya VI. The latter, as a mark of reward, bestowed upon Prola I the Anumakoḍa-vishaya as a permanent fief and conferred upon Bēta II the title Vikrama-chakrin. 66 Thus it is evident that Bhimachoḍa II was the contemporary of the Kaṅkatiya chiefs, Prola I and Bēta II.
An inscription found at Nāgai, dated A.D. 1058, states that Ayyarasa of Haihaya family was ruling the Kandurū-nādu as the subordinate of Śomēśvara I. Thus Bhīmamahōḍa II might have got Kandurū-nādu after A.D. 1058. After the occupation of Kandurū-nādu, Kōdrū, located in Mahabobnagar district became his second capital. Since then Bhīmamahōḍa and his successors adopted the titles Kōdrū-puravaraśvara and Kandurū-Chōḍa representing their new capital and the additional fief respectively.

**Toṇḍa II**

Bhīmamahōḍa II had four sons by his wife Gaṅgādēvi. Of all the four sons of Bhīmasaḥaṇḍa II, Toṇḍa was the eldest, Iṛuga was the second, the name of the third son is missing and the last son was Malla alias Mallikārjunachōḍa. An unpublished epigraph from Panugal, dated CVE. 15 (A.D. 1091), set up by Toṇḍaya registers some vṛttitis granted by him to a brahmin who carried the ashes of his father to the Gaṅgā for immersing them in that holy river. P.V.P. Sastry identified this Toṇḍaya with Toṇḍa II, the son and successor of Bhīmamahōḍa II of the Oḷḷāḷa epigraph. If this is correct, then it follows that Bhīmamahōḍa II died in or before A.D. 1091.

Several inscriptions of Toṇḍa II have come to light. One of his earliest inscriptions, dated A.D. 1077, is found at Kolanupāka. Another inscription of him is found at the same place but dated in CVE. 13, i.e. A.D. 1089. He is mentioned in this inscription a Mahāmaṇḍalaśvara Toṇḍarasa Chōḍa mahārāja. He is also credited with the title Kōdrū-puravaraśvara. In an another inscription found at the same place, but undated, he is referred to as Mahāmaṇḍalaśvara Kumāra Toṇḍaya Chōḍa mahārāja. It appears that this Toṇḍa II assumed power even when his father was alive probably due to the old age of the latter or was associated with his father as Kumāra (yuvarāja) in sharing the burden of the administration of the realm. However, he became a fullfledged ruler after A.D. 1091, for his father expired on or before that date. It is also known from the above-mentioned epigraphs that Toṇḍa II ruled Kollipōka-seven-Thousand, apart from the Kandurū-nādu, as the subordinate of Vikramāditya VI.

Toṇḍa II’s inscriptions that are found at Kolanupāka are dated in A.D. 1077 and A.D. 1089. His Koppolū inscription is dated in A.D. 1093. Another inscription of Toṇḍarasa is found at Anmōle in the Miriyālagūḍa taluka of the Nalgoṇḍa district. It refers to the conferring of chiefship (prabhuvara) on a certain Prolaya as a subordinate of Toṇḍarasa. But unfortunately this inscription is undated. Three records of this chief are found at Panugal. Of the three, one is undated and the second is dated in A.D. 1091. The third and the last one is dated in A.D. 1124 and records the gift of a village of Piṭṭṭahpalli by Toṇḍaya’s wife Mailāmbikā for the merit of her son Bhīma. Another record issued by Mailāmbikā is found at Draksharāma and it is dated in A.D. 1121. Having been issued by Mailāmbikā, the two last cited records need not be assigned to Toṇḍa II. Further we have an inscription of certain Bhīmamahōḍa found at Rāmalīghalagāḍem and it is dated in A.D. 1105. He must be Bhīmamahōḍa III, the second son of Toṇḍaya II and Mailāmbikā, as Bhīmamahōḍa, according to the Panugal epigraph mentioned above died in A.D. 1091. Thus Toṇḍaya II might have ruled, as Kumāra and independent chief, approximately from A.D. 1077 to A.D. 1105.

It is known from the Oḷḷāḷa inscription that Toṇḍa II had three brothers, of whom Iṛuga was the first, the name of the second one is missing and the last one was Malla or Mallikārjunachōḍa. It appears that Iṛuga never ruled and died prematurely. The above-
referred epigraph records that Mallikārjuna, a subordinate of the Chālukya king Tribhuvanamalla (Vikramāditya VI) granted the village of Ollāla as an *agrahāra* to his minister Appanārāya of the *Aīrēya-gōtra* for the *aṅga-rāhga-bhōga* of the god Kāśēva installed by him. The Pāmulapāṇu inscription, dated A.D. 1098, registers the grant of a piece of land located in the Amanakallu-70 to a certain Mallaya by Mallikārjunachōḍa. These are the only two records of Mallikārjunachōḍa so far discovered. It is not known whether this Mallikārjunachōḍa ruled independently or not. As his eldest brother Tōṇḍa II was ruling from A.D. 1077 to A.D. 1105 the *Kandūru-nādu* and the *Kollipaka-seven-Thousand* regions as the subordinate of Tribhuvanamalla Vikramāditya VI, it is likely that Mallikārjunachōḍa might have been associated with his elder brother in the administration of the realm. It is also possible that Tōṇḍa II might have appointed his brother as the governor of Amanakallu-70, a part of *Kandūru-nādu*.

**UDAYACHOḍA I, BHIMACHOḍA III AND GŎKARṆACHOḍA I**

It is known from the above-referred Pānugal inscription of A.D. 1124 that Tōṇḍa II had three sons, through Mailāṃbikā viz. Udayachōḍa I, Bhimachōḍa III and Gŏkarnachōḍa I. We are not certain as to how long Udayachōḍa I, the elder brother of Bhimachōḍa III, was in power. However, during the time of these three brothers the mediaeval history of Āndhra-ḍēśa experienced the impact of many a political clique. A careful survey of the history of the Western Chālukyas after the death of Vikramāditya VI and the early history of the Kākatiya chiefs will throw a flood of light upon the activities of the Telugu Chōḍas of Kandūru.

Tribhuvanamalla Vikramāditya VI ruled from A.D. 1076 to A.D. 1126. The most important person who exercised his sway over the Telangāṇa region during the last quarter of the 11th and also in the first quarter of the 12th centuries A.D. was Kūmāra Tailapa. He was the younger son of Vikramāditya VI by Chaṇḍaladēvi. He was also the younger brother of Bhūlokaḷamalla Śomēśvara III, the eldest son of Vikramāditya VI. The inscriptions of Kūmāra Tailapa are found at Ālavānipalli, Āvancha, Agastyaśvaram, Botadhur, Nekkōḍa, Pānugal, Rāčāruru, etc. and they are dated from A.D. 1110 to A.D. 1137.

Since the time of his father, Vikramāditya VI, he was in possession of Kandūru-nādu-1100, as *Kūmāra-vṛtti*. In addition to that, Kūmāra Tailapa was also enjoying the rulership over Sindavidī-1000, with its capital at Tūmbralam near Adoni. As long as Tribhuvanamalla Vikramāditya VI was alive Yuvarāja Tailapādeva and the Telugu Chōḍas of Kandūru were loyal to the emperor. After the death of Vikramāditya VI and since the accession of Bhūlokaḷamalla Śomēśvara III signs of disloyalty among the Telugu Chōḍas of Kandūru came to the surface. It appears that Kūmāra Tailapa was responsible for the change in the attitude of the Kandūru Chōḍas.

*Kūmāra* Tailapa desired to assert independence in the Kandūru-nādu. In this connection he wanted to enlist the support of the Kandūru Chōḍas. It is this recalcitrant attitude of *Kūmāra* Tailapa that was mainly instrumental in fanning jealousy, ambition and (enmity) inbetween the Telugu Chōḍa brothers. This is very well attested by the Anumala epigraphs. The anumala inscription, dated A.D. 1217-18, refers to Gŏkarpachōḍa I (younger brother of Bhimachōḍa III) as the subordinate of the Western Chālukya Bhūlokaḷamalla Śomēśvara III. The other Anumala epigraph, dated in the very next year i.e. A.D. 1228-29, records that a certain Śrīdevi Tōṇḍaya of the Kandūru Telugu Chōḍa family conferred lordship (*prabhuvā*) of Alamāla in Chekaku-70 on his minister Ajjala.
The inscription does not mention the name of the ruling monarch. Thus the two Anumala epigraphs will raise two important questions. Who was this Śrīdevī Toṇḍaya? What happened to Gokarṇachāda I after A.D. 1217-18? P. V. P. Sastry opines: “Śrīdevī Toṇḍaya’s identity cannot be established with certainty. But it is likely that he was the son of Udayachāda (I), the elder brother of Gokarṇa (I), mentioned in the Pāṇugallu inscription of their mother Mallāmba”

The Anumala inscription of A.D. 1218-19 is the only record of Śrīdevī Toṇḍaya so far discovered. It has been said that Udayachāda I, the father of Śrīdevī Toṇḍaya, might have died a premature death. Hence his son Śrīdevī Toṇḍaya might have inherited the fief of his father—Pāṇugallu-rāja. Perhaps as Śrīdevī Toṇḍaya was young, his uncle (father’s younger brother) Gokarṇachāda I might be ruling the Pāṇugallu region on behalf of him. At the same time Bhimachāda III, the elder brother of Gokarṇachāda I and the uncle of Śrīdevī Toṇḍaya, was ruling the Kandūru-vishaya with Vardhamānapura as his capital. It is evident from a fragmentary inscription found at Pāṇugal that Kumāra Tailapa distributed his appanage (Kandūru-nāḍu) between the two chāda brothers Bhimachāda III and Gokarṇachāda I, the latter ruling on behalf of his elder brother’s son Śrīdevī Toṇḍaya. It is likely that this arrangement continued intact up to the year A.D. 1126—the last year of Vikramādiya VI. It has been stated above that Kumāra Tailapa, after the death of his father, thought of becoming independent ruler of the (Kandūru-nāḍu) under-mining the authority of Somēsvara III. Hence Śrīdevī Toṇḍaya and Bhimachāda III joined hands with Kumāra Tailapa. It is obviously on account of this fact that there is no mention of Bhūlokamalla Somēsvara III in the Anumala record of A.D. 1128-29. But on the other hand Gokarṇachāda I remained loyal and hence Bhūlokamalla is referred to as his overlord in his Anumala record of A.D. 1127-28. It should be stated here that Kumāra Tailapa not only won to his side the Kandūru Choḍa chiefs, viz. Śrīdevī Toṇḍaya and Bhimachāda III but also got the support of Gōvinda-daṇḍēsa, the nephew of the famous Anantapāla-daṇḍanāyaka, by offering him a part of the Pāṇugallu-rāja as a fief. Further, Maṭrāja and his brother Guṇḍa, the rulers of the Manthrakūṭa-Vishaya, also joined hands with Kumāra Tailapa. Thus, the Western Chaḻukyan prince, Kumāra Tailapa, successfully formed a league of friends (mitra-maṇḍali) with the express desire of seeing the end of the reign of Somēsvara III. It is thus clear from the above discussion that the diplomatic moves of Kumāra Tailapa virtually saw the end of unity, love, affection and affinity of the Choḍa brothers. Śrīdevī Toṇḍaya and Bhimachāda III supported the cause of Kumāra Tailapa whereas Gokarṇachāda I stood firmly on the side of the emperor-Somēsvara III.

It appears that Bhimachāda III, armed with the material and moral support of Kumāra Tailapa, killed his younger brother Gokarṇachāda I. It is known from the Anumakoṇḍa inscription of kākatiya Rudradēva, dated A.D. 1163, that Gokarṇachāda lost his life at the hands of Bhimachāda. The Māmīḷapalli inscription of A.D. 1178 clearly records that Gokarṇachāda died owing to his failure to join the confederacy—Yō-mitra-maṇḍala-bhida trapay-eva Yuddhō muktiṁ gato na punar=aavarte kadāchtīt. Here the reference to ‘the failure to join the confederacy’ clearly indicates Gokarṇachāda’s displeasure at joining hands with Kumāra Tailapa. In this enterprise Bhimachāda III might have received substantial assistance from his nephew, Śrīdevī Toṇḍaya. As Śrīdevī Toṇḍaya’s records are not available after A.D. 1128-29, it may be inferred that he might have died in or after that date. Bhimachāda III might have appropriated the Pāṇugallu-rāja also, in addition to his Kandūru-Vishaya. The death of Gokarṇachāda I and the occupation of the Pāṇugallu region might have taken place in or before A.D. 1128-29.
Encouraged by the support extended by Śrīdevi Toṇḍayya, Bhitamochāḍa III and others, Kumāra Tailapa finally attempted to become independent sometime in A.D. 1137. The Rāchurū inscription of A.D. 1137 refers to him as the sovereign king with Gaṅgāpura as his nelavīdu ⁹¹. Regarding the importance of this inscription P.V.P. Sastry observes: “Non-reference to Bhūlokamalla’s reign and assumption of sovereign titles indicate that Kumāra Tailapa was attempting to assert independence in his appanage in Telangāṇa. The method of dating the record in Chālukya-Vikrama era in this record is also unusual for him when compared to his other records of Bhūlokamalla’s period which contain the regnal years of that king only” ⁹².

The refractory and the revolting activities of Kumāra Tailapa and his allies might have opened the eyes of Bhūlokamalla Somāvara III. The Chāḷukyan emperor proceeded very cautiously to quell the silent revolt of Kumāra Tailapa. In the first attempt the emperor snatched away from the control of Kumāra Tailapa the Sīndavāḍi - 1000 in A.D. 1133 ⁹⁸ and appointed Trailokyamalla Mallidēva mahārāja of the later Pallava lineage as the governor of that region. The above-mentioned Anumakoḍa inscription records that the Kākattiyā Prōla II made Govindaṛāja captive and after releasing him bestowed the kingdom upon Udayarāja (Udayachōḍa II) ⁹⁴. The Gaṅapātīvaram inscription of Gaṅapatideva also gives us some very valuable information regarding the military exploits of Prōla II, the father of Kākattiyā Rudradēva. It records that some kings like Mānthane Guṇḍa were slain with the sword. Some like Tailapadeva were let off after attacking the elephants and horses. Some like Govinda-dāṇḍēśa were driven away from the battle-field. Some like king Chāḷodāya were reinstated in their own position ⁹⁶. Another inscription found at Kolanupally near Kolhāpur in the Mahābubnagar district also recounts Prōla’s above-mentioned military exploits ⁹⁶. The Kākattiyā Prōla II was the subordinate of Bhūlokamalla and his son Jagadekamalla. Hence it is likely that under the command of the emperor Prōla II defeated Bhimachōḍa III and Śrīdevi Toṇḍayya and reinstated Udayachōḍa II, the son of Gōkarṇachōḍa I, as the ruler of Pānugallu-rajya. Govinda-dāṇḍēsa and Mānthane Guṇḍa, the loyal allies of Kumāra Tailapa, were also beaten back and blue in the battle-field. Besides, the Kākattiyā chief also led his armies against Kumāra Tailapa whom he captured and let off out of loyalty and affection. It should be noted here that Kumāra Tailapa’s inscriptions are not found in the Kāndūru-nādu after A.D. 1137. Further, the inscriptions of Jagadekamalla, dated in his fourth and sixth regnal years corresponding to A.D. 1141 and 1143, refer to Gaṅgāpura as his nelavīdu ⁹⁷. It is stated in some inscriptions that Prōla II achieved all these victories right in the very presence of the emperor - nripēśvarasya purataḥ ⁹⁸. It is thus evident from the above discussion that Kumāra Tailapa and his trusted subordinate chiefs, the Kāndūru Chōḍas, received a rude shock at the hands of the emperor and his loyal sēmanta Prōla II in or before A.D. 1137 the date of the last record of Kumāra Tailapa. After this discomfiture Bhimachōḍa III might have left the Pānugallu region and settled in the region round Vardhamanapura. Kumāra Tailapa even after his defeat at the hands of Prōla II was allowed to live elsewhere, most probably with his usual privileges and honours. Besides Udayachōḍa II, the son of Gōkarṇachōḍa I, was allowed to rule the Pānugallu-rajya as the subordinate of the Western Chāḷukyan emperor.

**UDAYACHOḌA II**

Udayachōḍa II is referred to in the inscriptions as Chōḍodaya, Udayanachōḍa, etc. His earliest inscription, dated in A.D. 1136, is found at Pēṟū in the Miriyāḷgūḍa taluka of...
Nalgonda district. His inscriptions, dated in A.D. 1143, 1148-49, 1157, 1162 and 1176 are found at Parasa, Sirikoḍa, Eṁḍabeṣṭṭa, Jāḍeṣṭha and Nēḷakoḍapalli. Thus Udayachoda II might have ruled from A.D. 1136 to A.D. 1176.

The Anumakoḍa inscription of Kākatiya Rudradēva gives us some very valuable information regarding his military exploits. It records that Rudradēva invaded the town Vardhamana of Bhima who proclaimed himself king even after the death of Taila-ṛīpa. Rudradēva burnt the town of Choṭodaya and married his daughter Padma. Taila-ṛīpa, Bhima and Choṭodaya that are referred to in this inscription may be identified with Kumḍra Tailapa, Bhimachoda III and Udayachoda II. Kumḍra Tailapa, as stated earlier, even after his defeat might have been allowed to enjoy his usual titles and privileges somewhere, out of compassion, by Prola II. Bhimachoda III, who was a trusted and loyal subordinate of Kumḍra Tailapa, might have still recognised his authority. It is known from the Anumakoḍa inscription of Rudradēva that after the death of Kumḍra Tailapa, Bhimachoda III declared himself king and started ruling the Kanduṛu-ṛādhu independently with Vardhamanapuram as his capital. It is also possible that Bhimachoda, taking into consideration the disturbed conditions in the Chalukyan empire on account of the usurpation of the throne by Tailapa III (the younger brother of Jagadākamalla II) declared himself as the sovereign king of Kanduṛu-ṛādhu. In this connection Bhimachoda III got the support of his nephew, Udayachoda II. Thus, the Telugu Choṭa chiefs successfully carved out independent principalities in the neighbourhood of the Kākatiya Rudradēva’s territory. But Rudradēva decided to crush them. It has been suggested: “The reason for his (Rudradēva’s) provocation was mere envy. It is in no way connected with the Chalukya king. It is entirely between themselves. The words, “spardha-vardhita-garva-parvatamatha-śriṅgāram arōhati”, significantly indicate their mutual rivalry”.

The Sirikoḍa and Eṁḍabeṣṭṭa inscriptions, dated A.D. 1148-49, represent Udayachoda II as the subordinate of Jagadākamalla II. Hence it is evident that Rudradēva’s attack upon Bhimachoda III and Udayachoda II did not take place in or before that date. Bhimachoda III is referred to in an inscription found at Kishṭapuram and it is dated in A.D. 1157. This appears to be the last date of this chief. The Udayachoda mentioned in the Rāchur inscription of A.D. 1157 may in all probability represent Udayachoda II. None of these records refers to their overlord nor are they dated in the Chalukya-Vikrama era. Hence we may safely presume that Rudradēva launched an expedition against the Telugu Choṭa chiefs in between A.D. 1157 and A.D. 1162. In this expedition Rudradēva attacked Vardhamanapuram and drove Bhimachoda III along with his followers to the forest. After this, he marched on Udayachoda II’s capital Pānugaru. But Udayachoda not only sued for peace but also offered his daughter Padma in marriage to him. It is likely that Rudradēva achieved these victories over the Choṭa chiefs in a single campaign. Mention may be made in this connection of the above referred Anumakoḍa inscription which records that life of Choṭodaya went into heaven out of terror caused by Rudradēva. Either this statement must be an exaggeration of the poet or there might be another chief by name Choṭodaya (Udayachoda) whose identity is not easy to establish in the present state of our knowledge.

The Nēḷakoḍapalli inscription unmistakably shows that Udayachoda II was alive up to A.D. 1176. It was perhaps as a measure of conciliation that Rudradēva married Padma and allowed her father Udayachoda II to hold his fief—Kunduṛu-ṛādhu. But N. Venkataramanaiah and M.S. Sarma opine: “The victories of Rudra over the Telugu Choṭa chiefs, so eloquently described in the Anumakoḍa inscription, do not seem to have brought him fresh accession of territory; for no record of Rudra has yet been found any
where in the Nalgonda and the Mahabubnagar districts, the region which was under their sway, the Nālakoṇḍapalli and the Māmiḷapalli inscriptions of Odaya Chōḍa, Bhīma and Gokarṇa, which are later in date than the Anumakoṇḍa inscription, make no mention of any overlord to whom they owed allegiance. Taking these facts into consideration, it seems reasonable to suppose that Rudra’s victories over the Telugu Chōḍas were not as complete as the Anumakoṇḍa inscription would have us believe, and that the latter continued to rule over their ancestral territories independent of any outside authority.107 It has been suggested by some that Rudrādeva’s capture of the Pānugallu region is indicated by the name Pānuṣageṭi-vāda assigned by him to a locality in Òrugallu to commemorate that event.108 Further, Rudrādeva’s attack upon Bhīmachōḍa III and the latter’s flight are also alluded to in the Kṛṣṭukuru record. The Rapur (A.D. 1202) and Jammuluru (A.D. 1253) inscriptions clearly state that Kāṭa, Māra and two Ėrṣas, the Cheṛakū chiefs, assisted Rudrādeva in defeating Choḍodaṇa (Udayachōḍa II) and his general Araṣālū in the battle. Rudrādeva gave them as a reward several villages on either side of the Kṛṣṭuṇa river near Śrīśailam.110

BHĪMACHŌḍA IV AND GŌKRṆACHŌḍA II

The Māmiḷapalli inscription of A.D. 1178 states that Udayachōḍa II had two sons by name Bhīmachōḍa IV and Gokarṇachōḍa II. As Udayachōḍa II’s inscriptions are not known after A.D. 1176 (the date of his Nālakoṇḍapalli record), it is likely that Bhīmachōḍa IV and Gokarṇachōḍa II became the rulers of Kāṇḍūr - nādu from that year onwards. The Mallēyapalli inscription, dated A.D. 1235, refers to a certain Bhīmachōḍa.112 The pāṭāntacēravu epigraph of A.D. 1243 refers to an inscription found at Paṭamatiippalli and it is dated in A.D. 1235.114 Bhīmachōḍa and Gokarṇachōḍa that are referred to in the above-mentioned inscription may be identified with the sons of Udayachōḍa II, viz., Bhīmachōḍa IV and Gokarṇachōḍa II. If this suggestion is sound, then it follows that these chiefs might have ruled jointly or separately at least some parts of the ancestral Kāṇḍūr-nādu up to A.D. 1235 and A.D. 1243 respectively. Some undated inscriptions referring to Bhīmachōḍa and Gokarṇachōḍa are found at Paḷem, Pēṟūr and Yalāvaram.115 But it is difficult to establish their identity with the above-referred Telugu Chōḍa chiefs in the present state of our knowledge.

Bhīmachōḍa IV and Gokarṇachōḍa II were the contemporaries of the Kākatiya kings Rudrādeva (A.D. 1158 to 1195) and Gaṇapatidēva mahārāja (A.D. 1199 to 1262). Though there is no reference to their overlord in the inscriptions issued by these Chōḍa chiefs there is every reason to believe that the Kākatiya supremacy over the Kāṇḍūr-nādu was complete, It is known from several inscriptions that a branch of the Recheḍi family was ruling the Pillalamarći and Nāgulapāṭu regions in the Nelgoṇḍa district of the Telangāna region. The Vardhamānapuram inscriptions, dated A.D. 1224 and 1229 respectively, state that Gaṇa Gaṇapayya, the son of Gaṇa Buddhē Reṇṛi, obtained by the grace of Gaṇapatidēva mahārāja the Kāṇḍūr-nādu which he was governing from Vardhamānapura.117 The records of the Cheṛaku chiefs, the hereditary mahāstamantas of the Kākatiyas, are found on either side of the Kṛṣṭuṇa river in the Nandikotkur taluka of the Kurnool district and also in the Achchaṁpēṭ taluka of the Mahābubnagar district. The Cheṛaku Bollaya is said to have served in succession the Kākatiya kings Rudrādeva, Mahādēva and Gaṇapatidēva mahārāja who favoured him with the lordship of the above-mentioned regions.118 The Kāyastha chief Gaṅgaya-sāhiṇī, the comander-in-chief of the cavalry of Gaṇapatidēva mahārāja, was ruling the region extending from Pānugallu in the Nalgonda district to Valleru in the
Cuddapah district. It is thus clear from the above information that the Telugu Chōdas of Kandūru lost their semi-independent states and submitted ultimately to the authority of the Kākatiyas from the third quarter of the 12th century A.D.

OTHER CHIEFS

Several Telugu Chōḍa chiefs are found referred to in some of the records of the Telangāṇa region. But their identification and place in the above-furnished genealogical table are difficult to explain. Thus the Gaṭṭu-Timmana inscription of A.D. 1106 records the grant of viṣṭīs to Tummēṭi Rāmēśvara by Dhennamadēvi, the chief queen of Kandūru Nalla Bhimachōḍa mahārāja. N. Venkataramanaih identified this chief with the second son of Egwa Toṇḍayya and the younger brother of Udayachōḍa (Udayāditya). But it is not known how the prefix ‘Nalla’ is affixed to his name. It should be noted that none of the known Telugu Chōḍa chiefs is associated with this title. Besides, he is mentioned in the above inscription simply as Kandūru Nalla Bhimachōḍa mahārāja but is not associated with parāṣṭī of the Kandūru Chōḍas. An epigraph from Alampūr, dated A.D. 1107, refers to a certain Mahāmaṇḍalēśvara Mallarasa the lord of the foremost town of Kōḍūru. He was a subordinate of Tribhuvanamallia Vikramādiṭya VI. A certain Malla alias Mallikārjunachōḍa, the son of Bhimachōḍa II, is referred to in the Ollāla and Pāmulapāḍu Inscriptions. It is probable that Mallarasa and Mallikārjunachōḍa were identical.

The Uppunūṭala inscription dated A.D. 1148, records the grant of certain viṣṭīs to the deities Kāḍārēśvara and Kēśāvadēva by Mahāmaṇḍalēśvara Kandūri Sōmanāṭhadēva Chōḍa mahārāja. The Eṇampalli inscription of A.D. 1235 registers the grant of certain viṣṭīs to Śrī Mahēśvaradēva by a certain Mahāmaṇḍalēśvara Kandūri Udayāditya in memory of his father Sōmanāṭhadēva. Sōmanāṭhadēva Chōḍa mahārāja of the Uppunūṭala inscription may be identified with the Sōmanāṭhadēva of the Eṇampalli inscription. He was the father of Udayāditya. But the identity of Udayāditya and his relationship with the known Kandūru Chōḍas are not easy to establish. The Āgāmotukūr inscription, dated A.D. 1282, is the last record of the Telugu Chōḍas of Kandūru, so far discovered. It records the installation of the God Vīra Māṇāṭhadēva by Kandūri Rāmanāṭhadēva Chōḍa mahārāja after the name of his father Vīra Māṇāṭhadēva Chōḍa and the grant of some lands as viṣṭīs to the same deity. How these chiefs, viz. Vīra Māṇāṭhadēva Chōḍa and his Rāmanāṭhadēva Chōḍa were related to the Kandūru Chōḍa is not stated in the inscription. It is very interesting to note here that the Agamotukur inscription refers to the prosperous reign of the Kākatiya Rudramadēvi who ruled the Kākatiya kingdom from A.D. 1262 to 1289. It would thus appear that Rāmanāṭhadēva Chōḍa was ruling some parts of the present Miṛiyāgūḍa taluka in the Nalgoṇḍa district as the subordinate of the Kākatiya Rudramadēvi.
REFERENCES AND NOTES


2. JAHRS., XVIII, pp. 33 ff.
3. Ibid., XIX, pp. 1 ff.
4. Ibid., pp. 17 ff.
5. Ibid., pp. 27 ff.
7. JAHRS., XIX, pp. 37 ff.
8. Ibid., pp. 49 ff.
9. Ibid., pp. 60 ff.
10. Ibid., XX, pp. 123 ff.
11. Ibid., pp. 130 ff.
12. Ibid., pp. 136 ff.
14. JAHRS., XX, pp. 112 ff.
16. JAHRS., XXI, pp. 81 ff.
17. Ibid., XXII, pp. 17 ff.
18. Ibid., XXIII, pp. 1 ff.
19. Ibid., pp. 15 ff.
20. Ibid., pp. 22 ff.
22. Ibid., pp. 34 ff.
23. Ibid., pp. 48 ff., XXIV, pp. 37 ff.
24. The present Telangāna region was originally a part and parcel of the Nizam’s Dominions. It corresponds to the present Khammam, Warangal, Medak, Mahabūb-nagar, Naɪlgοṇḍa, Nizāmabād, Adilbād, Hyderabad, Karimnagar and Rangā–Reşū districts.
26. Ibid., pp. 51 ff.
27. Ibid., pp. 55 ff.
28. Ibid., pp. 58 ff.
29. JAHRS., XIX, pp. 23 ff.


33. P.V.P. Sastry, *op. cit.*, p. 64.


35. *Epi. Andh.*, IV. pp. 55. ff


42. *JAHRS.*, XXIV. p. 48.


52. *Ibid.*, No. 19, Ng. 7. p. 114; P.V.P. Sastry, *op. cit.*, pp. 64. ff.


54. *JAHRS.*, XXIV, p. 50.


66. P.V.P. Sastry, *op. cit.*., p. 45 & 47.
69. P.V.P. Sastry, *op. cit.*., pp. 64, ff.
71. *APGAS.*, No. 3, Ng. 48, p. 63.
73. *Ibid.*, Ng. 48, 49.
76. *HAS.*, No. 19, Ng. 7, p. 114.
82. *APGAS.*, No. 3, Mn. 39, 40, 41, 57, Ng. 91; *JAHRS.*, XXXVI, pp. 48. ff.
83. *JAHRS.*, XXXVI, p. 11.
89. *Ibid.*, p. 8; P.V.P. Sastry, *op. cit.*, p. 67,
97. *APGAS.*, No. 3, Mn. 43 & 47.
111. *HAS*, No. 19, Mn. 26, pp. 61. ff.
120. *HAS*, No. 19, Mn. 10, p. 42. ff.
ARCHITECTURE

The Telugu Chōgas of Kandūru, as evident from the above discussion, played a vital role in the mediaeval political history of Andhra dēśa. They established their importance not only as the subordinates of the Chālukyas of Kalyāna and the Kākatīyas of Warangal but also earned imperishable name and fame as great builders. It is amply attested by the extant monuments sprinkled in the Mehabūnhagari and Nalgoḍā districts of the present Telangāna region of Andhra Pradesh. They are found at Pēṟuru, Pānuḍal, Kandūru, Kolanupāka, Guṭṭutimmana, Uppuniśala and Śirikoṇḍa. But the Pachchala Śomēśvara, Cchāyaśomēśvara, Veṅkaṭēśvara, Vēṅgopālaśvāmi and the Śiva temples at Pānuḍal and Śirikoṇḍa are the museum specimens of the Telugu Chōga architecture and art. They provide a fertile and fruitful field for the student of architecture and art not only for a critical and analytical evaluation of the Telugu Chōga style but also give us an opportunity to note the very source from which the Telugu Chōga architects and sculptors drew inspiration and guidance.

I

GROUND PLANS

The gradual evolution, expansion and the variety of the ground plan of a temple depends very much upon the alignment of garbha-grīha, antarāla, sabha-maṇḍapa, Mukha-maṇḍapa, etc. Besides, the number of Parivāra-dēvalas, for whom the shrines are erected within the temple complex, also played a significant role in determining the ground plan of a temple. Sometimes the development of diversified and elaborate temple rituals also resulted in adding new component parts to the temple which in their turn will naturally bring out a change in the very nature and shape of the ground plan of a religious edifice. Thus it would appear that the religious urge and the architectural necessity are the two main factors that normally played a dominating role in determining the ground plan of a temple or a temple complex. On the basis of the general alignment of the various component parts of a temple the ground plans of the Telugu Chōga temples may be classified into four types which are as follows:

TYPE I

A temple of this type will have garbha-grīha and antarāla only. The garbha-grīha and antarāla are usually square on plan. Five temples of this type are found inside the enclosure wall of the Cchāyaśomēśvara temple at Pānuḍal. The garbha-grīha and antarāla
of four of these temples measure 8'2" x 8'2", 6' x 8'; 7'9" x 7'9"; 8' x 6'; 5'10" x 5'10", 4'5" x 4'5"; and 6'5" x 6'5", 7' x 7'. It may be mentioned here that the Kākatiyas of Warangal also erected temples of this type. They are found at Ghaṇḍūr, Paḷḷaṁpēṭ, Warangal, etc.

**TYPE II**

A temple of this variety will have *garbhagriha*, *antarāla*, *sabha-maṇḍapa* and a portico. The Vēṇugopalaśāmi (9' x 9', 7'3" x 9', 27' x 27') and the Śiva temples at Śīrīkoṇḍa and the Venkaṭēśvara temple (14'6" x 14'6", 14' x 14', 41'8" x 32'9") at Pāṇugal are the best examples of this type.

**TYPE III**

A temple of this type has three shrines of similar dimenions arranged round a common *sabha-maṇḍapa*. Each shrine contains a *garbhagriha* and *antarāla*. This type of temple is normally designated as triple shrine or *trikūṭalaya* or *trikūṭachala*. The Chhāya-śomāśvara temple, which is located nearly two and half furlongs away from the village of Pāṇugal is the best example of this type. It has a spacious *sabha-maṇḍapa* measuring 26x26. On the east, west and north of this *sabha-maṇḍapa* are arranged three shrines and each has a *garbhagriha* (8'8" x 8'8") and *antarāla* (7'7" x 7'7"). The *trikūṭalaya* is the most common and popular type of plan that is found in the later Chālukyan and the Kākatiyan temples. The Telugu Chōḍas of Kandūru who came to lime light under the benevolent patronage of the Western Chālukyas inherited the *trikūṭalaya* concept from them.

**TYPE IV**

The Pachchala-Śomāśvara temple situated on the outskirts of the present village of Pāṇugal represents this type. The ground-plan of this temple is somewhat unusual and unique. It is a quadruple temple (see ground plan). It has a long rectangular hall, i.e. *sabha-maṇḍapa*, measuring 85 feet long and 40 feet deep. It is divided, north to south, into four aisles by five rows of pillars, each row consisting of eleven pillars. Thus, fifty-five pillars are supporting the flat superstructure of the *sabha-maṇḍapa*. At the eastern and the western ends of the hall are shrines, three on the west and only one on the east. On entering the temple from the south and passing beyond the two transversal rows of pillars the visitor will notice three shrines situated to his left in a row. The first and the last shrines (marked as shrine I and III in the ground plan) placed on the western side of the *sabha-maṇḍapa* have *garbhagrihas* and *antarālas*. But the shrine located in between these two (marked as shrine II) is very much delapidated and it is remodelled to a very great extent in the modern times. The four central pillars placed in front of the westernmost shrine (shrine III) are the veritable treasure house of the Telugu Chōḍa art. Directly opposite to this shrine and on the eastern extreme end of the *sabha-maṇḍapa* another shrine is arranged (marked as shrine IV in the plan). This has got *garbhagriha* and *antarāla*. The arrangement of four shrines on either side of the *sabha-maṇḍapa*, three on one side and the remaining one on the other side, is not noticed in any of the later Chālukya and the Kākatiya temples of the Āndhra region. But the Muktēśvara temple at Kushmanci which represents the Kākatiya style bears a very close resemblance with the Pachchala-Śomāśvara temple which is under our consideration. In this case, like the above referred Telugu Chōḍa temple, three shrines having *garbhagrihas* and *antarālas* are arranged on one
GROUND PLAN
THE PACHCHALA-SÖMESVARA TEMPLE, PÄNUGAL.
side of a long rectangular sabha-mandapa. But this temple differs from the Pachchala-
Someshvara temple in two ways. In the first place this temple has not the fourth shrine.
Further the sabha-mandapa is provided with three entrances that are directly facing the
door-ways of the three antarālas. It appears that the Telugu Chōḍa architects
independently devised this novel ground plan and erected a unique temple. It should
be noted that there is no evidence to state that the temple was constructed in different
periods. There is architectural unity and artistic compatibility in this edifice.

II
EXTERIOR ARCHITECTURAL AND ARTISTIC TREATMENT

(A) PRĀKĀRA

The Telugu Chōḍa temples are generally provided with stone enclosures. The temples
at Pānugal and Sirikonḍa are the standing examples to illustrate this architectural feature.
The stone prakāra walls which were originally erected round the Pachchala-Someshvara
temple at Pānugal and the Siva temple located in the centre of the village of Sirikonḍa are
in a heap of ruins. But the traces of the old prakāra walls are still clearly visible. The
prakāra walls of the Chhāyāsomēśvara temple at Pānugal and the Vēṇugopāla śvāmi temple
at Sirikonḍa are in an excellent state of preservation. They are seven feet in height and
three and half feet in thickness and constructed with huge blocks of well-chiselled masonry
some of which measure 13’ x 31/2’ x 11/2’ and fit each other so closely that even a knife
cannot be inserted. It should be noted that mortar was never used. The top of the prakāra
wall is generally covered by well-dressed stone slabs which are roughly about six feet broad
and project a foot on each side of the wall, thus making a sort of coping for protection
against rain water. These prakāra walls are provided with entrances. Thus the stone
enclosure of the Chhāyāsomēśvara temple has entrances on the east and west. They are in
the form of maṇḍapas. The western entrance is provided with a double storeyed maṇḍapa.
The Vēṇugopālaśvāmi temple at Sirikonḍa also has an entrance maṇḍapa located on the
southern side of its prakāra wall. It may be noted that all these prakāras are constructed
with double layers of dressed blocks of stone and the core is filled with earth and debris.
Due to percolation of water during the rainy season, the enclosure wall of the Chhāyāsomēś-
vara temple has lost the core earth and debris and thereby the facing stones have lost their
support from behind and tumbled down. These stone enclosures are normally meant to
protect the temple from the undesirable agents, viz. cattle and also to give a compact
architectural look to the religious edifice. Philosophically, these prakāra walls also serve
the purpose of a dividing line between material and spiritual spheres.

The architectural and the artistic importance of the prakāra walls erected round the
temples is referred to in some of the inscriptions of the period under our survey. The
Koṇḍiparti Inscription of A.D. 1203 records: “This rampart wall of the temple of God
Siva, — who bears in the pit of his abdomen the whole universe — forms an enclosure (to the
temple) has strongly grown (pride) wards off the enemies, namely, the sins of those that enter
(the temple), is all grandeur and beats the Lokāloka mountain encircling the world, the
islands and the seas. On the top of the very high beautiful śikharas, on the rampart inlaid
with pure blue gems of the mountains, big stars of pure lustre shine as if they were a row of
lamps arranged all round by the Gods”. Another inscription noticed in the same village,
but dated in A.D. 1241, records: “Around that triple shrine there is the all glorious parapet
wall, constructed by Kāta, which possessed plentifully a series of closely joined capitals done in blue stone, and which appeared as a single huge stone carved and raised with great efforts by stone masons having been built without the joinings being visible". It may not be out of place here to state that some of the later Chālukyan temples found in the Telangāna region of Andhra Pradesh also have stone enclosures round them. The best example is the Kēḷāva temple at Gaṅgāpur located in the Mehabubnagar district of the Telangāna region.

(B) UPAPITHA

The upapitha, according to the Šilpa texts, is an optional member. All the Telugu Chōḍa temples, except the Siva temple which is located in the centre of the village of Sirikoṇḍa, are devoid of upapithas. The Sirikoṇḍa temple is in a deplorable state of preservation. The sobha-mañḍapa, antarala and the garbhagriha are completely destroyed and some of the broken lintels and the pillar shafts have been mercilessly removed by the villagers for erecting cattle sheds and houses. But fortunately the most imposing upapitha of the temple is in a tolerable state of preservation. It is six feet seven inches in height. It is devoid of figure sculptures but decorated with plain and floral mouldings. One of the most common, important and significant mouldings used for the embellishment of this upapitha is the pattika. "A patta or pattika signifies a band. It is often confounded with the moulding called vajina, especially in pedestals and bases, as it appears to be of the same form, to be used in the same situation, and to have the same height and projection with the latter, but when employed in architraves and friezes, its height and projection will increase considerably". The moulding pattika is generally represented in three forms, viz. mahā-pattika, pattika and kshudra-pattika. The upapitha of the Siva temple at Sirikoṇḍa has two mahā-pattikas at the base (upāna). They are plain. The other architectural moulding which is employed more than once in the upapitha under our consideration is the padma. The moulding padma is of two types, viz. mahā-padma and alpa-padma. In the upapitha under our consideration this moulding is used in pairs, one facing the other in opposite direction and also alone. It is very interesting to note here that the facing edge of this moulding is decorated with a series of semi-circular projections. The Telugu Chōḍa architects used this device not only to give a pleasing appearance to the upapitha but also to maintain a judicious balance between the horizontal and vertical patterns. Here the plain mouldings represent the horizontal patterns whereas the semicircular projections vertical theme. The tripatta and antarhita are the other two mouldings that are used to decorate the present upapitha. The tripatta as the name indicates, has three faces. Different varieties of this are distinguished by the size of the central face and also by the degree of the slant that the lower and the upper bands possess. In the present upapitha it is used only once and that too between two padma mouldings. It is thin, projected deep and has pointed edges. Antarhita, also known as griva, kaṭṭa, gala and kampa, is the most often repeated band. The antarhita is used in the present upapitha to connect padma with tripatta and also in between two padmas. Sometimes the antarhita is cut into square compartments and decorated with eight-petalled lotus flowers in low relief.

This optional member, upapitha, did not attract the aesthetic sense of the early Chālukyan architects and hence the temples constructed by them at Aihole, Bāḍāmi, Paṭṭaṇakal, Alampur, Pāpavanasīni-tirtha, etc. are devoid of it. The Pallava, Rāṣṭrakūṭa, early Chōḍa and the Pāṇḍyan temples are also generally not provided with the upapithas. But the upapitha occupied a position of paramount importance in the later Chōḍa and Chālukyan temples. The later Chālukyan and the Hōyasāla architects who were the sticklers
after aesthetic virtuosity, lavishly decorated the upapithas with floral, geometrical, human and animal designs, motifs and figures. It should be noted here that the Kākatiyan architects inherited some of the later Chālukyan art traditions and accordingly decorated the upapithas of the temples erected by them with floral, geometrical and animal designs and motifs. It is said that “the upapitha is a distinguishing characteristic feature of the Kākatiyan temples in Telangāṇa”. The Kākatiyan temples at Ghaṇpur, Pālamāpeta, Pillalamarri, Nāgulapādu, Jākāram, Kothapalli, Manthani, etc. are endowed with imposing and pleasing upapithas. The upapitha of the Telugu Chōḍa temple at Śirikōṇḍa is very closely akin to the upapithas of the Kākatiyan temples in general appearance and ornamentation. Both are decorated with prominent paṭṭikas as upānas, sharp edged tripaṭṭas, alpa and maha-padmā bands and finally rectangular and semi-circular projections on the upper and lower edges of the paṭṭikas. It appears that the Telugu Chōḍa and the Kākatiyan architects closely followed their later Chālukyan counter-parts in this connection. But the latter cared more for ornamentation whereas the former laid emphasis more on balance, harmony and symmetry between architecture and art.

(C) ADHISHTHĀNA

The adhishthāna, unlike upapitha, is an essential member. It is generally placed above the upapitha and below the walls of the garbhagṛīha and antarāla. It supplements the function of the upapitha and thereby enhances the height and the beauty of a temple to a very great extent. It gives structural stability and the architectural uniformity to the temple which is placed on the top of it.

The adhishthānas of the Telugu Chōḍa temples are of medium height. Regarding the arrangement of various mouldings and also in the use of decorative designs and motifs, the Telugu Chōḍa sculptors followed their later Chālukyan master architects. The adhishthāna of the Chāḷyāśōmeśvara temple is severely simple. It has an upāna which consists of a paṭṭika and a maha-paṭṭika. Its next stage is noticed in the adhishthāna of the Vēṅgopālaśvāmi temple at Śirikōṇḍa. It has a succession of three maha-paṭṭikas at the base and they are followed by an antarhiita, maha-padma and a kṣudra-paṭṭika. The lower section of the maha-padma is decorated with a series of semi-circular projections. The final stage of its evaluation is noticed on the adhishthānas of the Veṇkaṭēśvara and the Pachchala–Śomeśvara temples at Pānugal. The adhishthāna of the Veṇkaṭēśvara temple is of five feet height and decorated with a series of plain mouldings. The lower section of it has three maha-paṭṭikas and they are succeeded by a graceful maha-padma moulding. Then appears a sharp edged tripaṭṭa hemmed in between two kṣudra-paṭṭikas and antarhītas respectively. Though this adhishthāna is devoid of any geometrical designs and figure sculptures, it has pleasing contours and imposing appearance. The Pachchala–Śomeśvara temple, as stated earlier, is a quadruple temple and hence it has four adhishthānas. They range from four to five and half feet in height. Architecturally and aesthetically they are very pleasing and graceful. The projections and the recesses of these adhishthānas provide ample scope for the rich inter-play of light and shade in different seasons. The upāna of these adhishthānas is invariably in the shape of a maha-paṭṭika. It is succeeded by a maha-padma. It is observed that the moulding padma, both big (maha) and small (alpa) is used more than once in all these adhishthānas, but in a very judicious way. The tripaṭṭa is conspicuously found in all the cases. It is thin, sharp and projected. The crowning member of these adhishthānas is in the form of a padmapaṭṭika. Geometrical and floral designs, figure sculptures and semi-circular projections are profusely used to embellish these adhishthānas. The adhishthāna of shrine II is the most
beautiful and also very interesting one. The edge of its tripätta is adorned with charming drop designs. The succeeding tara is decked with a row of elephants. The topmost moulding, the most unique one, is ornamented with miniature shrines. This is seldom found in the later Chāluṭya, Hōyaśāla and the Kākatiya temples. This appears to be a new device introduced by the Telugu Chōḍa sculptors. Another interesting feature is observed on the adhishtāna of shrine IV. In this case the gala which is placed immediately below the topmost moulding is decorated with a series of rectangular and square blocks of stone in high relief. Floral patterns, geometrical designs, chaitya arches, kirtimukha heads, etc. are carved on the facing sides of these blocks.

(D) PĀBHĀGA OR PĀDA OR WALL PROPER

The exterior architectural excellence and the artistic grandeur of a temple depend upon the treatment of its exterior walls. As the space available is more, the architects and sculptors naturally tried their best to exhibit their skill and imagination on the exterior walls of the temples. The Telugu Chōḍa temples may be classified into four types by taking the exterior wall treatment into consideration.

TYPE I

The exterior garbhagṛiha and the antarala walls of the temple of this type are left severely plain. The Chāyāśomēśvara temple and the minor shrines located round it and the Vāṇugopālāsvāmi temple at Sirikoṇḍa are the best examples of this type.

TYPE II

The principle employed in making the wall portion effective and pleasing, in this type of temple, is that of breaking out the surface with projections and recesses. It should be noted here that pilasters are not employed in this scheme of decoration. The huge blocks of well dressed and polished stones are arranged in such a way that the outer face of the wall is broken into a series of graduated projections and recesses. The central projection on all the three sides of the garbhagṛiha and antarala is normally bigger and wider than the rest. This bhadra offset is flanked on either side by upa-bhadra offsets. Except this architectural scheme, no decorative designs are used to embellish the exterior walls. The Veṅkaṭēśvara temple located on the western side of the village of Pānugal is the best example of this type.

TYPE III

In this type, like the above referred second type, the exterior walls of the temple are broken into offsets and recesses. But it has got two important features which clearly indicate its further development. In the first place the wall content is broken into offsets and recesses by the introduction of pilaster motifs at regular intervals. These pilasters have long and slender shafts with rectangular blocks near the capital mouldings. Another interesting feature is the introduction of structural ornamental motifs. On the exterior of shrine IV they are used thrice on every side of the exterior wall i.e. on the centre and on either karṇakūṭa of the wall. But they are found twice on the exterior wall of shrine I. In this case, as there is a niche arranged on the centre, the structural motifs are found on the karṇakūṭas of the wall (Pl. 1).

The convention of decorating the exterior walls of a temple with pilaster sikhara motif was first employed by the early Chāluṭya architects. It should be noted that this motif, as
observed by M.A. Dhaky, not only occurred in the Durga temple but also on the exterior shrine walls of the Rāchi-gudi. Further the observation of M.A. Dhaky that “not enough evidence comes for this convention from the side of the Rashṭrakūtas” is not correct. A careful examination of the exterior architectural embellishment of the Kailāsa rock-cut temple at Ellora clearly shows that the Rashṭrakūta sculptors were familiar with the above referred ornamental structural models. Each model is composed of two slender pilasters surmounted by a miniature Dravidian vimana model. But M.A. Dhaky rightly observes that the Nolambavāḍi tract of Kuntala-dēśa was the original home of this motif and that the later Chāluksyan and the Hōyāśala sculptors profusely patronised it. In the Telugu Chōḍa temples the stambhika-śikhara models are found on the bhadrā and upa-bhadra projections but not in the salīlāntaras. Each model consists of two long and slender pilasters. The shaft of these pilasters is surmounted by a circular moulding, square abacus and a bracket. The crowning member is a miniature reproduction of the Dravidian vimana model. It is of dvi-tala type. The lower tala is decorated with a row of chaitya arches, whereas the second one is adorned with square and rectangular projections. These talas are separated by a narrow recess. The vimana has a short grīvā and surmounted by a cupola formed śikhara. The facing side of this section is decorated with a conical projection having geometrical, floral and chaitya motifs. The śikhara is crowned by a kalaśa finial. The space in between the pilasters is normally plain, but in some case graceful female figures and divine beings are carved (Pl. 3). It may be mentioned in this connection that the exterior walls of the later Chāluksyan and Kākātiyan temples are profusely decorated with pilaster-Dravidian śikhara models. This pilaster-Dravidian vimana motif is also noticed on the exterior walls of the later Chāluksyan temples that are found in the Telangāṇa region. The best example is the Chennakeshava temple at Gangāpur. The exterior architectural treatment of this temple exactly resembles that of the Pachchala-Somaśvara temple at Pānugal. But in this temple the structural models are not represented on the face of the projections but also in the salīlāntaras. Further, miniature models of the Nāgara vimanas canopied by floral scroll toranas with a kirtimukha motif at the top are also used. The use of Dravidian and Nāgara vimana models standing on single and double pilasters are also observed on the exterior walls of several Kākātiyan temples.

The Telugu Chōḍa sculptors also used another important architectural device of introducing niches or miniature shrines on the exterior of the garbhagṛiha and the antarāla walls of the temple. These niches are placed generally on the central projection of the exterior walls. Three highly ornamental deva-kōśṭhas are noticed on the north, south and western exterior walls of shrine I of the Pachchala-Somaśvara temple (Pls. 2, 4). These niches are intended to enhance the exterior architectural and artistic elegance and also to provide accommodation to the parivāradēvatas and dikpalas. The adhishṭhānas of these deva-kōśṭhas are very carefully planned and meticulously designed. The upāna is completely buried under the earth. It is succeeded by a broad and plain maha-pattika. The gala is very broad and it is decorated with garland bearers and vyālas. The depiction of Nandi in the centre of the gala invariably shows that this deva-kōśṭha was originally adorned with the sculpture of Śiva (Pl. 4). The next moulding is a beautifully designed tripiṭṭa. The edge of it is decorated with a series of drop designs and intricately carved chaitya kudū motifs. The topmost band of the adhishṭhāna is occupied by a row of elephants, represented in every conceivable position and posture. The exterior section of the vedika of the niche is cut into square compartments by employing miniature stambhika models. Inside these square compartments are carved dwarfish gaṇas. The superstructure of these niches is supported by two slender pillars. The shafts of these pillars are decorated with octagonal bands. The
central block of the pillar shafts is sometimes hexagonal and in some cases it looks like an inverted bell. It appears that the hexagonal section which is noticed on the centre of a pillar shaft in one of the niches of the Pachchala–Somāśvara temple is an innovation introduced by the Telugu Chōḍa architects (Pl. 2). The sides of these niches are covered with stone-screens. The inner sides of these screens are plain but exteriorly they are decorated with graceful female figures and intricately carved floral patterns (Pl. 2). The cornice is deeply projected but in most of the cases it is very badly damaged. But it is evident from a portion of it which is intact on the top of a niche arranged on the northern exterior wall of shrine I, that the edges of the cornice were originally decorated with a row of drop designs (Pl. 2). One of the most interesting and impressive features of these niches is the superstructure. It represents a miniature Dravidian spire. The facing edges of the lower tala are adorned with square and rectangular elevations having floral and animal motifs on it. The second tala is a narrow and plain one. A deep recess normally separates these tulas. The surmounting member is in the form of a cupola, the sides of which are decorated with cyma recta mouldings. Ornamental kudus canopied by kiritimukha heads are noticed on the cupola in high-relief. Inside the kudus are carved gods, goddesses, floral patterns, etc. (Pls. 2 and 4) It appears that the convention of adorning the exterior walls of the shrine with niches was introduced for the first time by the early Chālukyan architects in the annals of the Deccan architecture.

It is likely that the Telugu Chōḍas inherited the above referred ornamental architectural device from the later Chālukyans. But the former adopted only the miniature Dravidian spires to canopy the shrine-niches. The causes for this tendency are not difficult to explain. Firstly, the monuments constructed by them are very much limited in number. Secondly the Telugu Chōḍas were forced to participate in many a political clique in the medieval history of Andhra-dēśa. Perhaps, it is on account of these factors that they could not employ all the architectural models introduced by their later Chālukyan master architects.

**TYPE IV**

In this type, the exterior walls of the temple are decorated with figure sculptures. For example the offsets and the salitāntaras of shrine III are adorned with a bewildering variety of art motifs, graceful female figures, dwarfs and gods and goddesses. The representation of lady and the tree, lady and the monkey, lady and the child, lady and the parrot and the lady at toilet which are represented in the salitāntaras, will bespeak volumes for the Telugu Chōḍa art. The depiction of the dikpālas, Liṅgodbhavamūrti, Śiva-Naṭarāja, Kārtikēya, Gaṇapati, Ardhanārīśvara, Mahīshasuramardhini, Umāśahitamūrti, etc. on the offsets will give us an idea of the measure of the Telugu Chōḍa sculptor’s mastery over mythology and iconography. In short, the decorative art reached its dazzling pinnacle of perfection on the exterior walls of shrine III and it can very aptly be styled as the veritable museum of the Telugu Chōḍa art, sculpture and iconography.

The tendency to decorate the exterior walls of the temple with figure sculptures, it appears, was first started by the early Chālukyan sculptors.

The exterior artistic embellishment of shrine III of the Pachchala–Somāśvara temple at Pānugai clearly shows that the Telugu Chōḍa sculptors followed the later Chālukyan art techniques. The arrangement of alasa-kanṭaras in the salitāntaras of shrine III bears a very close resemblance with the artistic treatment of the exterior walls of a temple at Kalyāṇa.12
However, the Telugu Chōda sculptors introduced certain variations. In the first place the alasa-kanyās numbering more than one, are arranged in vertical rows in the saliāntaras. On the face of the projections, gods and goddesses are also depicted in vertical pattern. In order to enhance the decorative effect and to provide depth and contrast, the sculptors introduced a row of floral scrolls in between the sculptured bands. Inside these scrolls are shown dwarfish ganas, floral motifs and gandharvas. Sometimes, in between these sculptural and floral-scroll bands plain vertical paṭṭikas are also introduced. Thus the Telugu Chōdas not only closely followed the art techniques and traditions of the later Chālukyas but also tried now and then to show their love and liking for newness and novelty.

(E) Vārāṇḍīka Mouldings

The vārāṇḍika mouldings are generally found in between the kapōta or cornice and pabhaga or wall proper. These mouldings along with the decorative bands that are found on the adhīsthana and upapitha represent the horizontal theme whereas the offsets and the recesses depict the vertical pattern. Thus the harmonious combination of the vertical and horizontal patterns is the chief characteristic feature of the exterior architectural and artistic treatment of the Telugu Chōda temples. The vārāṇḍika mouldings appeared in the early Chālukyan temples. A careful analysis will enable us to state that two types of vārāṇḍika mouldings are noticed on the Telugu Chōda temples. In the first instance the vārāṇḍika section is adorned with a set of two plain paṭṭikas. This type is illustrated by the Chhāyā-Somēśvara temple. In the second type the capital mouldings of the pilasters serve the purpose of the vārāṇḍika mouldings. This type of vārāṇḍika-bandha is noticed on the exterior walls of shrine I and IV of Pachchala-Somēśvara temple (Pls. 1, 4). It is likely that the Telugu Chōda architects might have followed very closely the Chālukyan traditions in this connection, for several early and later Chālukyan temples are provided with the above referred vārāṇḍika decorations. 13

(F) Kapōta or Cornice

The kapōta or cornice is normally in the form of a projection and it is found on the top of the garbhagriha and antarāla walls. The roofs of the sabhā-maṇḍapa and the ardha-maṇḍapa are also adorned with deep kapōtas. It is to be noted here that the kapōta found on the top of the garbhagriha and the antarāla walls generally serves the purpose of a dividing line between the prāśāda wall on the one hand and the sikhara and maha-nāśika on the other. Both short and deep kapōtas are used in the temples under our consideration. If the cornice is deep it protects the shrine walls from the rain and sun. The kapōtas of the Vēṅgūpālaśvāmi temple at Śirikoṇḍa and the Chhāyāsomēśvara temple at Pānugal are very short. They are in the form of a paṭṭika. In one instance it is decorated with semi-circular elevations. The best and the most pleasingly modelled kapōta is found on the top of the vārāṇḍika-bandha of shrines I and IV of the Pachchala-Somēśvara temple. It is of medium size and its graduated projections and recesses are strictly in consonance with the vārāṇḍika mouldings below and the first tala of the superstructure above. It is a combination of two mouldings, viz. paṭṭika and padma. The edge of it is decorated with semi-circular and rectangular projections in high-relief (Pls. 1). Normally the kapōtas of the sabhā-maṇḍapa and ardha-maṇḍapa are deeper than the cornice of the shrine. This is very well illustrated by the kapōta of the portico of sabhā-maṇḍapa of the Chhāyāsomēśvara temple at Pānugal and the Vēṅgūpālaśvāmi temple at Śirikoṇḍa.
The kapōta of the Pachchala-Somēśvara temple (shrines I and IV) is exactly a replica of the kapōta that is found in the Mahādeva temple at Iṭṭagī, Kāśava temple at Gangāpur, and the Siva temple at Huvinaḥadagaḷḷi, the typical representatives of the later Chāluṭukyan style.

Another interesting feature of the Telugu Chōḍa temples is the parapet wall which is placed on the top of the roll-cornice of the sabha-mañḍapa. The kapōta and the parapet wall of the sabha-mañḍapa of the Pachchala-Somēśvara temple and the Veṅkaṭēśvara temple at Pāṇugal are thoroughly remodelled in the modern times. But the Chāhuḷīomēśvara temple will give us some valuable information in this connection. The parapet of the kapōta of the mukha mañḍapa is three feet in height. The exterior side of it is decorated with a series of vimānas of brick. These miniature vimānas are of stepped pyramidal type standing on single and double pilasters. In the centre of the parapet of the mukha mañḍapa stands a couchant Nandi made out of brick and chunam. These parapets and the miniature vimāna models generally increase the elevational grandeur of the temple. It should be noted here that this ornamental device was not the innovation of the Telugu Chōḍa architects and it was introduced by the early Chāluṭukyans.

The introduction of a parapet wall on the top of the kapōta or cornice and decorating it with various ornamental motifs was the innovation of the early Chāluṭukyan architects. Subsequently it was not only adopted but also developed to a very great extent by the later Chāluṭukyan, eastern Chāluṭukyan, Telugu Chōḍa, Kāktiya, Pallava, Chōḍa and Vijayanagara sculptors.

(G) VEDI-BANDHA AND KAKSHĀSANA

The vedi-bandha or vēdi or dwarf wall which runs round the sabha-mañḍapa is another component part in the architectural scheme of a temple. It serves the purpose of a base to the outer pillars which used to support the superstructure of the sabha-mañḍapa. If the temple is a trikūṭalaya it will act as a connecting link between the shrines. It has a hoary antiquity.

The Telugu Chōḍa temples, like the later Chāluṭukyan temples, are also provided with vedi-bandhas. The dwarf wall which originally supported the outer pillars of the spacious rectangular sabha-mañḍapa of the Pachchala-Somēśvara temple is very badly mutilated and it is completely replaced by a modern wall. But the fragments are lying loose in and around the temple. The vedi-bandhas of the Chāhuḷīomēśvara and the Veṅkaṭēśvara temples at Pāṇugal and the Veṇugōḍa-svāmī temple at Śirikoṇḍa are in an excellent state of preservation (Pl. 5). In the latter two temples it is running round the sabha-mañḍapas and the mukha mañḍapas. As the Chāhuḷīomēśvara temple is a trikūṭalaya, the dwarf wall is arranged not only round the mukha and sabha-mañḍapas but also in the space between the shrines. In all these cases the inner and the outer scheme of ornamentation is the same. Thus two paṭṭikas and a gāla in between them are prominently noticed. The gāla is generally a broad one and it is cut into square compartments by using ornamental pilasters. Inside these compartments are carved vajrahāndha motifs on multi-petalled lotus flowers (Pl. 5). The top band is a projected one and its lower and upper edges are usually decorated with semi-circular and rectangular projections. It should be noted here that the vedi-bandhas of the Kāktiyān temples found at Pillalāmāṭī, Nāgulāṭī, Pāḷādāṭ, Ghaṭapāṭ, Hanumakoṇḍa, etc. contain exactly the same type of ornamentation.\(^{14}\)

The kaksh-sana or asana-paṭṭika is a part and parcel of the vēdi. It is normally in the form of a well dressed stone slab arranged on the outer periphery of the dwarf wall.
It serves the purpose of a sloping back-rest. The inner side of the back-rest, in most of the cases, is left severely plain. But the outer face of it, in most of the cases, is decorated with various art motifs and figure sculptures. This was introduced by the early Chalukyan architects.

The Telugu Chōḍa temples, like the later Chālukyan and the Kākatiyan temples, are adorned with beautiful kakhsasana slabs. The inner sides of these asana-pattikas are invariably left plain, whereas the exterior is normally decorated with various art motifs. It is observed that in some cases the exterior is also devoid of any ornamentation. Thus the inner and the exterior sides of the asana-pattikas of the Vempugopālaśvāmi temple at Śiriknōḍa are severely Plain. But this is not the case with the Vēṇkaṭēśvara and Chhāyāśomeśvara temples at Pānugal. In the case of the latter it is decorated with the vajrabandha ornamentation. The most impressive and pleasingly ornamented asana-pattikas are found in the Chhāyāśomeśvara temple at Pānugal. It has four bands. The lowest one is a plain pattika. The second one has a row of gracefully modelled elephants-gaja thara. The third band is cut into square compartments by using miniature ornamental stambhika models. Inside these compartments are carved male and female dancers and musicians, gods and goddesses, wrestlers and erotic sculptures. The topmost band is adorned with lozenge and floral motifs. It may be stated here that the Telugu Chōḍa artists closely followed the latter Chālukyan art traditions though they differ from the latter in many a way. The later Chālukyan sculptors, decorated every inch of the asana-pattika with intricate geometrical and floral designs, sacerdotal and secular themes and also with the miniature replicas of Dravidian and Nāgara vimāna models. The resultant effect of such treatment is that sculpture dominated architecture. The Telugu Chōḍas on the other hand never allowed the sculpture to dominate architecture and on the contrary maintained harmonious balance between the two. In this respect the kakhsasana slabs of the Telugu Chōḍa temples bear a very close resemblance with the asana-pattikas of the Kākatiyan temples.

(H) SUPERSTRUCTURE OF ŚIKHARA

The superstructure or the śikhara is the most distinctive feature of a temple. It has a symbolic significance. “The pilgrim’s progress is progress from sthūla to sūkshma, from the mass to the pin-point. It is this aspect that the superstructure symbolises in all its tapering shape. It is the superstructure that not only arrests the attention of a visitor from a distance but also enhances the elevational grandeur of the temple. Further it also provides ample space and scope to the sculptors to exhibit their skill, imagination and the mastery over plastic art.

It may be mentioned here that the contemporary inscriptions give us some interesting information regarding the beauty, grace and the dignity of the śikharas that adorned the temples. The architects and the sculptors of our period bestowed special care and attention in raising samunnata śikharas with the express desire of increasing the beauty and the loftiness of the temples erected by them.

The superstructure of a temple is normally separated from the prasada by a projecting kapōta. The sabha-maṇḍapa is generally covered by a flat roof and it is supported by pillars. The Telugu Chōḍa temples, though not numerous in number, give us some significant information in this connection. There are temples with superstructure and also without it. The Chhāyāśomeśvara and the Pachchala-Someśvara temples at Pānugal have imposing and
impressive śikharas. The superstructure of the Telugu Chōḍa temples, for the sake of convenience and for consistent treatment, may broadly be divided into two categories, viz. (1) the stepped pyramidal and (2) storeyed pyramidal types.

(1) STEPPED PYRAMIDAL TYPE

The superstructure of this type is generally square on plan and will have phamsānas or tiers of diminishing size. Here the tiers and recesses are arranged alternately. The best example of this type is found on the three shrines of Chhāyāśomēśvara temple at Pāṅugal. Each shrine has got ten tiers, vēdi or platform and surmounted by a domical finial. It is observed that the phamsānas are decorated with kapōtapālika or cyma recta terminations or ends. The tiers are decorated with neither floral designs nor figure sculptures but simply adorned with a series of semi-circular elevations in high relief. The recess between these tiers is exceedingly narrow but very sharp and deep. This alternate arrangement of tiers and recesses is mainly responsible for the rich inter-play of light and shade. Further, if it is viewed from a distance, the sikhara does not present a solid picture of a pyramidal mass. The vēdi, which is placed on the summit of the pyramidal tiers, is in the shape of a thin and square well dressed stone-slab. It is surmounted by a narrow griva which in its turn is succeeded by the crowning member. This crowning member is adorned with prominent kirtimukha motifs on all its four sides.

The stepped pyramidal sikhara of the later Chālukyan temple at Doḍḍagaṇḍavaḷḷi also betrays the same characteristics of the Telugu Chōḍa śikharas. The bulbous dome and the kalaśa finial of the Telugu Chōḍa śikharas also bear a very close resemblance with the cupola of the early Chālukyan temples. This is illustrated by the Deśayar temple, a temple in the Galagnātha group, minor shrines at Mahānandi and also some temples at Pāpavīnāśina-tīrtha. Hence it appears that the Telugu Chōḍa architects, in main, adopted the early Chālukyan stepped pyramidal śikharas, but the former developed it to a very great extent by increasing the number of tiers and also decorating the domical member with graceful kirtimukha motifs on all its sides.

(2) STOREYED PYRAMIDAL TYPE

A superstructure of this type is composed of a storeyed arrangement of horizontal architectural motifs with recess in between them. The best examples of this type are found on the top of the garbhagrihas of shrine I and IV of the Pachchala-Śomēśvara temple at Pāṅugal. But the sad feature is that the top portion of these śikharas is very badly mutilated and renovated in modern times. However, the lower portion is in an excellent state of preservation and it is the only evidence at our disposal to study the Telugu Chōḍa variety of the storeyed pyramidal superstructure.

The śikharas is square on plan but the tiers and stories are decorated with graduated projections. The base of the śikharas, i.e. immediately above the kapōta or cornice, is adorned with tiers. The upper edge of the lowest tier has rectangular and square projections. The facing sides of these projections are ornamented with floral and figure sculptures. It is followed by a narrow and thin tier, the underside of it has a padmavāri. Then comes the beautifully modelled and broad tara. The lower section of this storey is adorned with rectangular projections and intricately carved chaitya kudus canopied by kirtimukhas. Inside these kudus are shown delicately carved figures representing dancers, gods and goddesses (Pl. 8). The upper section is composed of short but well proportioned pilasters surmounted
by capital mouldings. Then this storey is followed by two tiers which are exactly like the two basal tiers of the sikhara. These tiers are surmounted by another storey. The portion above this storey and the final are completely renovated in modern times with brick and chunam. It appears that the Telugu Choda artists tried to compose these Sikharas with tiers and storeys. But it is on these storeys that the sculptors exhibited their mastery over the art of carving and highly imaginative architectural treatment. It appears that the Telugu Choda architects drew inspiration from the Karnataka models.

No account of the sikharas of the Telugu Choda temples would be complete without a reference to the mahanasikas. The mahanasika or the antefix generally represents the integral projection of the basal part of the superstructure forming the roof of the antarala. It has been divided into sama, tripadas and ardha types according to the length of the projection. 17 By this it is meant that in such cases the length of the projection of the antefix would be either equal to or one-third of or half the width of the garbhagriha. It is one of the most important units of the sikhara and has got architectural and artistic significance. The primary purpose of this unit appears to be to give added security and stability to the principal sikhara placed on the top of the garbhagriha of the temple. Besides it will also distribute the weight of the main superstructure by extending it over the roof of the antarala and thereby maintain balance. It gives not only added dignity to the main superstructure but also increases the loftiness of the whole edifice to a very great extent. It also provides additional space to the sculptor to use his peerless imagination and consummate skill in carving variegated art motifs and figure sculptures. It appears that the early Chalukyan architects were the first to realise the architectural and ornamental significance of the mahanasika and hence it appeared for the first time on the temples constructed by them.

The Telugu Choda temples at Pandegal have mahanasikas. The mahanasikas that are arranged in front of the main sikhara of the Pachhala-Someśvara temple are very badly mutilated and hence they are not of much use for us in this connection. But the mahanasikas of the Chhayaśomeśvara temple are in an excellent state of preservation. They represent tripadas type, for the length of their projection is one-third of the width of the garbhagriha cube. As the main sikhara is of the stepped pyramidal type, the base of the mahanasika is also composed of four stepped tiers. The surmounting or the mastaka part of these mahanasikas is provided with wagon-vaulted roofs. The facing or the front portion of this section is adorned with a prominent chaiya gable. This ornamental member has a kirtimukha motif on the top and a circular sunkun moulding below. The sides of these wagon-vaulted roofs have rectangular projections again canopied by a kirtimukha head in high relief. These mahanasikas are of considerable height and give an impression to the onlooker that they are mere extensions of the main sikhara. The most important characteristic feature of these mahanasikas is that they are not over-loaded with ornamentation and on the contrary they are severely plain save a few kirtimukhas. It may be mentioned here that the mahanasikas of the Telugu Choda temples, like the later Chalukyan examples, generally represent the style of the main superstructure except in the case of the crowning member. Similar mahanasikas are noticed in the Kakatiyan temples found at Palaṃpit (a small temple located nearly a furlong away from the main temple) and at Naganūr (temple situated at the foot of the hill).

(1) CONSTRUCTION

Before concluding our discussion on the exterior architectural and artistic treatment of the Telugu Choda temples, we may state in brief the techniques employed for the construction of walls and sikharas by the architects of our period. A careful and keen observation of
some of the dilapidated temples clearly shows that the walls of these temples have double layers, outer and inner, and the core is filled in with debris and rough stones. The inner and the outer layers of the wall are generally built with well-dressed blocks of stone laid horizontally. It appears that the architectural motifs and the artistic designs on the exterior walls are carved in situ and then arranged in the appointed places. It is to be noted here that binding mortar was never used for the construction of the shrine walls. It appears that these huge blocks of stone are fixed into each other by making grooves and offsets. It may not be out of place here to state that the Kākatiyān architects used iron clamps to fasten the stone walls closely and securely. But the technique employed for the construction of the superstructure is different. It appears that the sthikara is built by corbelling of courses of cut stones, overlapping each other, until they meet and close the opening. The pyramidal tower thus formed is covered by a dressed slab of stone (vedi) which forms the platform to receive the crowning member. The inner core of the superstructure is empty. This was deliberately done by the architects with the intention of reducing the weight over the garbhagriha walls. This is evident in the cases where the superstructures are damaged either due to vandalism or due to the impact of time and climate.

III

INTERIOR ARCHITECTURAL AND ARTISTIC TREATMENT

PILLARS

INTRODUCTION

The pillar or the stambha is considered as one of the most important architectural and ornamental members of a temple. If the height and grandeur of the garbhagriha, antarāla and the sthikara depend upon upapitita and adhistana, the loftiness of the sabha-maṇḍapa and mukha-maṇḍapa mainly rest upon its pillars. The pillars are the principal features of the temple interior. They will give not only depth to the interior of the temple itself, but also provide ample space and opportunity for the sculptors to exhibit their skill. One of the pretiest parts of the temple interior is the ceiling which envelops the central bay of the sabha-maṇḍapa. The shape, size and beauty of it depend very much upon the inter-columnation of the pillars.

The Telugu Chola pillars are very akin to the later Chalukyan and the Kākatiyan pillars. K.V. Soundararajan states: "The pillars of the Kākatiya period, though still utilising the schist or stately rocks that were available in plenty, also use granite in some places depending upon local availability and, in any case, reproduce large columns which are not broken into component bits as in the later Chalukyan style in the Kannātaka. This observation is not correct. The Kākatiyan and the Telugu Chola pillars, like the later Chalukyan pillars, are not monolithic in nature. They consist of five principal parts, viz. asvapadām, shaft, circular moulding, abacus, and the four-square bracket. Before discussing the architectural and artistic importance of the Telugu Chola pillars let us first state in brief their general shape. The asvapadām is generally square in section. The shaft primarily consists of two square blocks. The lower one is either square or rectangular in shape and ranges from two to three feet in height. The second square block is generally in the middle of the shaft. The space in between the lower rectangular and the middle square blocks is octagonal in section and it is normally achieved by bevelling the edges. The upper portion of the central square block or the transition from the shaft to the circular projecting member is marked by a succession of circular mouldings with a sloping top. The shaft is surmounted
by a circular-wheel like moulding, abacus and finally by the four-square bracket. The pillars of this type representing the early and the later Chālukyan, eastern Chālukyan, Kadamba, Kākatiya, etc., art traditions are found at Alampūr, Pāpavināśini-tīrtha. Bagāli, Drākshārama, Pālakollu, Chērōlu, Tambde Surale (Goa), Güjem (Mehabubnagar district), Hanumakoṇḍa, Gārla, Pālampūṭ Pillalamāṭṭi, etc.¹⁰ Now let us proceed to examine the above referred component parts of the pillar in detail.

(1) ĀSVAPĀDAM

The āsvapādām is the lowest member of a pillar. The safety, stability and the security of the pillar depend mainly upon this member. It is generally square in section. It is decorated with plain pattikās and a recess in between them. There is a projecting square or rectangular block of stone on the centre of all the four sides. This will serve the purpose of a connecting link between the upper and the lower bands (Pl. 5). In some cases these plain central blocks of projecting stones are replaced by highly ornamental chaitya kuḍus. These are noticed on the āsvapādam of the four central navarāṇga pillars placed in front of shrine III of the Pachchala-Somēśvara temple (Pl. 6). These chaitya kuḍus are decorated with graceful Kirtimukha heads above and circular sunkun sections below. The figures of gods and goddesses and female figures in graceful postures are carved inside these circular sunkun sections of the chaitya kuḍus. The Telugu Chōḍa pillars, like the Kākatiyan pillars, betray the influence of the later Chālukyan and the Hōyaśaḻa art traditions, but the former is not over-loaded with the ornamental motifs like the latter.

(2) SHAFT

The shaft is that portion of a pillar which intervenes between the āsvapādam below and the circular projection above. It is a very important part of a pillar. It is this shaft that determines the height of the whole pillar which in its turn decides the height of the sabhāmanṭapā and the ardha-manṭapā. The length of the shaft depends upon the stone that is economically possible to extract from the quarry. Besides, it is on this pillar shaft that the sculptor exhibits his superior skill and technique. The shaft may be divided into four parts for the sake of a critical analysis, viz. the lower rectangular portion, octagonal section, central square block and finally the circular section with a sloping top.

(i) LOWER RECTANGULAR PRISM LIKE SECTION

This is the lowest immediately above the āsvapādam or the base of the pillar. It looks like a rectangular prism and ranges in height from two to three feet. In most of the cases it is left severely plain, except in the case of the four central navarāṇga pillars situated in front of shrine III of the Pachchala-Somēśvara temple, the veritable treasure-houses of the Telugu Chōḍa art (Pl. 6). The lower rectangular portion of these pillars is decorated with scenes representing Mahābhārata, Bhāgavata and Rāmayana episodes. The churning of the milky ocean, Nṛi-Varāhamūrti, Narasimha, Kṛiṣṇa as Gōvardhanagiridhara, Kirāṭārjuniya, Śāṅkunugrahāmūrti, etc. are some of the panels that are found on the lower portion of the pillars. The Telugu Chōḍas, like the Kākatiyas, followed the later Chālukyan art traditions and adorned the pillars with mythological scenes. It should be noted here that stambha-puttalikās are conspicuous by their absence.

(ii) OCTAGONAL SECTION

This section is in between the upper central square block and the lower rectangular prism like portion of the shaft. It appears that this section is generally achieved by
bewelling the edges. A careful examination of the Telugu Chōḍa pillars enable us to
distinguish three types of this section. It should be noted here that normally this
section is divided into three broad octagonal bands intervened by narrow channelled
grooves. In the first type the lower and upper bands are decorated with concave flutes
whereas the middle band is left plain. The pillars having this type of section are found
in the sabha-maṇḍapa of the Pachchala-Śomāśvara temple. The pillars that support the
roof of the sabha-maṇḍapa and the porch in the Vēṇugopalāsvāmi temple at Sirikoṇḍa and
the Chhāyāśomēśvara temple at Panugal represent the second type (Pl. 5). In this case the
three octagonal bands are decorated with intricately designed floral, geometrical and lozenge
ornamental motifs. The narrow channelled grooves that separate these octagonal bands are
adorned with beaded-festooned boarders. The final type is represented by the central
navaraṅga pillars placed in front of shrine III of the Pachchala-Śomāśvara temple (Pl. 6).
In this case the lower and the upper bands are divided into small square blocks by using
miniature stambhikās. Inside these square compartments are carved scenes representing
Mahābhārata, Rāmāyaṇa and Bhāgavata episodes. But the central band, perhaps to increase
the contrast between the sculptured bands, is simply adorned with a floral scroll. The
narrow recesses in between these octagonal bands, in this case, are left severely plain. This
appears to have been wantonly done by the sculptors with the intention of maintaining a
dramatic contrast, artistic balance and also depth in between the carved and plain bands.

(iii) CENTRAL SQUARE BLOCK

This is another prominent element in the shaft of a pillar. It is placed in between the
circular sloping section above and the octagonal section below. This is the portion that
attracts the attention of the visitor, for it is located exactly in the centre of the pillar. The
sculptors naturally concentrated best of their abilities to make it more pleasing, graceful and
attractive. Further, this is the principal balancing factor of the pillar. It distributes the
weight placed upon the top of the pillar equitably and thereby keeps the gravitational point
always in correct position. The pillars that support the roof of the sabha-maṇḍapas in the
Chhāyāśomēśvara, Pachchala-Śomāśvara and the Vēṇkaṭēśvara temples at Panugal are
dowered with plain square blocks. But the pillars in the Vēṇugopalāsvāmi temple at Sirikoṇḍa are decorated with Kirtimukhas, elephants, dancers, drummers, floral designs and
the Rāmāyaṇa scenes. It is also observed that the edges of these square blocks are adorned
with narrow paṭṭikās and deeply cut horizontal grooves (Pl. 5). But the decorative art of the
Telugu Chōḍas reached its climax of graceful fluency on the central square blocks of the four
central pillars that are placed in front of shrine III of the Pachchala-Śomēśvara temple.
Every inch of these blocks is decorated with floral designs and scenes from the Purāṇas,
Rāmāyaṇa and Mahābhārata. Gajāsurasamaḫārāmūrti, Vīṣṇu in the aspect of Bhogāśayana-
mūrti, Lakshmaṇa cutting the nose of demoness Śūrpaṇakha, Rāvaṇa fighting with Jāṭīyu, battle scenes of Mahābhārata war, etc. are carved on these blocks with meticulous care and
skill (Pl. 6).

The pillars that are found in the early Chālukyan temples at Aihole, except Koṭi-
guṇḍa, have no central square blocks and on the contrary an inverted bell-shaped member is
found in its place. But the later Chālukyan architects followed the Aihole art traditions and
hence inverted bell-shaped section is invariably found in the later Chālukyan pillars.
However, the Telugu Chōḍa sculptors completely deviated from the later Chālukyan master-architects in this connection, for in none of the pillars the inverted bell-shaped member is present. It may be noted here that the miniature pillars supporting the massive cave of a niche arranged on the northern exterior wall of shrine I of the Pachchala–Sōmēśvara temple have inverted bell-shaped member in the centre of the shaft (Pl. 4). But this section is not found in the pillars of the sabha-mandapa. It may not be out of place here to state that the Kākatiyan pillars, like the Telugu Chōḍa pillars, are also adorned with the central square blocks but not with inverted bell-shaped members. It is likely that the Telugu Chōḍas and the Kākatiyas concentrated their attention more on giving regional touch to the parent style—Chālukyan style—by introducing certain new and novel features where ever possible.

(4) CIRCULAR SECTION WITH A SLOPING TOP

This represents the top portion of the monolithic shaft. It is the transition from the shaft to the wheel-like moulding. It is either octagonal or square or circular on plan and contains a succession of circular mouldings diminishing in size as they proceed towards the necking. Four varieties of this section are noticed in the pillars under consideration. In the first type, the lower portion is in the form of an octagonal band. It is succeeded by two circular bands with a narrow circular fillet in between them. It has neither decorative motifs nor central vertical band. In the second type a conical band is arranged vertically on the sides of this circular section. Figure sculptures are carved on the surface of these projections (Pl. 5). The third type which marks a further development is noticed on the four central pillars of the sabha-mandapa of the Chhāyāśāmēśvara temple. In this case all the three circular bands are decorated with fluted designs. Further ornamental kudus are arranged on four sides of the lower circular band. In modelling and artistic treatment this type is more pleasing and graceful than the above referred ones. But the Telugu Chōḍa sculptor’s skill and imagination reached its ad summum in the fourth type which is noticed on the four central pillars of shrine III of the Pachchala–Sōmēśvara temple (Pl. 6). In this case the topmost circular band is adorned with drop designs. Highly imaginative and intricately designed ornamental kudus are carved on all the four sides of this section. Inside these kudus are shown the representations of gods and goddesses.

The conical or triangular central band, floral, geometrical and sculptural representations which are present in the Telugu Chōḍa pillars are conspicuously absent in the later Chālukyan pillars. 20 But the circular section with a sloping top of the Kākatiyan pillars, like the Telugu Chōḍa pillars, is decorated with a variety of decorative motifs. 21

(3) CIRCULAR OR WHEEL-LIKE MOULDING

This is an independent and detachable segment of a pillar. It is placed in between the top of the shaft and the abacus below. The technique of arranging this moulding in the pillar is that of preparing grooves on either side of it and then fixing it into the offsets cut on the lower and upper sides of the abacus and the pillar shaft. No binding material is used to fix it. It should be noted that this projecting circular moulding is the most distinguishing feature of the early Chālukyan, later Chālukyan, eastern Chālukyan, Telugu Chōḍa and the Kākatiyan pillars.

The pillars in the sabha-mandapa (except the four central pillars) of the Pachchala–Sōmēśvara and the Veṅkatesāvara temples at Pānugal and the Vēṇugopālaśāvāmi temple at
Sīrīkoṇḍa have prominent projecting circular mouldings. They are severely plain save a few circular bands on either side of it. But the four central navaraṅga pillars of the Pachchala-
Somēśvara and the Chhāyāśomēśvara temples have highly artistic wheel-like projecting stones. In these cases it is decorated with a series of padma taras (Pl. 6). The circular moulding of the Telugu Chōḍa pillars bears a very close resemblance with the same of the later Chālukyan pillars. But the Kākatiyan sculptors did not favour this type of ornamentation. They preferred to decorate this moulding with floral designs, rows of haṃsas, kiritimukhas and miniature replicas of female bracket figures that are found under the massive caves of the great temple at Pālahmpēt. 32

(4) ABACUS

This is another important and independent segment of the pillar. It represents that portion of the pillar which intervenes in between the four-square bracket above and the circular moulding below. Two types of this member are noticed in the Telugu Chōḍa pillars. The first type is observed in the pillars of the Vēṇugopaḷavāmī temple at Sīrīkoṇḍa and the Chhāyāśomēśvara and the Pachchala-
Somēśvara temples at Pānugal (Pl. 5). The abacus of this type has two sections, viz. lower and upper. The lower section looks like flat dish with a rimmed edge. The upper section is square and more in the form of a platform to receive the bracket. The lower portion of the abacus found in the pillars of the Vēṇugopaḷavāmī temple at Sīrīkoṇḍa is flat and short. It is decorated with a series of diminishing circular bands. The corners of the underside of the upper section contain leafy designs (Pl. 5). The second type of abacus is found in the central navaraṅga pillars of the Chhāyāśomēśvara and the Pachchala-
Somēśvara temples. In this type the lower dish-like section is decorated with a series of vertically arranged cyma recta mouldings. It is very interesting to note that neither the upper nor the lower sections are decorated with figure sculptures (Pl. 6).

The abacus of the Telugu Chōḍa pillars in main tallies with the same of the latter Chālukyan pillars.

(5) FOUR-SQUARE BRACKET

This member, like the circular moulding and the abacus, is an independent and detachable member of the pillar. It is placed below the prastāra or the entablature and above the abacus. It is square on plan. It has four projecting arms and hence it is called four-square bracket. As it has got four projecting arms, it can not only very well withstand the weight of the surmounting architraves but also distributes the top weight through out the pillar. Thus the primary purpose in introducing the four-square bracket is to give additional architectural stability and strength to the pillar.

The Telugu Chōḍa pillars exhibit two types of brackets. In the first type the lower section of the projecting arm of the bracket has got a triangular slant at an angle of forty-five degrees. The upper portion is adorned with a pattika. Bracket of this type are found on the top of the pillars of the Pachchala-
Somēśvara temple. The other type of bracket is found on the pillars of the Chhāyāśomēśvara and Veṅkaṭēśvara temples at Pānugal and the Vēṇugopaḷavāmī temple at Sīrīkoṇḍa (Pl. 5). In this type the projecting arms are adorned with the taraṅga corbels, and the facing sides of these arms with the nāga hoods.

It is likely that the Telugu Chōḍa artists followed the early and the later Chālukyan sculptors in modelling the above referred brackets.
IV

DOOR-WAYS

The door-ways of the Telugu Chôda temples are the masterpieces of art. No amount of description can adequately express their beauty, grace and grandeur. Some of the Telugu Chôda temples, particularly the Chhâyâsômëvara temple at Pûnugulai and the Vë NGOPOÌLÁ-śvâmi temple at Sirikôñga, have entrances arranged in the prâkâra walls and porches. They are also provided with door-ways. But the door-ways of the antarâla and garbhagriha are the central features on which the sculptors concentrated all their knowledge and skill. In design and modelling the door-ways of the antarâla and garbhagriha bear a very close resemblance, save a few variations. Their main purpose is to increase the architectural and artistic elegance of the interior of a temple. Both black-basalt and granite are used for preparing these door-ways. The antarâlas of the Pachchhala-Sômëvara and the Chhâyâsômëvara temples have no door-ways whereas the antarâlas of the Veñkâtaśvâra and the Vë NGOPOÌLÁ-śvâmi temples have pleasingly modelled door-ways. The door-ways of the Telugu Chôda temples, for the sake of convenience and critical analysis, may be divided into four parts, viz. the kudya-stambha, udumbara or threshold, door-jambs, and lintel.

(i) KUDYA-STAMBHA OR THE WALL-PILASTER

The kudya-stambhas are generally placed on either side of the door-frame. They serve the purpose of a dividing line between the shrine wall and the door-frame. The security and the stability of the door-frame depend very much upon these kudya-stambhas, for they carry the weight of the architraves placed on the top of the door-ways. They are very broad, stout, strong and monolithic in nature. The best examples are found on either side of the antarâla door-way of the Vë NGOPOÌLÁ-śvâmi temple at Sirikôñga. Each pilaster has got a shaft decorated with rectangular, octagonal and square sections separated by narrow grooves. The shaft is surmounted by a sharp projecting member, abacus and finally by a bracket. It is decorated with floral designs and ornamental chaitya kudus, but not with figure sculptures. The kudya-stambhas arranged on either side of the door-ways of the Telugu Chôda temples are very closely akin to the same that are found in the later Châlukyan and the Kâkatiyan temples. It is likely that the Telugu Chôdas and the Kâkatiyas closely followed the later Châlukyan architectural traditions in this connection. It should be noted here that these kudya-stambhas, in most of the cases, are found on either side of the antarâla door-ways.

(ii) UDUMBARA OR THRESHOLD

This is the lowest horizontal member of the door-frame. Two types of this member are noticed in the door-ways of the Telugu Chôda temples. In the first type it is in the form of a plain horizontal pattiâka without any ornamental devices. The best examples of this type are found in the door-ways of the Vë NGOPOÌLÁ-śvâmi temple, Chhâyâsômëvara temple and in the temple located in front of the latter. In the second type the udumbara is decorated with projecting and receding sections. This is illustrated by the garbhagriha door-way of shrine III of the Pachchhala-Sômëvara temple. It is also observed that in front of the threshold of this door-way and on the ground there is a beautifully designed chandraśîla.

(iii) DOOR-JAMBS

The door-jambs are arranged on either side of the opening. It is on these jambs that the sculptors concentrated best of their attention and ultimately converted them into museums
of sculptures. These ornamental jambs will first arrest the attention of a visitor before he focuses his attention upon the deity placed in the centre of the sanctum sanctorum. These door-jambs are divided into lower and upper sections of which the former is lesser in height than the latter. The lower section is normally decorated with the dvarapalas or chāmarshāvāhinis or pūrṇaghaṭas. The lower section of the door-jambs of the Pachchala-Śomēśvara, Veṅkaṭāvaram, Chhāyāśomēśvara and a minor shrine located in front of the last mentioned temple are adorned with dvarapalas and pūrṇaghaṭas.

The upper section, i.e. above the dvarapalas, is one of the most important parts of a door-frame. It consists of a succession of ornamental bands or sākhas. The door-jamb of the anarāla door-way of the Veṅgopālasvāmi temple has four plain sākhas intervened by an ornamental pilaster. But the garbhagriha door-ways (shrine II and shrine IV) of the Pachchala-Śomēśvara and the Chhāyāśomēśvara temples are the best ornamented. Five sākhas are found on either side of the door-frame. Lozenge or diamond shaped patterns, floral designs, leafy motifs, floral scrolls with animal and human figures and vyāla-malas are some of the popular motifs carved on these sākhas. These ornamental bands are invariably intervened by an ornamental stambhika. It is generally carved in the middle of the sākhas. It has all the essential ingredients of a stambha, viz. shaft, circular moulding, abacus and bracket, carved in high-relief. The shaft of the pilaster is decorated with beaded borders, floral and geometrical motifs, festoon patterns, etc. The primary purpose in introducing the centre of the ornamental sākhas is to give architectural strength and stability to the door-frame. It also increases contrast and provides unlimited depth to the sunkun vertical sākhas arranged on either side of it.

The ornamental sākhas that are found in the door-ways of the Telugu Chōḍa temples are neither more nor less. It appears that the Telugu Chōḍa sculptors followed a middle course.

(iv) Lintel

The lintel is the surmounting part of the door-way. It consists of three important sections, viz. patanga, kapōta and architrave or the beam.

(A) Pataṅga

The pataṅga, also known as ārdhvapattika, is the lowest member of the lintel of the door-way. The innermost sākha or sākhas of the door-jambs are continued or carried over the pataṅga. The pataṅga of the anarāla door-way of the Veṅgopālasvāmi temple has got only one plain band whereas in the garbhagriha door-way of the same temple it has two floral bands. But the most ornate pataṅga is found on the garbhagriha door-way of shrine IV of the Pachchala-Śomēśvara temple (Pl. 7). It consists of two bands. The innermost band is decorated with lozenge patterns and the second with pleasingly designed floral scrolls containing male and female dancers and musicians. The central portion of the ārdhvapattika is normally occupied by a maṅgala phalaka or dedicatory block. It is either in the form of a rectangular slab or a miniature pavilion (Pl. 7). In most of the cases Gajalakshmi is found carved on the centre of the maṅgala phalaka. The maṅgala phalaka carved on the centre of the pataṅga of shrine IV of the Pachchala-Śomēśvara temple is simply splendid (Pl. 7). In this case two elephants are shown with upraised trunks, as if they are pouring the sacred water upon the head of goddess Lakshmi. The goddess is seated in the padmasana posture. It appears that the Telugu Chōḍas followed the later Chālukyans and hence the Gajalakshmi motif is found on the maṅgala phalaka of the pataṅga.
(B) KAPÔTA

The kapôta or the cornice generally represents the projecting member of the door-way. It is placed immediately above the patahga and below the architrave or the beam above. About the significance of this member M.R. Sarma observes: "The purpose of this member seems to be, to give definition to the door-way as a whole, separating it from the part coming above and to add to the beauty of the structure. Besides, it also lends greater support to a deeply sculptured beam above".

Two types of kapôtas are noticed in the door-ways of the Telugu Chôda temples. In the first type it is shown projecting considerably from the door-frame. It has got projecting and receding sections. The facing side of it is decorated with three plain pattiikas and the top edge with the triangular elevations. The antarâla door-way of the Vêṣugopâlasvâmi temple at Siricoṣa and the garbhagriha door-way of a minor shrine situated in front of the Chhayâsomâsvâra temple at Panugal have kapôtas of this type. In the second type the kapôta has no projection, and it is in the form of a single tripaṭṭa moulding. It is observed on the garbhagriha door-way of the Chhayâsomâsvâra temple. The third type is found on the garbhagriha door-way of shrine IV of the Pachchala-Somâsvâra temple. It has no projection like the second one. But it consists of a tripaṭṭa followed by two more pattiikas. All these bands are plain and as usual provided with graduated projecting and receding sections (Pl. 7).

The Telugu Chôdas adopted the flat and projected kapôtas and thereby maintained hormonious balance between the early and later Châlukyan art traditions.

(C) ARCHITRAVE OR THE BEAM

The architrave or the beam represents the topmost portion of the door-way. Above this stands the roof of either the antarâla or the garbhagriha. This particular part of the door-way is very charmingly decorated by the Telugu Chôda sculptors. A critical examination of this section will enable us to state that three types of decorative devices are employed by the sculptors of our period. In the first type miniature nagara vimânas of Latina type, numbering either three or six, are carved on the architrave. The best examples of this type are found on the antarâla and garbhagriha door-ways of the Vêṣugopâlasvâmi temple at Siricoṣa and a minor shrine at Panugal. The second type is noticed on the top of the garbhagriha door-way of the Chhayâsomâsvâra temple. Three stepped pyramidal miniature vimâna motifs are carved on this door-way. The tiers or the phamsanas are decorated with rectangular blocks of stone. These vimâna motifs are mere replicas of the main vimânas that are found on the garbhagrihas of the same temple. The third and the final type is noticed on the door-way of shrine IV of the Pachchala-Somâsvâra temple (Pl. 7). It is in two sections. The facing side of the lower section is adorned with a row of pearl festoons whereas the top edge of the same section is occupied by three kudus, two on either ends and one on the centre of it. The upper section is ornamented with padma-vari. This type of decorative device is seldom found on the door-ways of the early and later Châlukyan temples.

The Telugu Chôdas not only followed the later Châlukyan art traditions but also tried to introduce certain novel features as is evident from the door-beam of shrine IV of the Pachchala-Somâsvâra temple.

Before ending our discussion on the door-ways of the Telugu Chôda temples we may take note of the peculiar features of the antarâla door-ways of the Chhayâsomâsvâra and the Pachchala-Somâsvâra temples at Panugal. In these cases the door-jambs are conspicuous by
their absence. But the opening of the door-ways has a door-post or yōga on either side. The space in between the wall-pilaster and the yōga is empty. This is something peculiar indeed.

In the antarāla door-ways of the Telugu Chōḍa temples the perforated stone screens are absent. Perhaps they were destroyed by the Muhammadan marauders.

V

PRASTĀRAS AND CEILINGS

(i) PRASTĀRAS

The prastāras or entablatures are generally placed on the top of the capital mouldings of the pillars and below the roof of the sabhā-maṇḍapa and the ardha-maṇḍapa. The strength and stability of the roof of these maṇḍapas depends upon the entablatures. In appears that the Telugu Chōḍa sculptors did not pay any attention in decorating these architectural members. Thus the prastārhas which support the roof of the long rectangular sabhā-maṇḍapa of the Pachchala–Sōmeśvara temple are devoid of any ornamental motifs. But the entablatures of the Chhāyāsōmaśvara, Veṇkaṭeśvara and the Vēṇugopālasvāṁi temples are decorated with lotus medallions. The figure sculptures are conspicuously absent (Pl. 5).

The prastāras of the Telugu Chōḍa temples are inferior in quality and workmanship and hence they deviate from the later Chālukyan and Kācalīyan art traditions.

(ii) CEILINGS

The ceilings are one of the principal features of the temple interior. They are primarily intended to increase the interior decorative effect of a religious edifice and not meant to serve any architectural purpose. The central ceilings, in most of the cases, are marvellous pieces of decorative art because the sculptors concentrate their skill and attention on these parts more than any other part.

The Telugu Chōḍa temples exhibit only two types of ceilings. In the first type it is flat in section and not composed of tiers. Examples of this type are found in the sabhā-maṇḍapa of the Pachchala–Sōmeśvara temple. The central ceiling located in front of the antarāla door-way of shrine III depicts a full blown lotus with an ornamental pendant in the centre. It is carved on the flat surface of the central slab in high relief. It should be noted here that the four central pillars which support the central ceiling are superbly designed and meticulously sculptured. But the ornamental devices employed for the decoration of the ceiling are not in tune with the sculptured pillars below. This is indeed a peculiar phenomenon. The second type of ceiling is a tiered one. This is noticed on the sabhā-maṇḍapas of the Chhāyāsōmaśvara and Vēṇugopālasvāṁi temples. The principle employed for the construction of this type of ceiling is that of laying of stones one over the other and drawing of each layer inward from above. The reduction of space, as it goes up, is achieved by placing triangular stones at each angle of the square compartment. Finally the top portion is covered by a single slab of stone. The corner traingular slabs are decorated with leafy patterns whereas the central slab is adorned with a full blown lotus design and a pendant in the centre.
REFERENCES AND NOTES

3. HAS., No. 13, 1942, pp. 34 ff. v. 33.
4. Ibid., pp. 66. ff. v. 42.
8. R. S. Gupte, op. cit., Figs. 56, 57.
10. M. Rama Rao, Select Andhra Temples, Pls. XXVIII-1, 2; M. R. Sarma, op. cit., Pl. 19.
11. M. R. Sarma, op. cit., Pl. 26; M. Rama Rao, Select Kākatiya Temples, Pls. III, IV.
13. Ibid.
14. M. Rama Rao, Select Kākatiya Temples, Pls, II, XVI, XV, Fig. 2, XXXIII, Fig. 1.
16. R. S. Gupte, op. cit, Figs. 22, 55; K. V. Soundararajan, Architecture of the Early Hindu Temples of Andhra Pradesh, Pl. IX; M. Rama Rao, op. cit., Fig. 29.
17. K. V. Soundararajan, Indian Temple Styles, p. 79.
18. Ibid, p. 73.
20. A. Rea, op. cit., Pls. IV, CII, XCVI, XXXVIII, LXXVI, XLVII.
SCULPTURE AND ICONOGRAPHY

The Telugu Chōdas of Kandūru were great builders. The Pachchala-Śomēśvara temple at Pānugal is a veritable museum of Telugu Chōda architecture and art. We may now proceed to study the iconographical importance of some of the sculptures found in the above-mentioned temple.

SECTION I: SIVA

Siva is one of the most powerful and influential members of the orthodox Brahmanical triad. He is specially associated with the acts of samhāra or pralaya in the Hindu concept of Trinity. He became very popular from the Purānic period. As Saivism gained ground, numerous exploits directly or indirectly connected with the god were translated into stone by the Hindu sculptors. The Telugu Chōdas of Kandūru patronised and promoted Saivism to a very great extent in the mediaeval history of Āndhra-dēśa and as a result many of the forms of Śiva are represented in the temples erected by them in general and that of the Pachchala-Śomēśvara temple in particular. The following are some of them.

(i) LINGōDBHAVAMūRTI

The Lingōdbhavamūrti aspect of Śiva is a unique combination of the god’s human and columnar forms. This aspect reflects how Brahmā and Vishṇu were at one time disputing their mutual claims for the creation of universe and how they ultimately submitted and recognised the supremacy of Śiva over the world of gods.

In the Līṅgōdbhavamūrti relief, carved on the southern exterior wall (Pl. 9), Śiva is standing in the samapāda-sthānaka posture on a small projected stone pedestal. He has four hands. The upper right and left hands are holding triśūla and nāga, while the lower right is kept in abhaya mudrā. The lower left is in lōla-hasta, but unfortunately its palm is very badly mutilated. He is very elegantly ornamented with a kriṭamakuta and various haras. Brahmā and Vishṇu are shown standing on either side of Śiva. The three faces of Brahmā are very well represented. He is holding in the back right and left hands śruk and pāśa. The back left hand of Vishṇu is holding a śankha but the back right hand is mutilated. Both of them are looking at Śiva in reverential attitude with the two lower hands clasped in the aṅjali pose. On the top proper right corner and just above the heads of Brahmā is shown a flying haṁsa whereas on the proper left bottom and on the legs of Vishṇu is sculptured a varāha, ready to barrow the earth.¹

The second sculpture representing the same theme, but in a different style, is carved on the northern exterior wall of the same temple. In this relief, as in the case of the above-referred one, Śiva is not shown in human form in the centre of the relief. A tall and
slender liṅga, standing on a pānavatṭa, is in the centre of the sculpture. The pānavatṭa is placed on a padmapītha. The rudra-bhāga of the liṅga is decorated with deeply incised brahmāsūtras. Brahmā and Vishṇu are standing to the proper right and left of the liṅga. They have their two lower hands in aḥjali. A boar in the act of burrowing the earth is carved on the lower proper left corner and the swan is shown on the top creeper design.

The two above-mentioned panels of Liṅgodbhavamūrti are unique in many a way. It is likely that the Telugu Chōḍa sculptors followed either the Vishṇuṅkuṇḍin or the Pratihāra or the Eastern Gaṅga art traditions while carving this image. Thus it would appear that the Liṅgodbhava reliefs under our discussion represent a harmonious combination of South and North Indian art traditions.

The Liṅgodbhavamūrti image, according to the Āgamas, is to be placed in the central niche of the exterior western wall of the garbhagṛīha. It is observed that the Chōḍa sculptors normally followed this rule. But the Telugu Chōḍa artists did not follow it, for the Pānuṅgal Liṅgodbhavamūrti reliefs are carved on the southern and northern exterior walls of the garbhagṛīha and antarāla respectively.

(ii) BRAHMĀ–VISHN–ANUGRAHA–MŪRTI (Pl. 10)

Siva, in this sculpture, is seated in padmāsana on a high vēḍi. He has four hands. The upper right and left hands carry a triśūla and nāga. The lower right hand is kept in abhaya mudrā while the lower left is resting on the left thigh and holding some indistinct object. His head is adorned with a jatamakuti and a few jatās are shown falling at the back of the head. He is decorated with nāga-kuṇḍalas, nāga-kaṭaka-vaśayas, skandhamālas, udarabandha, yajñāparita, a broad graivēyaka, kaṅkaṇas and a bejewelled mēkhalai. Brahmā and Vishṇu are standing on padma-piṭhas on the proper right and left of Mahādeva. They are shown in three-fourth profile. Both are very tastefully decorated and their lower hands are kept in aḥjali. On the left bottom corner and in between the Vēḍi and Brahmā, is shown Nandi—the vāhana of Siva—in a characteristic foreshortening manner. Only the profile view of its head and neck are sculptured with meticulous care and attention. The abhaya hasta, the sitting posture and the saumya countenance of the god unmistakably indicate that the present sculpture represents one of the anugraha aspects of Siva.

The sculptures depicting the anugraha aspects of Siva are discovered in various parts of India. They normally represent Vishṇuṅgagragraha–mūrti, Ravaṅangraghra–mūrti, Chaṅḍēśāṅgagraghra–mūrti, Pāṣupatāṅgagraghra–mūrti, etc. forms of Siva. M. Rama Rao states that the present sculpture represents the Vishṇuṅgagraghra–mūrti form of Siva.

In the present sculpture Siva is shown alone and not with his consort, Pārvatī. Vishṇu is standing to the proper left of Siva and he has kept his two lower hands in reverential aḥjali. He is neither offering worship to Siva nor receiving chakra, pitāmbara, etc. from the god. Further, Siva is holding triśūla and nāga in his upper hands, and not ṛaṅka and chakra as stated in the Uttarakāmikāgama. Then what does it signify? The very location of the image will give us a clue to identify it. It is sculptured immediately below the Liṅgodbhavamūrti image carved on the southern exterior garbhagṛīha wall of the Pachchala–Somēṣvara temple. In both the sculptures Siva is holding in the upper right and left hands triśūla and nāga and the lower right is kept in abhaya. In the abova Liṅgodbhavamūrti sculpture Śiva is bestowing grace upon Brahmā and Vishṇu and the same is the case in the present sculpture. It would thus appear that the present sculpture is an extension of the upper Liṅgodbhavamūrti relief. But in the second one, the Telugu Chōḍa sculptors cared and concentrated more in representing the anugraha aspect of the god by showing it in a separate
piece. Hence it would be appropriated to style this sculpture *Brahma-Vishnuanugraha-murti* and it is the only relief of its kind so far discovered.

(iii) **RAVAṆĀNUGRAHA-MŪRTI**

A lovely relief representing the Rāvaṇānugraha-mūrti aspect of Śiva is carved on one of the central pillars of the *navaraṅga* in the Pachchala-Somāśvara temple.

In this relief, Rāvaṇa is seated in *alidhāsana*. His posture is suggestive of the display of his muscular energy. He is shown with five heads and twenty arms. He is struggling to lift the mountain-Kailāsa. There is Brahmā riding his mount on the left lower corner of the relief. On the top of it and in a miniature *maṇḍapa* are represented Śiva and his consort Umā. Śiva is four-armed and seated in the *ardhaparyāṅkāsana* posture. Umā is seated on his left lap. She is very eagerly looking at her Lord on account of the fear created by the shaking of Kailāsa by Rāvaṇa. The god is holding *damaru* and *parāśu* in his upper right and left hands. The lower right is kept in *abhaya* while the lower left is passing round the back of Umā in an act of consoling her. To their proper left is Gāṇeśa seated in *ardhoparyāṅkāsana*. On either side of the divine couple are represented the *ashta-dikpālas* riding in haste on their respective mounts. Rāvaṇa is very elegantly decorated with various ornaments. The action packed Rāvaṇa, confused Brahmā, panic stricken dikpālas and Umā and finally the sublime looking Śivas are modelled with consummate skill and fertile imagination. Even the Nandi, the *vahana* of Śiva, is shown with erect ears, wide opened eyes and raised face, indicating the terrific impact created by Rāvaṇa.

(iv) **PĀSUPATĀNUGRAHA-MŪRTI** (Pl. 12)

Śiva, pleased with the austerities of Arjuna, presented him with the powerful weapon named the *pāsupatastra* in order to enable him to fight successfully against his enemies—the Kauravas. This scene is popularly depicted in Indian art and is known as Pasupatānugraha-mūrti. The mythological background of this story is narrated in the *vanaparvan* of *Mahābhārata*.

A beautiful narrative panel illustrating this theme is sculptured on one of the *navaraṅga* pillars in the *sabha-maṇḍapa* of the Pachchala-Somēśvara temple. It is in two sections. In the first section, which is sculptured on the central square block of the pillar, Arjuna is represented observing severe austerities. He is standing on his left leg which is firmly planted on the ground whereas the right leg is raised, folded at the knee and kept across the left leg. This posture is normally employed by the sculptors to show the idea of deep concentration and meditation. The hands are kept in *dhyāna mudrā*. He is decorated with a short *kiritanakuta*, *phalaka-hāra*, *skandha-mālas*, *kaṅkaṇas*, anklets and an *urdhōrūka* decked with gracefully hanging pearl tussels. Two quivers are shown at the back of the right and left shoulders of Arjuna and a long bow in the lower corner of the panel. Two seated male figures in *dhyāna mudra* and two female figures holding lotus flowers in their hands are shown on either side of Arjuna. All these figures, including Arjuna, are housed in three ornamental niches carved in highrelief and canopied by rope-designed *tōraṅgas*. Four seated monkeys are on the top of the panel. The whole section reveals that Arjuna is steeped in deep meditation to get the *pāsupatastra* from Śiva.

The second section is sculptured on the lower square portion of the same pillar. It is again divided into two parts. In the upper part Śiva as *kīrtā* and Arjuna are discharging arrows either to shoot down the boar or engaged in a duel to settle their quarrel. The boar
is shown on the bottom and in between them. Pārvatī, as *kīrata* woman, is standing in cross-legged posture to the proper right of Śiva. She is holding a lotus in her right hand. In the lower portion Śiva and Arjuna, after their *dhamūr-yudha*, are engaged in *malla-yudha*. Śiva as *Vṛṣṭhavahana* is shown to its proper left. He has four hands, holding a *ḍaṇmara* and a snake in the upper right and left hands. The lower right is kept in *abhaya* while the lower left hand is placed on the head of the seated Arjuna. Arjuna has kept his hands in the reverential *aṅjali* pose. Pārvatī, who is supremely happy after seeing the duel between her lord and his devotee Arjuna, is standing to the proper right of Śiva. The whole section is carved inside an ornamental niche canopied by an exquisitely carved *tōrāpa* emerging from the mouth of the mythical *makaras*. The Telugu Chōḍa sculptor’s mastery over the art of composition, economy of space and above all the skill of conveying the maximum meaning with the help of minimum effort are very well realised in these narrative panels (Pl. 12). T. N. Ramachandran and M. S. Nagaraja Rao not only studied extensively *Kīratarjunīya* sculptures found in South India but also tried and succeeded admirably in unearthing the local traditions associated with many a place.

Though different versions of this story are found in different *Purāṇas*, the fact that Śiva killed Gajasura and had the elephant skin as his upper cloth is common to all. For this act, Śiva is called as *Gajāntaka-mūrti*, Gajahāmūrti, Gajasura-samhāra-mūrti etc. A beautiful panel illustrating this aspect is found on one of the *navarāgā* pillars in the *sabha-maṇḍapa* of the Pachchala-Somāsvara temple.

In the present sculpture the god is shown standing on his right leg which is firmly planted on the elephant-head. The left leg is very badly mutilated, but it is evident from the remaining portion that it must have been raised above and bent at the knee. He has ten hands. The four right hands hold *ḍaṇmara*, *khavāṃga*, *triśūla* and *khaḍga* and the remaining one is kept in *abhaya*. The upper left hand is kept in *daṇḍahasta* and the remaining hands carry *paśa*, *agni*, *khēṭaka* and *kapala*. The god is decorated with *jatāmukta*, *kuṇḍalas*, *hāraskhēṭa*, *mēkhala*, *ardhōrūka* and a long *maṇḍa-maṇḍa*. On either side and bottom of Śiva male and female devotees, musicians and dancers are represented. The elephant head on which the god stands is very pleasingly modelled and its trunk is turned to right with its tip curled. The elephant skin is arranged very artistically like a *brahka maṇḍala* at the back of the god. The legs and the tail of the elephant are very clearly carved and beautifully arranged. The standing posture, the disposition of the arms and finally the joyful countenance of the god unmistakably indicates that the god is in a ecstatic frenzy of exultant mood after the destruction of the elephant *asura*. The Telugu Chōḍa sculptors carved all the essentials of the theme within a limited space, in a masterful way.

The relief under our consideration, in many a way, deviates from Āgamic descriptions. In the first place the god has ten hands and not four or eight. Further, the god is standing on his right leg firmly planted on the elephant-head. *Khavāṃga*, *agni* and *khaḍga* which are found in the right and left hands of the god in the present sculpture are not found in the attributes prescribed by the Āgamās. It is also observed that Umā with Skanda in her hands and trembling with fear is conspicuously absent. But in the arrangement of elephant’s skin in the form of a *brahka maṇḍala* at the back of the god, the present sculpture is strictly in accordance with the rules laid down in the Āgamās.

(*vi*) **NAṬARĀJA** (Pl. 13)

One of the most famous forms of Śiva is his dancing form known as Naṭarāja—the prince of dancers. Śiva is said to dance in the evening in the presence of Pārvatī in order to
relieve the sufferings of the devas. The Āgamas enumerate several dance forms of Śiva in his Nāṭarāja aspect, viz. ananda-tāṇḍava, sandhyā-tāṇḍava, Umā-tāṇḍava, Gaurī-tāṇḍava, Kalika-tāṇḍava, Tripura-tāṇḍava, sāṅkhāra-tāṇḍava, ārdhva-tāṇḍava, etc. Several interesting sculptures of Śiva–Nāṭarāja are noticed in the temples constructed by the Telugu Chōḍa of Kandūru.

A lovely sculpture of Śiva dancing in ananda-tāṇḍava mode is sculptured on the bottom of a vertical projection on the southern exterior wall of the Pachchala–Sōmēśvara temple at Pānugal. In this sculpture Śiva is standing on the back of the Apasmārapurusha who is lying flat on the ground. The legs of the deity are placed in svastikāpratīti posture and the pelvis in ārdhvahita pose. According to the Nāṭyaśāstra, this mode of dance is called chaturam. He has eight hands. The front right hand is kept in abhaya mudrā whereas the front left is in dāṇḍa-hasta or gaja-hasta. The rest of the hands are carrying nāga, agni, damaru, pāsā, triśūla, etc. The left upper hand is kept in tripiṭṭā posture. His head is slightly bent to right and decorated with a jatamakuta and prabhā-maṇḍala at its back. A few jatās are shown stretching out on both the sides of the head and they are depicted in the form of wavy lines. He is very gracefully adorned with kunḍalas, kankāras, kāṭisūtra, vanamall, ardhorūka, etc. Apasmārapurusha, a hideous malignant dwarf who sprang from the sacrificial fire of the rishiśis of the Dāruvana forest, is shown trampled by Śiva. The smiling countenance of the Apasmārapurusha shows that he is not feeling really the weight of the deity who is in the midst of his ananda-tāṇḍava. He is holding a sword and a shield in his right and left hands. The graceful posture, wonderful plasticity and the subtle vigour coupled with reality exhibited by this sculpture speaks volumes of the Telugu Chōḍa sculptors mastery over carving and composition (Pl. 13).

(vii) ARDHANĀRĪŚVARA-MURTI (Pl. 16)

Ardhanārīśvara form or the hermaphrodite aspect of Śiva is a unique conception of Hindu creative mind. On the philosophic side, the Ardhanārīśvara form of Śiva represents the “two fundamentally opposite cosmic forces named prakṛiti and puruṣa which are constantly drawn together to embrace and fuse with each other but separate by an intervening axis.” In other words the active and passive forces have been personified in the composite image of Ardhanārīśvara bringing about the fact that one is complementary to the other in the cosmic evolution.

A very interesting sculpture of Ardhanārīśvara is carved on the bottom of a central projection on the western exterior of the garbhagṛihā wall of the temple. The deity is shown sitting in virāsana posture. The left leg is folded whereas the right one is hanging down and placed on a beautifully carved kamala. The proper right and left halves of the sculpture represent Śiva and Pārvatī respectively. The feminine aspect of the sculpture is shown by the representation of a bold and prominent breast on the left side. The deity has a peaceful countenance and there is third eye on the centre of the fore-head. He has four hands. The upper right and left hands hold a nāga and a full blown lotus flower. The lower right is kept in abhaya mudrā (?) and the left is very badly mutilated. He is decorated with a jatamakuta and the ears with ratana-tāṭakhas. It is observed that the right ear is slightly elongated and falling on the right shoulder of the deity. He is ornamented with skandhamalas, kēyūra-katakas, a necklace of rare beauty, three strunged udarabandha, yajñāpavita touching the prominent left breast, kankāras, the left side of which has some looped pearl strings. A part of the ardhorūka on the right side is visible whereas the
left part appears to have been adorned with a diappanous drapery. A careful examination of the sculpture will enable us to state that the Telugu Chōda sculptors did not pay keen attention and care to bring out the distinction between the male and female aspects of the deity except in presenting a prominent breast on the left side of the body. Nandi, the vahana of Siva, is shown on the right bottom corner of the relief. It is seated and looking at the deity with all the reverence and obedience. The whole panel is surrounded by a beautiful creeper sprouting from the left bottom of the sculpture.

The present relief of Ardhanārisvara does not tally with any of the known images of the same type. In this sculpture the deity's lower right hand is kept in abhaya whereas in the images that are found in the Rāmalingesvara and Mallikārjuna temples at Pālakkolli and Srisailam the lower two hands are kept in abhaya and varada mudrās. In the other image found on the exterior of a shrine at Patālaganaga, the lower two hands are holding a viṇā. In the present image a nāga is shown in the upper right hand. In this respect it tallies with the sculpture found at Pathalagangā. But in the latter image the upper left hand is holding a triśūla whereas in the present image a lotus flower is shown. It is thus evident that the attitudes kept and the weapons held in the hands of the deity of the sculpture under survey are not in accordance with any of the extant images and hence it may be considered as a new type of Ardhanārisvara form of Siva.

(vii) BHAIrava (Pl. 17)

The Śivapurāṇa calls Bhairava the pūrṇa–rūpa or full form of Śaṅkara and says that those whose intellect is darkened by maya are not able to understand the superiority of this aspect of Siva. Bhairava is so called because he protects the universe (bharaṇa) and because he is terrific (bhishaṇa). He is also known as Kāla-Bhairava for even Kaal (the god of death) trembles before him; Āmarddaka because he kills bad persons and Pāpabhakshaṇa because he swallows the sins of his bhaktas or devotees. Bhairava aspect has eight different forms namely Asitaṇga, Rudra, Chaṇḍa, Krūḍha, Unmatta-Bhairava, Kapali, Bhishama and Sainhara. Each one of these forms is divided further into eight subordinate forms, thus making sixty-four in all.

A superb specimen of dancing Bhairava is carved on a vertical projection on the northern exterior antarāla wall of the Pachchala–Somāśvara temple. He is nude and shown dancing on a full blown lotus pedestal. His right leg is slightly raised, folded at the knee and resting on its toe. The left leg is also bent at the knee and rests on the lotus pedestal. He has four hands. The upper hands hold a damaru and a khaṭvaṅga with a long staff laid across his body and the lower hands are carrying a khadga and a snake. He has a terrific look, bulging eyes and side tusks on either side of his mouth. His head is decorated with dishevelled hair. He is adorned with chakra-kuṇḍalas, nāga-kataka-valayas, nāga-hara, udarabandha, yajñopavita and a long flowing muniḍa-maḷa. The membrum-virile of the god is clearly depicted. The care-free dance and the terrific aspect of the god are very beautifully and carefully portrayed in this sculpture.

M. Rama Rao states that this image represents the Naṭarāja aspect of Śiva. Naṭarāja is not normally shown with dishevelled hair, protruding tusks, bulging eyes, and nude. Further, the representation of Bhairavi, the consort of Bhairava, adjacent to the present sculpture unmistakably shows that the present image represents the Bhairava aspect of Śiva. But dancing Bhairava images are very rare.
Kārttikeya occupies a very important place among the various gods and goddesses who found a representation on the early Indian coins. Upendra Thakur observes: "Whatever be the mythological accounts about his origin and development, the fact remains that his association with war was fairly old as he was regarded as spiritual and temporal ruler by the Yaudheyas, an ancient Indian tribal republican state, who lived by arms".  

The worship of Skanda-Kārttikeya appears to have gained popularity in North India in the early centuries of the Christian era, more particularly in the Gupta age. 

Kārttikeya is known by several names. The chief among them are Subrahmanya, Shaṇmukha or Saṇḍhana, Sarasvatibhava, Sānā, Tārakājī, Guha, Kramchabheṭṭa, Gaṅgāputra, Agnibhū, Skanda, etc.  

Three beautiful sculptures of Kārttikeya are found on the exterior garbhagṛha wall and on the central pillars of the navaraṅga of the Pachchala-Somēśvara temple at Pānugal. Two sculptures depict the god riding his mount peacock along with his consort and the third represents him as Tārakāri.

(i) KĀRTTIKEYA RIDING PEACOCK (Pl. 18)  

In the first sculpture Kārttikeya and his consort are shown riding on their mount-Pravēpi. The god is two-handed and single faced. He is affectionately looking at her consort, seated behind him. He is decorated with a flowing yajñavali, multi-stringed mēkhala, udarabandha, kiritamakuta, kēyūras, kaṅkaṇas, etc. The right hand is raised above the head and holding a bunch of fruits. He is in the act of feeding the mount. The left hand is holding some indistinct object. The goddess, sitting at the back of the deity, is very tastefully ornamented with a short kiritamakuta, ratna-tosāṅkas, various hāras, katisūtra and a pūrnārūka. She has two hands. The right hand is passing round the back of her lord whereas the left hand is holding a līla-kamala. The god has saumya countenance and a youthful appearance. The sculptor has modelled the peacock in such a proportion that it is actually dominating the whole composition. There is a majesty in its stance and it faces left. It is standing in a static posture and eagerly trying to pluck the bunch of fruits held in the upraised right hand of the god. The wide opened eyes and the arched eye-brows are depicted with a touch of reality. Five stringed-pearl-strands with a pendant in the centre are tied round its neck. The feathers of the peacock are treated more in a conventional manner (Pl. 18).  

The second sculpture is carved on the top of a vertical projection on the south-western exterior corner of the garbhagṛha wall. In this relief also the god is shown riding his mount along with his consort. But it differs in many a way from the above-mentioned one. In the first instance the god is shown with three faces and four hands. The upper hands hold kūkktu-dhvaṣa and a dhanus. The lower right is holding a śukti and the lower left is passing round the back of his consort. The facial expression of the deity indicates that he is engaged in a battle with some asuras. It may indicate that Tārakāri aspect of the god. However, there is an independent representation of the theme on one of the central navaraṅga pillars and it will be discussed in its proper place.  

The two images of Kārttikeya, described above, do not agree with the texts regarding the attributes held in his hands. T. A. G. Rao observes: Subrahmanya with two arms may be sculptured in any one of the five following forms: (i) in the first mode the image might keep in the right hand a padma and the left hand may be resting up on the hip
(katyavalambita); (ii) in the second mode the right hand may be held in the abhaya pose and the left in the kavyavalambita pose (iii) in the third mode the right hand may carry a danda and the left hand may be in the kavyavalambita pose; (iv) in the fourth mode the right hand may carry šaktipūrṇa and the left the vajra; and (v) in the fifth mode the right hand may carry a šaktiyudha and the left a kukkuṭa.  But in the present image in which the god has two hands none of the above referred attributes is noticed.

The most important thing about these sculptures is the technique of representation. In both cases the deity is shown three-fourth profile and riding his mount peacock which is shown in full profile view. This type of depiction is noticed for the first time in an early Chalukyan relief in the Huchchimallī-gūḍa at Aihole. This technique is also displayed by some later Chālukyan sculptures. The best example of this type is found in the Archaeological Museum, Hyderabad. In this sculpture, as in the case of the present sculptures, the god and his consort are riding the peacock. It may be mentioned here that the Chōḍa and the Vijayanagara artists also followed this tradition to some extent while representing the god riding on his mount. It is likely that the Telugu Chōḍa sculptors, who were the authors of the present sculptures, might have followed the Chālukyan art techniques.

(ii) Tārakāri-Kāṛttikēya

Kāṛttikēya commanded the army of the dēvas against the āsura Tāraka whom he defeated and killed. It is for this act that he got the name Devastānāpati and Tārakāri. So far only two images of the Tārakāri aspect of Kāṛttikēya have been discovered in South India, and not even a single specimen of this aspect is known in North India. Therefore the present image of Tārakāri-Kāṛttikēya is of paramount importance and interest. This is carved on the lower square part of one of the central navarāṇga pillars in the Pachchala-Somāsvara temple at Pānugal.

The whole relief is divided into two sections. In the upper section the god is riding on his mount-Pravaṇi. He has three faces and two hands. He is holding the reigns of the mount in the left hand and sakti in his right hand. The god is slightly leaned back, it appears, to gather additional force to discharge the weapon effectively up on the āsura. The āsura is seated in alidhāsana on the ground and is in the act of falling backwards. He has a sword in the upraised right hand and a shield in the left hand. The mount of the god is holding a snake in its beak and ready to attack the āsura. Its neck is decorated with a beautiful strap of bells. The lower part of the panel depicts a duel between two persons mounted on two mighty elephants. The person sitting on the left side elephant is holding an ankuṣa in the right hand and is in the act of falling down from the back of the elephant. He may be the āsura Tārakāsura. The god who is seated on the right side of the elephant has four hands. He is holding the reigns tied round the neck of the elephant with the two lower hands. He is throwing a sakti, held in the upper right hand, at the āsura while the upper left is holding some indistinct object. The sculptor's mastery over the special composition and a harmonious combination of vigour and action are very well brought out in this exquisitely carved relief.

In one instance, i.e. in the upper portion of the relief, the deity is shown with two hands and in the second (lower part of the panel) with four hands. Further, he is riding peacock in the upper section of the relief and elephant in the lower portion. However in the latter aspect, i.e. god riding elephant, the image tallies with the description of Sritattvānīdhi.
III

GANAPATI

Ganapati is the most interesting of all the gods and goddesses of the Hindu pantheon not only on account of his importance but also because of his iconographical peculiarities. He is also known as Ganesha, Vighneshvara, Ekadanta, Gajanan, Vignaneshvara, etc. He is considered to have been born solely to Siva, solely to Parvati and to both Siva and Parvati. The concept of Ganapati must have been in existence in 3rd or 4th century and the date of Ganapatiprakaraṇa of the Yagñavalkya-smṛiti must be brought down to the sixth century A.D." 22

Bija-Ganapati, Bala-Ganapati, Tarun-Ganapati, Śakti-Ganapati, Lakshmi-Ganapati, Mahā-Ganapati, Hēramba-Ganapati, Kēvala-Ganapati, Ummata-Ganapati, Nṛtya-Ganapati, etc. are some of the varieties of the god that are described in the various Śilpa texts 23.

Three interesting sculptures of Gaṇapati are found on the southern exterior antarāla wall of the Pachchala-Someshvara temple.

(i) MŪSHIKĀRUDHA-MŪRTI (Pl. 19)

Ganapati is shown riding his mount—mūshika. He has four hands. The upper right and left hands carry a parasu and akshamāla and the lower right and left hold a svadanta and mōdaka. The trunk of the deity is turned to proper left. He is decorated with a kiritamakuta placed on an elegantly adorned temple. There is a third eye on the fore-head and his body is decorated with nāga-katakas. kaṅkānas, skandhamālas, yajñopavita, utdarabandha, mēkhalā and ardhoruka. The vāhana is facing proper right and is in the act of carrying the lord. It is a very fine piece of sculpture, perfect in modelling as well as execution and pleasing in effect.

(ii) ĀŚĪNA-MŪRTI

The god is seated in ardha-parayanakāsana on a padma-pītha. The proboscis of the god is turned to left and touching the sweet-meat placed in the lower left hand. He is holding akkuśa, parasu and svadanta in the upper right, left and lower right hands respectively. He is decorated with kiritamakuta, utdarabandha, yajñopavita, etc. The two tusks of the god are shown broken. This image is in accordance with the description given in the Antumadhēda-gama, Uttarakāmikāgama, Sūprabhēda-gama, etc. Several images of Gaṇapati seated on a padma-pītha are found in various parts of Andhra Pradesh. 24

(iii) NṚTYA MŪRTI

One of the most interesting sculptures in the Hindu iconography is the representation of grotesque Gaṇapati in a care-free dancing posture. It appears that it is the most favoured for description in literature and portrayal in sculpture and painting. A very charming image of Gaṇapati actively engaged in dance is carved on the exterior antarāla wall of the Pachchala-Someshvara temple. In this sculpture the god is dancing in the urdhvajānu pose. He is standing on a lotus flower with his left leg raised above and bent at the knee and the right leg also bent but firmly planted on the pedestal. He is holding svadanta and akshamāla in the upper right and left hands. The lower left is carrying a mōdaka while the remaining left hand is holding the lower part of the swirling proboscis. His head is slightly turned to right and it is
decorated with a karaṇḍa-makuta. There is narrow prabhā-maṇḍala at the back of his head. The grace of poise, sense of movement and the care-free attitude are superbly delineated in this piece of sculpture.

The present image has four hands. Aṅkuṣa, aṅguliya, kuṭhara and vaḷayā are not found in the hands. The most interesting feature of this image is that of holding the proboscis in the lower right hand.

IV
DĒVI

(i) MAHISHĀSURAMARDINI (Pl. 20)

The Mahishāsuramardini is one of the earliest and the most important forms of the goddess. It is beautifully delineated in some of the chapters of the original Dēvimahātmya section of the Mārkandeyapurāṇa. The fight with the demon in which the goddess is engaged symbolises the fight between the higher force with the lower force, with the resultant subjugation of the latter by the former.

Two beautiful and interesting reliefs depicting the Dēvi in the act of destroying the asura Mahisha have been found on the western exterior garbhagriha wall of the Pachchala-Somēvara temple.

In the first sculpture the goddess is standing with her left leg firmly planted on the back of the Mahisha (in animal form) and the right leg is unfortunately mutilated. She has eight hands. The upper right hand is in the act of drawing an arrow from the quiver. She is holding the sūla (completely mutilated) in her lower right and left hands and trying to pierce it through the stomack of the asura. The two left hands of the goddess are carrying a long bow and a pāśa and with the remaining one the goddess is holding the left hand of the asura. She is decorated with a kiritamakuta and various hāras. She has a terrific countenance. The asura is shown in hybrid form. The severed head of the mahisha is on the left corner of the sculpture. From the decapitated trunk of the animal, the asura in human form is shown emerging and also engaged in a thick fight with the Dēvi. He is holding a khaḍga and a shield in the right and left hands respectively. The asura Mahisha is trying to strike the goddess with the sword, but that hand which is holding the sword is firmly held by one of the left hands of the Dēvi. His right leg is firmly planted in the severed trunk of the buffalo whereas the left leg is raised and kept horizontally to the vertical stance of his body. The lion mount of the goddess has kept its front left leg upon the back of the animal mahisha and trying to devour the left leg of the asura in human form. The vigorous posture of the goddess, the twisted body poise of the asura and the ferocity with which the lion is biting the left leg of the asura not only add dynamism to the relief but also convey in a graphic manner the titanic struggle that was going on in between noble and ignoble, virtue and vice, good and evil, etc.

In the second relief, carved immediately below the above-mentioned one, the goddess is shown seated in alidhāsana on her mount. She is holding a sūla in her lower right and left hands and trying to pierce through the body of the asura Mahisha. She has literally lifted the asura by holding his right hand with one of her left hands. She is drawing an arrow from the quiver with one of her right hands and the remaining hands are carrying khaḍga, pāśa, dāmaru, etc. The ferocity of the Dēvi is clearly expressed by her terrific countenance. The most interesting feature of this sculpture is that the asura is completely represented in human form. He holds a sword in the upraised right hand and is trying to
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protect himself from the thrust of the śūla with the shield held in the left hand. The Devī and the asura are decorated with kriṣṭamakūṭas and small ornamental hallows are shown at the back of their heads. The mount of the Devī is also engaged in a fight with one of the attendents of the asura shown on the right corner of the panel (Pl. 20).

The Telugu Chōḍa sculptor’s consummate skill in carving, his fertile imagination, love for details, balanced ornamentation and above all his mastery in showing movement, vigour and dynamism in stone are at their best in these two reliefs of Mahishāsuramardinti.

In would appear that the Telugu Chōḍa artists drew inspiration and guidance from the early Chālukyan sculptors who in turn were influenced by the Gupta and Pallava art traditions.

(ii) DURGA (Pl. 21)

A very interesting and beautifully modelled image of Durgā is found on the exterior garbhagriha wall of the Pachchala-Sômēśvara temple. She is standing in samapada-sthānaka posture and has eight hands. She is carrying śāṅkha, nilōtpala, baṇa, chakra, triśūla, dhanus and the remaining hands are broken. Two quivers are shown on the back of the right and left shoulders. She is decorated with a prominent kriṣṭamakūṭa, ratana-kuṇḍalas, hāras, skandhamālas, kaṅkunās, anklets and a mēkhalā bedecked with pearls and gracefully hanging tassels. There is a prabhā-maṇḍalā at the back of her head. The couchant lion, the mount of the goddess, is represented on the right corner. A standing ascetic, in the act of praising the goddess, is on the lower left part of the sculpture. In this sculpture the artist has maintained perfect harmony in the distribution of hands and in the disposition of the accessory figures. There is an immeasurable majesty in the standing posture of the goddess and overflowing grace and charm in her facial expression.

V

BRAHMĀ

Brahmā is the first member of the orthodox Brahmānical Triad. He is in charge of the act of creation in the Hindu mythology. In the Sutapatha Brahmaṇa, Brahmā is said to have existed alone in the beginning and to have been the creator of the gods and the original source of all things. But the more concrete concept of Brahmā took some time to develop and one of the earliest allusions to this god is to be found in the Muṇḍaka Upanishad. A very interesting image of Brahmā is carved on the exterior garbhagriha wall of the Pachchala-Sômēśvara temple.

In this sculpture Brahmā and his consort are shown riding on their mount-swan. Both are sculptured in three-quarter profile. Brahmā has four hands and three faces. The upper right and left hands are holding śruṅk and śruṇa. The lower right is holding akshamāla. Whereas the remaining lower left is holding the reigns of the mount. He is ornamented with kriṣṭamakūṭas, kuṇḍalas, a broad necklace, udarabandha, multi-stringed mēkhalā, yajñopavita, etc. He has a peaceful countenance and youthful appearance. The goddess is shown at the back of the god. She has two hands. The right hand is holding a viṇa (?) and the left is passing round the back of the deity. She is very tastefully ornamented. Her hair-do is singularly interesting. The entire mass of her hair is gathered on the top of the head and arranged in the form of a circular knot. The swan is facing to left. The posture and position of its legs and head clearly indicate that the mount is actually carrying the god and goddess.
in forward direction. It is holding a floral wreath with its beak. Its tail is represented in an ornamental manner rather than in a realistic way (Pl. 22).

C. Sivaramamurthi observes that the youthful representation of Brahmā is common in central and eastern India. In several medieval sculptures from Gujarāt, Rājasthān and Karnāṭaka (Bellary and Dharwar regions) Brahmā is represented with a beard and looks like an old sage. Even in Bengal there are rare instances of bearded representation of Brahmā. He is shown there as pot-bellied and somewhat dwarfish. But in the early Chalukyan (sculptures from Badami and Aihole), Rāṣṭrakūṭa, Chōla and in the majority of Vijayanagara sculptures Brahmā is shown beardless. The Telugu Chōla sculptors who were responsible for the creation of the sculpture under our discussion appear to have drawn inspiration and guidance from the early Chalukyan, Rāṣṭrakūṭa, Chōla, later Chalukyan, etc. counter-parts. In the first place the deity is beardless. He has a youthful countenance—a common feature noticed in the central and eastern Indian Brahmā images. The body contours of the deity, his consort and the mount are as slim as those of any other sculpture in the Deccan and South India. In this sculpture Brahmā and his consort are actually shown riding swan, and they are depicted in three-fourth and full profile. It is seldom found in any of the independent sculptures of Brahmā, excluding the deity's representation in the group compositions.

VI

VISHṆU

Vishṇu is considered as one of the members of the Hindu Trinity of gods, and is conceived to be responsible for the universal protection, as Brahmā and Śiva the two other gods are held to be responsible for the Universal creation and destruction. Several interesting sculptures of Vishṇu are found on the exterior walls and in the navaraṅga pillars of the Pachchala–Somēśvara temple.

(i) Nṛi-VARĀḤĀVATĀRA-MŪRTI (Pl. 23)

The textual name of the purely animal form of this incarnation is simply Varāha, while that of its hybrid form is Nṛi-Varāha. Two excellent reliefs, illustrating the Nṛi-Varāha aspect of Vishṇu are carved on the navaraṅga pillars of the Pachchala–Somēśvara temple.

The god is shown, in the first relief, standing by keeping his left leg on the prostrated demon and the right leg on the ground. He has four hands. The upper right and left hands are carrying chakra and śāṅkha and the lower right is holding a gada. The lower left is outstretched and folded and lifting the earth goddess, seated on the left hand shoulder. He is very eagerly and affectionately looking at his consort. The human being represented on the lower right corner with his hands held in añjalī most probably represents the Ocean king. The demon who is shown prostrate on the ground is none other than the asura Hiraṇyāksha. Another asura woman with a gaping mouth, bulging eyes and dishevelled air is also shown on the left corner of the relief. In the second sculpture (Pl. 23) the god is actually shown destroying the asura and rescuing the earth. He is standing on the right leg firmly planted on the ground and the left leg is extended to front and trying to pin down the asura to the ground. He is holding chakra and śāṅkha in the upper right and left hands. The god is trying to break the head of the asura with a club held in the lower right hand.
In this sculpture, unlike the previous one, the lower left hand is extended and kept horizontally holding the right hand of the asura. The earth goddess is shown seated on the left shoulder. Her right leg is folded and kept vertically on the left shoulder of the god whereas her left leg is in pendent. She has a nilöphala in the right hand and the left hand is resting on the left thigh. The god is very elegantly decorated with a kiritamakuta and various ornaments. The asura who could not withstand the blows of the mace at the hands of the god is shown in the act of falling back. An attendant figure of the god is represented on the right lower corner of the relief. In these two reliefs the sculptor successfully translated into stone the mythological story of the rescuing of the earth goddess by Vishṇu in the form of Nṛ-Varāha. There is vigour and dynamism in the very posture of the god and a touch of love and affection in his facial expression.

In the sculptures under our study neither the right nor the left leg of the god is resting on the jewelled hood of the serpent Ādiśeṣha. Further in these two reliefs the god is shown treading with his left leg on the body of the asura chief—Hiraṇyākṣa. The Vaikhamasagama states, that the goddess Bhūdevī should be shown seated on the god’s bent right leg, with her own legs hanging down. One of the left hands of the god should be shown as supporting the legs of Bhūdevī. But in the present sculptures, Bhūdevī is seated on the left elbow of the god with nilöphala in one of her hands. In this respect the Telugu Chọḍa sculptors followed the tenets laid down in the Silparatna. Further, as stated in the same text, the god is shown in hybrid form.

The early and later Chālukyan and Rāṣṭrakūṭa sculptors paid much attention to delineating the martial exploits and the deliverance of Bhūdevī by the god. The Pallava, Chọḍa and the Vijayanagara artists on the other hand preferred to show the love, affection and the reunion of the divine couple. The Telugu Chọḍa sculptors who were the authors of the reliefs under our discussion leaned towards the Rāṣṭrakūṭa and the Chālukyan art traditions and hence represented the god in the act of rescuing the earth goddess by vanquishing the asurachief—Hiraṇyākṣa—who actually took possession of the capital of the devas including the earth.

NARASIMHA (Pl. 24)

Narasimha or Nṛsiṁha, one of the avatāras of Vishṇu, is always represented in hybrid form. As the name itself indicates, it is a combination of nara (man) and sīṁha (lion). Two beautiful reliefs depicting Vishṇu as Narasimha are carved on one of the central navarātga pillars in the Pachchala-Somēśvara temple.

The first relief is a narrative one, representing the theme in two sections. In the upper section two human beings are shown engaged in a duel fight. The person represented on the left has four hands—indicating his divine nature. The other person has only two hands. The four-handed figure may be identified with Vishṇu and the other with the asura chief. The asura is holding a sword and a shield in the right and left hands respectively. He is trying to hit at the deity and the deity is trying to protect himself by holding the right and left hands of the asura with his upper right and left hands. The lower right hand is raised up and touching his kiritamakuta while the lower left is passing round the loins of the asura, apparently to gain firm physical grip over him. To the left of Vishṇu and on the lower corner of the relief is shown a seated human figure. He has four hands and is in dhyāna-mudrā. On the top left corner gada and chakra, the characteristic attributes of Vishṇu, are shown very prominently. The most interesting feature of this section is that the god is not shown in
hybrid form. In the lower section of the panel the god is shown seated and tearing the entrails of Hiraṇyakaśipu who is lying on the thighs of the god. The god is pinning down the asura with two of his hands. The asura, it appears is making his last efforts of attacking the god with a sword held in his right hand. The god has terrific countenance with bulging eyes and wide opened mouth with side tusks. Two devotees, one seated and the other standing, are shown to the right of the god and their hands are kept in añjali.

In the second relief the god is seated with the left leg folded and the right one is pendant. The asura is lying flat on the thighs of the god. The god has a firm grip over the asura by holding his right leg and the right hand holding a sword. The two upper hands of the god are holding the entrails of the asura in the form of a garland and the remaining hands are carrying śaṅkha and chakra. The god is decorated with a kiritamakuta, multi-stringed yajñopavīta, kaṇkaṇas, etc. Thick and out-stretched manes are shown round his neck. Two human beings are represented in the right and left corners of the panel. One is seated in alidhāsana with his hands in the añjali pose. He may represent in all probability Prahlāda. The other person who is lying flat on the ground may be an attendant of the asura chief. The top of the relief has a very beautifully decorated cornice in high relief. The bulging eyes, erect ears, wide opened mouth, protruding tongue, shagging manes, and finally the posture of the body are superbly planned and minutely executed (Pl. 24).

In the upper section of the first relief under our survey the god and the demon are fighting with the legs inter-locked. This is strictly in accordance with the description given in the Mātṣyapurāṇa. The theme depicted in the lower section of the first and in the second relief generally tallies with the details given in the Vaiṅgangasūryaśāstra with some minor variations. In the first place, the god is shown with four hands and not with either sixteen or twelve hands. None of the hands is kept in abhayā mudrā. Śrīdāvi, Bhūdāvi, and Nārada are not shown.

Narasimha is depicted in two ways by the Hindu sculptors. In the first place the god and the asura are shown fighting with each other and in the second instance the god is represented as tearing the entrails of the asura. Sculptures illustrating both these forms are found in plenty in South India. This is amply demonstrated by the Pallava, early Chālukyan, Rashtrakūta, later Chālukyan, Eastern Chālukyan, Chōja, Vijayanagara and Nāyaka Sculptures. The Telugu Chōja artists also followed the same style and technique in the sculptures that are under our consideration. But the most important and interesting feature is that in one of the sculptures the Telugu Chōja artists ingeniously represented both the fighting and the tearing of entrails of the asura. Further, the god is shown in one instance in complete human form without the lion’s face.

TRIVIKRAMA (Pl. 26)

The Vāmana–Trivikrama incarnation manifests the beginning of the human form whereas the earlier incarnations mark the earlier stages in human evaluation—semi–human beings. It is the first of the ten incarnations and manifested itself in the Trīśtyuga and also fifteenth among the twenty-four incarnations of Vishṇu. A beautiful sculpture depicting this form of Vishṇu is carved on one of the central navarāṇa pillars in the Pachchala–Somāsvara temple.

In the present sculpture the asura king Bali is shown standing on the left side. He is decorated with a kiritamakuta, kuṇḍalas, kēyūras, kaṇkaṇas, necklace, mēkhala having a floral buckle at the centre and a bejeweled ardhōruka. A servant standing to his right is
holding an umbrella over his head, indicating his kingly status. In between Bali and the
umbrella-bearer is shown a female figure standing cross-legged. She is none other than the
queen of Bali. In the centre of the relief a boyish looking, scantily dressed and pot-bellied
human being is standing on an elevated vedā—indicating his divine status. He is also holding
an umbrella. He may be identified with Vāmana. Bali is confirming his gift to Vāmana by
pouring water ceremoniously from the pot which he is holding in his hands. To the right of
Vāmana is represented the Trivikrama form of Vishnu. He is standing on his right leg firmly
planted on the ground and the left leg is lifted up to the level of his chest. He has four
hands. The upper right and left and the lower right are carrying chakra, sāhkha and gada
respectively. The remaining lower left hand is pointing towards the upraised left leg.
A human figure, decorated with a kirtimakara, is shown under the uplifted left leg of the
god. He may be either Bali or Namuci. He is seated in adihastana and has kept his hands
near chest in reverential añjali. A human figure with crossed hands and looking at the deity
is represented near the uplifted left leg of the god.

Trivikrama, in the present relief, is standing on his right leg and the left one is raised
up to the level of his chest for measuring the strides. In this respect it agrees with the rules
laid down in the Vaikhanasagama and Vishnudharmottara and sharply differs from Silparainā.
As stated in the Vaikhanasagama, Bali is standing very near to Vāmana and ready to pour
water ceremoniously in proof of his gift. Behind the emperor Bali, his queen is also
represented. The god also has four hands as prescribed by the above-referred text. But the
Kalpa tree, Brahman, Indra, Vāyu, Varuṇa, Jāmbavān and Garuḍa in the act of taking hold of
Sukrachārya are not shown in the present sculpture as prescribed by the same text.

RĀMA (Pl. 25)

Rāma otherwise called Rāmachandra and Dāśarathi, the ideal hero of the Hindus
in every respect was the son of Dāśaratha of the race of Raghu.

A very fine sculpture depicting Rāma is found on the lower square of a navarāṅga
pillar in the Pachchala-Somavara temple. In this sculpture the god is standing in dvībhāṅga
posture. He is holding a long kōḍanda in his left hand whereas the left hand should carry
an arrow. He is decorated with kirtimakara, grāvyakas, udarabindha, vaijñāpavita, kuṇḍalas,
keyūras, kaṅkāṇas, anklets and an ardhhōruka. Lakṣmīnāra is represented to the right of
Rāma. He is also standing in dvībhāṅga. He has two hands. The right hand is holding a nilōipala
whereas the left is raised above his head in the act of praising his divine brother.
Hanumān is shown on the lower left corner. He is seated in adihastana and his two hands
are kept near the chest in reverential añjali. He is looking at the god with great reverence,
love and affection. Conventional creeper motifs and floral designs are depicted on either side of the god.

BHOGASAAYANAMURTI (Pl. 27)

Bhogaśayanamurti is also known as Jalāśayi-Nārāyaṇa or Anantaśayi-Nārāyaṇa or
Sarpādhrabhogaśayana. A beautiful relief belonging to the madhyama class of Bhogaśayanamūrti
is found carved on the central square block of a navarāṅga pillar in the Pachchala–
Somaśvara temple. If this relief Vishṇu is shown reclining upon the serpent Ādiśesha. This reclining
figure of Vishṇu has the fourth of the body towards the head slightly raised, while the
remaining three-fourths thereof is stretched flat upon the bed. The god has four hands.
The upper right hand is placed at the back of the head so as to touch the kiritā, the other right hand is bent at the elbow and holding some indistinct object. The upper left hand is holding a saṅkha whereas the other hand is kept parallel to the body and resting on the knee of his raised left leg. The right leg of the god is fully stretched out and resting in the lap of Bhūdevi. The goddess is in the act of pressing the foot of her lord. The five-headed hood of the serpent Adiśesha serves the purpose of a prabha-maṇḍala at the back of the head of the god. Brahmā is shown seated on the lotus issuing from the navel of Viṣṇu. On either side and above the god are represented the dīkpalas and the garland-bearers.

**KESĀVA-STHĀNAKA-MURTI** (Pl. 28)

Viṣṇu has got thousand names by which he is praised. Among these thousand significant names of praise relating to Viṣṇu, twenty-four are considered to be the most important. Corresponding to these twenty-four names images of Viṣṇu are found sculptured in the Viṣṇuva temples and sometimes loose sculptures are also noticed in the compounds of the Siva temples. One such loose sculpture is found in the Pachchala-Somēśvara temple.

The god is standing in the samapada-sthānaka posture. He is holding saṅkha, chakra, gada and padma in the upper and lower hands. There is a prabhamaṇḍala at the back of the head. He is very tastefully ornamented with a kiritamakuta, graivēyakas, Udarabandha, yajñopavita, mēkhala, ardhōruka, and long vanamāla. Śrīdevi and Bhūdevi are shown on either side of the god. Garuḍa, seated in alidhāsana at the bottom centre, has his hands in athjali. The whole sculpture is canopied by a makara-tōraṇa. The innermost part of the tōraṇa is decorated with a serpentine scroll-arch having inverted lotus and pendants. Inside the floral scrolls of the arch are represented the ten incarnations of Viṣṇu in a suggestive manner.

The Padmapurāṇa, Rūpamaṇḍana and the other Silpa texts state that Kesava should be shown standing without any bends. He should hold saṅkha in the upper right, chakra in the upper left, gada in the lower left and padma in the lower right hands respectively. The image under our study tallies exactly with the details given in the above-mentioned texts. But Viṣṇu in Kesava aspect should not be shown along with Śrīdevi and Bhūdevi. Further the ten incarnations of the god are also not to be shown in any form in the sculptures depicting Kesava. In the Bhogasthānaka aspect the god should be shown with the above-mentioned details. As the present image depicts Śrīdevi, Bhūdevi and the ten avatāras of the god, it may not be wrong to classify it under the category of Kesava-Bhūga-Sthānaka aspect of Viṣṇu. But this represents the madhyama class of that aspect.

**GARUḌA-NĀRĀYANA** (Pl. 29)

The Silparatna mentions an image called Garuḍa-Nārāyaṇa wherein Viṣṇu is seen riding on Garuḍa, holding a bow, arrow, conch and discus in his four hands.

In the present sculpture Viṣṇu and his consort are shown riding on Garuḍa. The god is holding gada and chakra in the upper hands. The lower right is holding a padma (?) and the corresponding left hand is passing round the back of the goddess. He is decorated with a kiritamakuta, prabhamaṇḍala at the back of the head, hāras, udarabandha, skandhamālas, etc. The goddess is shown seated on the left lap of the god. She is holding nilōpala in the left hand and the right hand is passing round the back of her lord. Garuḍa, in human form, is shown seated in alidhāsana and moving towards the right. He is holding the feet of the god.
in his hands. He is decorated with kiritamakuta, kṣyūras, ardhoruka, graivēyakas and a long vanamala. The outstretched wings of the Garuḍa are shown on either side of his shoulders. It is perfectly modelled and superbly executed. Several sculptures of this type are found in the temples erected by the Pallavas, Chālukyas, Chōḷas and the Vijayanagara kings. 85

**LAKSHMI–NĀRĀYANA**

As the name indicates, Lakshmi–Nārāyaṇa is Vishṇu as Nārāyaṇa in the company of goddess Lakshmi.

A beautiful image of Lakshmi–Nārāyaṇa is sculptured on the western exterior garbhagriha wall of the Pachchala–Somēśvara temple. The four-armed Vishṇu is shown seated on a padmāsana. The upper right and left hands are carrying chakra and sāṅkha. The lower right hand is resting on the hip of a gada placed vertically in front of him, while the lower left is lying on the shoulders of the goddess. He is profusely decorated with various types of ornaments. Lakshmi is seated on the left lap of the god. Her right leg is hanging and the left is resting vertically on the left thigh of the god. She is embracing her lord with the right hand and holding a nilōṭpala in the left hand. Sculptures of this type have been found in the later Chālukyan and Vijayanagara temples. 86

VI

**VAISHĪNAVA MYTHOLOGICAL SCULPTURES**

The epics and the Purāṇas are replete with the exploits of Vishṇu. The Telugu Chōḍa sculptors took peculiar delight in translating some of the exploits into stone and some of them are as follows.

1. **THE CHURNING OF THE MILKY OCEAN** (Pl. 30)

The mythological story of the churning of the milky ocean and the various objects emerged out of it are graphically portrayed by the Telugu Chōḍa sculptors in two beautiful reliefs found on one of the central navarātaṇa pillars of the Pachchala–Somēśvara temple.

In the first relief (Pl. 30) the Mandara mountain in the form of a churning-stick is shown in the centre. It is very pleasingly modelled. Vishṇu in the form of a tortoise is at the base of the churning-stick to give the required stability to it. On the lower part and on either side of the base of the churning-stick are shown the  Nandi—the vahana of Śiva and a four-armed Vishṇu seated in Yōga-mudrā. In the middle of the relief, the devas and the danavas are churning the milky ocean by making Vāsuki as the churning twine. On the left side of the churning-stick the danavas are shown holding the fore-part of the body of Vāsuki. The five-headed-hood of Vāsuki is very clearly and delicately depicted. The devas are provided with high kiritas whereas the danavas with short ones—apparently to bring out the distinction between the two. Lakshmi is shown on the top of the churning-stick as if emerging from the milky ocean. She is holding a chakra (?) and sāṅkha (?) in the upper hands. The lower right is in abhaya whereas the lower left is resting on the left thigh. On either side of the goddess are represented two seated human beings holding čhamaras in their hands. The whole relief is placed inside an highly ornamental niche carved in high relief. It has on either side two slender stambhikās canopied by a very meticulously designed and carefully carved makara-īṭaṇa. The second relief represents the distribution of ambrosia by Vishṇu in the form of Mōhini. Mōhini is shown on the left side of the relief.
She is standing in full profile holding the pot ambrosia. To her right are shown the dēvas and the dānavas seated in three rows very eagerly waiting to receive their share of nectar. In the middle row nine persons having three heads each are depicted in an orderly way. They may in all probability represent the nava Brahmās. Brahmā, Śiva along with Pārvati and Vishnu are sculptured on the top of the relief. The planning, distribution and the composition of figures in this relief are simply splendid. The Telugu Chōda sculptors judiciously and harmoniously combined the vertical and horizontal patterns in this relief. The gracefully standing Mohini represent the vertical pattern and the rows of dēvas and dānavas stand for horizontal pattern. Very few images of this type have been discovered in South or North India.

2. LIFTING OF GŪVARDHANAGIRI (Pl. 31)

There are various stories regarding the exploits of Kṛishṇa during his childhood and boyhood. One such exploit achieved by Kṛishṇa is the lifting of the Govardhana mountain.

An exquisitely carved relief representing Kṛishṇa as Govardhana-giridhara is found on one of the central navarātiga pillars in the Pachchala-Somēśvara temple. Kṛishṇa is standing in samapāda-sīhanaka posture in the centre of the relief. He is lifting the Govardhana mountain with the upper right hand. The upper left is holding a chakra and the lower left is resting on the hip of a gada placed vertically. On either side of the god men and women, perhaps residents of Gokula, are standing in reverential attitude. The cows are gazing at the god with love and affection. Indra and his consort, riding Airāvata, are shown on the right lower corner of the relief. Both of them have their hands near the chest in reverential añjali. The Govardhana mountain is suggested by the representation of trees over it.

The Telugu Chōda artists, it appears, drew inspiration and guidance from the later Chālukyan artists in carving the Kṛishṇa-Govardhana relief under our consideration. But they have deviated from their masters in many a way. The most important difference is that the Telugu Chōda sculptors always tried to maintain a judicious balance between the architecture and art. Hence they have eliminated the unnecessary details and retained only the essential elements. Yet there is some amount of conventionalism and it is evident from the representation of trees on the Govardhana mountain.

VIII

DIKPĀLAS

The Hindu concept of the dikpālas or the guardians of the quarters is very old. All the guardians of the quarters along with their consorts are carved on the exterior projections of the garbhagṛha wall of the Pachchala-Somēśvara temple at Pānugal. Independent images of them are placed in the dēva-kōśthas arranged on the exterior wall of another shrine in the same temple. But the loose icons are missing and the vahanas of the respective dikpālas carved on the adhisthāna of the niches are still intact. Their iconographical peculiarities are being discussed in the following pages.

1. INDRA (Pl. 32)

Indra variously referred to as Sākra, Mahendrā, Puruhūta, Sahasrāksha, etc. is the greatest god of the Vedic pantheon. His exploits are celebrated in about 250 hymns, i.e. one fourth of the Rigveda. He is regarded as the overlord of the gods and as such
received several secondary epithets such as surapati, surēsha, amarapa, dēvaraṣa, vibudhādhipati and animishabhāṛtr. But he lost his importance gradually in the purāpic period and became a minor divinity—dikpāla of the eastern quarter. Three beautiful images of Indra along with his consort Indrāṇi are carved on the eastern exterior of the Pachchala-Somāvara temple.

In two cases he is shown riding Airavata along with his consort. They are shown in three-quarter profile. Indra is adorned with kirītamakuta, yajnopavita and various other ornaments. He has two hands. He holds a sākī in the right hand and ankuṣa in the left hand. Indrāṇi is seated to the back of her lord. His right hand is passing round the back of her consort and the left hand holding some indistinct object is resting on her left thigh. Her hair is gathered at the back of her head and arranged in a beautiful dharmilla fashion. The mount, Airavata, is shown moving towards right. The firmly planted front right leg, slightly raised front left leg and the curved tail suggest the movement of the animal. The temple, neck and the body of the animal are decked with pleasing straps of bells. The relief represented in between the above referred ones depicts the dikpāla and his consort seated on a floral asana. The dēvi is seated on the left thigh of the dikpāla.

In the sculptures that are under our consideration Indra is represented with two eyes and two hands. He is shown, in two cases, riding Airavata along with his consort and in one case he is represented seated along with Indrāṇi on a padma-pitha. He holds śakti and ankuṣa in his hands. In these respects the present sculptures are in accordance with the tenets laid down in the Matsyapurāṇa, Mānasollasa, Silparatna, etc. The Vishṇudharmottara, Rūpavatara and Śrītattvaniḍhi state that the dikpāla should be shown with four hands. But in the sculptures under our survey the dikpālas have two hands and hence they deviate from the above-mentioned Silpa texts. Further, Indra in the present sculptures is not surrounded by either the gandharvas or apsarasaś, as prescribed by the Matsyapurāṇa, Mānasollasa, Silparatna and Athṣumadbhēdagama.

2 YAMA (Pl. 33)

Yama occupies in Hindu mythology the same position as Pluto does in Greek mythology. In the Vādas, Yama, the son of Vivasvat and Sarāṇyū, is the ruler of the dead; in the Avesta, Yima, the son of Vivanhart, is the ruler of Paradise. In the Vedic period he is nowhere represented as a punisher of sins; nevertheless, he is still an object of terror. Yama was the first of the mortals who died and discovered the way to the realm over which he rules and which is the destination of the subsequent dead. In the Epic and Purānic periods we find Yama like the other important deities such as Indra, Varuṇa, Agni, Vāyu etc. relegated to a comparatively insignificant position of the guardian of the Southern quarter where the highest purpose he could serve was of a mere accessory character. In the Buddhist period Yama is figured as one of the Defenders of Faith or Dharmapālas.

Three interesting images of Yama are carved on the southern exterior vertical projection of the garbhagriha of the Pachchala-Somāvara temple. The sculpture carved on the top of the vertical projection depicts Yama and his consort Dhūrīṛgī riding the buffalo mount. The left leg of the deity is hanging loosely almost touching the ground whereas the right one is folded and rests on the back of his vahana. He has two hands. The right one is raised above the head and stretched towards the left. The left hand is passing under the right shoulder of his consort and holds some indistinct object. The goddess is seated behind the dikpāla. Her legs are hanging loosely on either side of the mount of which the left one is
shown with a slight bend at the knee. Her right hand is passing under the left shoulder of her lord and resting on the right part of his udarabandha. The left one is holding a nilotpala. The buffalo is standing to left with its head slightly turned to front. It has curved horns, erect ears and bulging eyes. In the second sculpture, i.e. carved immediately below the above-referred one, the dikpala and his consort are shown seated on an asana. The left leg of the deity is folded and the right is slightly raised and bent at the knee. His right hand is holding a noose while the left one is resting on the shoulders of his consort. The goddess is seated on the left lap of the deity. Her right hand is passing round the back of her lord in the act of embracing him whereas the left is holding a flower. Her hair is very artistically arranged in a bun-like fashion. On either side of them are shown chamaras-vahinis standing in graceful dvibhaṅga posture. They are holding chamaras in their upraised hands and the rest are kept in katyavalamba pose. The buffalo mount is sculptured on the right bottom corner of the panel in a characteristic fore-shortening manner. In the last sculpture, i.e. carved on the bottom of the vertical projection, the dikpala and his consort Dhūmoṛā are riding the buffalo. This bears a very close resemblance with the sculpture found on the top of the vertical projection with slight variations. Thus in the present sculpture the dikpala's right hand is stretched considerably to the right and kept in mukula-mudrā while the left hand is holding the reigns of the mount (Pl. 33).

It is stated in the Śilpa texts that if Yama has four hands he should hold khaḍga, khēṭaka, danḍa and pāsa. The Brīhadraśiśita and Yogavātra mention danḍa as one of the most important cognisances of Yama. But in the present sculptures danḍa is conspicuous by its absence. But in one case he holds a pāsa in one of his hands and in the other even the pāsa is absent. Further, the dikpala is not accompanied by Chitrāgupta, Kali, Mrtyu, Dharma, Adharma and the other dēvas. But in the sculpture carved in the centre of the vertical projection the dikpala and his consort are accompanied by two female chamaras-vahinis.

The sculptures of Yama under our consideration not only deviate from the iconographic details given by the Śilpa texts but also do not agree with the Yama images so far discovered in both North and South India.

3. NIRĪTI

Nirīti figures in the later Saṁhitās as a god of evil. But in the later times he was regarded as a lōkapāla protecting the south-west. He is also said to preside over the constellation of Mūla and to cause a dove-coloured halo round the Sun or Moon. But the idea underlying the conception of Nirīti underwent a fundamental change. He came to be deprived of his divinity and conceived as the lord of demons. In some of the Purāṇas, Nirīti is described as the wife of Virūḍhaka, the lord of the rakshasas. A set of two beautiful sculptures of Nirīti along with his consort are carved on the south western exterior corner of the Pachchala-Sōmasēvara temple. The first sculpture is carved on the top of the vertical projection. Nirīti and his consort are shown riding on the shoulders of a man—naravahana. The legs of the dikpala are hanging on either side of the shoulders and rest in the hands of the nara. His consort is shown seated on his left leg resting in the left hand palm of the nara. The god has two hands. The right hand is holding a khaḍga and left is resting on the shoulders of his consort. The right hand of the goddess is passing under the left shoulder of the god and the left is holding some indistinct object. She is very tastefully decorated with various
ornaments and her hair-do is very interesting. She is looking slightly downwards with wide opened eyes, suggesting the sentiment of fear. The nara is facing to right and seems to be carrying the dikpala and his consort forward. His right leg is stretched to right and slightly raised suggesting the movement. He is decorated with a kiriṣamakṣa, ratna-tāṇkhas, skandhamalās, udarabandha, anklets and a mēkhala decorated with a beautiful central loop of pearls hanging gracefully in between the legs. The second sculpture is carved immediately below the above-mentioned one. In general style this resembles the above one very much. But it deviates in some respects. Here the dikpala is holding a khadga in his upraised right hand and about to hit at some one. The blade of the sword is practically touching the tip of the kiriṣamakṣa. The dikpala is decorated with a kiriṣamakṣa and this is not found in the above sculpture. Further the goddess is looking at the deity, but in the above one she is looking downwards.

The sculptures under our study are generally in accordance with the Silpa texts. The dikpala has two hands, holding a khadga in one of his hands. He is shown riding his mount nara. But in certain respects they deviate from the rules laid down in the Silpa texts. Thus the dikpala is not surrounded by seven Apsarasas women and rakṣasas. He is not holding khēṭaka in any of his hands. The other characteristic features like ārđhvakēśē, vikṛtakāra, simhāruḍha, raudra countenance, gaping mouth, ill-looking eyes, exposing teeth, side tusks, etc. prescribed in the above texts are conspicuously absent in the present sculptures. The sculptures depicting Nirṛiti are extremely rare.

4. AGNI (Pl. 34)

Agni, the god of fire, is the greatest manifestation of energy on earth. Judging from the number of hymns dedicated to him, Agni is one of the first three deities of the Rigvedic pantheon, others being Indra and Soma. The gradual decline in the popularity of the Vedic sacrificial cult affected adversely the status of Agni in the hierarchy of gods and in the wake of the purānic mythology he was relegated to the office of a iṇōkapala. He is regarded as one of the eight guardians of the quarters presiding over south-east which is known as āgnēye and pura-jaṭī.

Agni is also considered as the mediator between men and gods, as protector of men and their homes and as witness of their actions. Agni represents metaphysically, the rajō-guṇa or active principle. The flames all round his body explain his energetic nature. The goat or ram, his vahana, is also a symbol of rajō-guṇa and so it is invariably found as a vehicle of Agni in all his representations.

Three beautiful and very interesting sculptures, illustrating Agni and his consort Svaḥa, are carved on the southern exterior sanctuary wall of the Pachchala-Somāsvara temple. They are carved in a row on a vertical projection.

In the first sculpture i.e. carved on the top of the vertical projection, Agni and Svaḥa are riding their mount, mēṣha. The left legs of the dikpala and the goddess are hanging loosely along the left side body of the mount. The deity has two hands. The right hand is raised above the shoulders and kept in mukula-mudrā. The left hand is placed affectionately on the shoulders of his consort. The goddess is seated at the back of the god and she is also having two hands. She is very elegantly ornamented and her hair is arranged in a graceful dharmtila fashion. Svaḥas are shown at the back of the head of the deity serving the purpose of a prabhā-maṇḍala. The mount, mēṣha, is shown moving to right. The front right leg which is raised and bent at the knee clearly indicates that the animal is in the act
of moving. Its neck is decorated with multi-stringed straps. It has a short bushy tail,
outstretched ears and short horns. The whole panel is surrounded by a plain floral creeper.
The second panel is sculptured immediately below the above-mentioned one. In this
sculpture the dikpāla and his consort are seated on a floral asana. The left leg of the dikpāla
is folded whereas the right leg is raised vertically and resting on the same pītha. Svāhā is
shown seated to the left of the deity. Her folded right leg is at the back of the deity whereas
the raised left leg is resting on the knee of the left folded leg of the deity. It is not known
why the artist has represented the goddess in such a posture though there is a room to
accomodate the left leg of the goddess slightly to the left of the left leg of the deity.
However, this has spoiled the unity and balance of the composition of the panel. The
dikpāla is holding a flower (?) in the right hand and the left is resting on the shoulders of
the goddess. The central loop of Svāhā’s kāṭisūtra is spreading over the left thigh of her
lord. She is holding a flower in her left hand while the right hand is passing round the
back of her lord.

The third sculpture is found just below the above-referred one. In this case the
dikpāla and his wife, as in the case of the first one, are shown riding mēsha. But it deviates
from the first one in certain respects. In the present sculpture the dikpāla’s left hand is not
found on the shoulders of the goddess, as in the case of the first one, but it is holding some
round object. The mēsha which is carrying the god and goddess appears to have been
looking at some undesirable object. The semi-raised ears, upraised head and wide
opened eyes unmistakably suggest that the animal is looking at something with an expression
of an inquiry and curiosity (Pl. 34).

The sculptures that are under our consideration are generally not in accordance with
the rules laid down in the Śilpa texts. In the first place the dikpāla is shown neither as an old
man nor pot-bellied. Further, he is neither shown in a chariot drawn by red horses nor
seated in a fire-pit in a yōgasana or ardhamārāsana postures. The Mānasōllasa, Śilparatna,
Hayaśirsha-pañcharatram, etc. state that the dikpāla should be shown with a beard—lamba-
kīrcha-dharma or kūrchalaḥ. But in the present sculptures the beard is conspicuously absent.
The attributes śruk, śruva, śakti, śūla, akṣhamāla, kamaṇḍalū, etc. that are enumerated in
the above-mentioned Śilpa texts are not found in any one of the hands of the dikpāla. He is
having neither four arms nor three eyes as stated in the Harivāmaḥśa and in other texts. But
in some respects the present sculptures are strictly in accordance with some texts. Thus
regarding the number of hands the present sculptures are in agreement with the Agnipurāṇa,
Hayaśirsha-pañcharatram, etc. He is also shown riding his mount mēsha along with Svāhā

B. Sahai observes: “The North Indian images of Aghi are almost and always
represented with a single head, whereas in South India, Agni is usually two-headed, although
single headed figures of the god are not unknown. Again the North Indian images of Agni
have usually two arms, four-armed figures of the Khajurāho type being rare, while the number
of arms in the South Indian images is often more than seven, two-handed and four-armed
figures being not commonly found.” 84 To know the singificance of this statement let us
arrange all the known images of South India in a tabular form giving all the particulars,
specially, regarding the number of hands and heads.
AGNI IMAGES FOUND IN THE DECCAN AND SOUTH INDIA

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Place where the image is found</th>
<th>No. of heads</th>
<th>No. of hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Aihole, Konji-Gudi group of temples</td>
<td>One</td>
<td>Two</td>
</tr>
<tr>
<td>2.</td>
<td>Caves Nos. 16 and 29 at Ellora</td>
<td>''</td>
<td>''</td>
</tr>
<tr>
<td>3.</td>
<td>Natamba, Madras Museum</td>
<td>''</td>
<td>''</td>
</tr>
<tr>
<td>4.</td>
<td>Alampur, Svarabrahma and Visvabrahma temples</td>
<td>''</td>
<td>''</td>
</tr>
<tr>
<td>5.</td>
<td>Bagali. Kallavara temple</td>
<td>''</td>
<td>''</td>
</tr>
<tr>
<td>6.</td>
<td>Biccawolu, Ramaliagavara temple</td>
<td>''</td>
<td>''</td>
</tr>
<tr>
<td>7.</td>
<td>Chidambaram, Siva temple</td>
<td>Two (human heads)</td>
<td>Seven</td>
</tr>
<tr>
<td>8.</td>
<td>Kanciyur</td>
<td>Two (goat heads)</td>
<td>Seven</td>
</tr>
<tr>
<td>9.</td>
<td>Panagal. The three images that are under our consideration</td>
<td>One</td>
<td>Two</td>
</tr>
<tr>
<td>10.</td>
<td>Srisailam. On the prakara wall of the Mallikarjuna temple</td>
<td>''</td>
<td>''</td>
</tr>
<tr>
<td>11.</td>
<td>Lapakshi, Virabhadrasvami temple</td>
<td>Two (human heads)</td>
<td>Four</td>
</tr>
<tr>
<td>12.</td>
<td>Kalahasti. Kalyana-mandapa</td>
<td>One</td>
<td>Two</td>
</tr>
</tbody>
</table>

A cursory glance at the above table will enable us to state that single-headed and two-handed images of Agni are very common in South India. Images of Agni having two heads and four or seven hands are extremely rare. Thus the statement that the South Indian images of Agni have often more than seven hands and two-handed and four-handed figures are not commonly found is not acceptable. Further the bearded images of Agni are also not common in South India.  

5. VARUNA (Pl. 35)

Varuna is a Vedic deity. In the Rigveda Varuna, along with Indra, is considered as the greatest of gods. He is regarded as the upholder of physical and moral order and also as regulator of waters. He is often styled as ‘King of Gods’, ‘King of both Gods and men’ or ‘King of Universe’. He is also said to have established the earth and the sky, set the Sun in
heaven and ordained the movements of Moon and stars. He is praised often in company with Indra or Mitra as the possessor of illimitable resources. But as early as the time of the Atharvavēda he was divested of his greatness, except as controller of waters. The Br̥hat-saṅkhita represents him as the presiding deity of an earthquake in the fourth part of the day, slightly white halo round the Sun or the Moon, an eclipse, certain kinds of diamonds and pearls and the constellation of Satabhishaj. In the later Hindu pantheon, he sank to the position of an Indian Neptune. But he is best known as the regent of the western quarter and as the lord of waters. The latter attribute gave him such epithets as ambu-pati and Jalēvāra. A very interesting image of Varuna and his consort is carved on the western exterior garbhagṛihā wall of the Pachchala–Somāvāra temple.

In this relief Varuṇa and his consort are shown riding on their mount, a mythical sea-monster—makara. It is facing to left with an upraised head and trunk. It is very pleasingly ornamented with various straps. The dikpāla is as usual shown in profile and has two hands. His left hand is raised above his head and is holding a pāsa. But the right hand is very badly mutilated. There is a prabhā-maṇḍala at the back of his head. He is affectionately looking at his consort. The goddess is seated to the left of the god and has two hands. Her right hand is passing round the back of her lord and the left hand holds a round object.

In the relief under our discussion Varuṇa and his consort are riding on their makara mount but not either on a swan or a chariot drawn by seven swans as prescribed by the Br̥hat-saṅkhita and Vishṇudharmottara. The dikpāla is holding a pāsa in his left hand. The other attributes, pādma, ratna-pātra, saṅkha etc. are conspicuous by their absence. The goddess is shown seated on the mount but not seated on the left lap of the dikpāla. The dikpāla is neither flanked by Caṅgā and Yamunā nor there is an umbrella over his head. But the dikpāla’s association with the makara mount is strictly in accordance with the Āṁśumabhēdāgama, Sūprabhēdāgama, Purvakaraṇagama, Mānasollāsa, Agnīpuraṇa, etc. The images of Varuṇa are comparatively rare in South India.

6. VĀYU (Pl. 36)

Vāyu is an elemental Vēdic deity. He is the god of winds. He does not occupy a very prominent position in the Rīgveda. In the later mythology he is assigned the guardianship of the north-western region of the universe. The Mahābhārata and Rāmāyaṇa describe him as the father of Bhima, the second Pāṇḍava, and of Hanūmān, the monkey-god. He occupies in the Hindu mythology the same position as Vata does in Zoroastrian lore.

Three interesting sculptures representing Vāyu and his consort are carved on the north-western corner of the garbhagṛihā wall of the Pachchala–Somāvāra temple. In the top and bottom reliefs the dikpāla and his consort are shown riding on their mount—mṛīga. The god is decorated with a Kiritamukta, graivēyakas, yajñōpavita and a long flowing vanamāla. There is a parabhā-maṇḍala at the back of his head. He is carrying a banner in the right hand and the left hand is raised above his head and kept in pataka–hasha. The goddess is seated to the right of the dikpāla and on the mount. She has two hands. She holds a nilōtpala in the right hand and the left hand passes round the back of her lord. The dikpāla has a youthful countenance and is affectionately looking at his consort. The middle relief represents the god and goddess seated on a floral āsana. Here the goddess is shown seated on the left thigh of the god.

In the sculptures that are under our study the dikpāla is holding a banner—staff in his right hand. He is not holding vajra, elephant-goad, scarf, chakra, water-vessel, etc. in any one of his hands as stated in the Matsyapurāṇa, Āṁśumabhēdāgama, Sūprabhēdāgama-
Sculpture and Iconography

Vishṇudharmottara, Agnipurāṇa, etc. In two instances he is shown riding his mount along with his consort. In one instance he is depicted seated on an asana along with his wife. In this respect it agrees to some extent with the Vishṇudharmottara. It should be noted here that none of the above-referred sculptures depict the dikpalas as seated on a sthānasana alone as described by the Aṅgūḷamadbhedāgama.

7. KUBĒRA (Pl. 15)

Kubēra, also called Vaiśravaṇa, connected with the Yakshas and riches, is mentioned for the first time in the Atharvaveda. The Brihatasamhitā associates him with the Yakshas and refers to him as Dhanada, Dhanēśa and Dhanēśvara evidently in allusion to his overlordship of riches. He is believed to preside over an eclipse and cause a halo coloured like peacock's neck round the Sun or the Moon. In the Mahābhārata he is mentioned as the lord of riches and regent of the northern quarter. In the Purāṇas he is styled the king of the Yakshas and a friend of Mahādeva. His capital is called Alaka. Riddhi is his wife.

In the Buddhist literature, he is mentioned as the god of riches and the guardian deity of the northern quarter of the universe. He is also described as the lord of the Yakshas and the husband of Hārīti. He is also known as Vaiśravaṇa (vissavana) and Jaṁbhala. A very graceful image of Kubēra and his consort Vṛiddhidēvi is found on the northern exterior garbhagṛha wall of the Pachchala-Someśvara temple.

The dikpalas and his consort Vṛiddhidēvi are shown riding on their mount, horse. They are sculptured in three-quarter profile. He is two-armed and has youthful countenance. The right hand is holding an indistinct object whereas the left is raised above the head and kept in patāka-hasta. He is very elegantly decorated with a kiritamakuta, kuṇḍalas, hāras, long flowing vanamala, ardhōrūka, etc. The goddess is shown seated at the back of the dikpala. She is looking at the god and has two hands. The right hand is holding a nīlotpala whereas the left is passing round the back of her lord. The horse mount is standing on the full blown lotus and facing to right. It is very gracefully caparisoned. The head of the mount and the face of the dikpala are very badly mutilated. Several Āgamas, Purāṇas and some other Śilpa texts give us information regarding the iconographical features of Kubēra.

In the sculpture under our consideration the dikpala is not holding any of the attributes that are enumerated in the Śilpa texts. Besides, he is neither pot-bellied nor accompanied by niḍhis or Guhýakas. The most important feature of this image is that the dikpala is represented as riding a horse.

8. ISĀNA (Pl. 37)

He is the lord of the north-eastern quarter of the Universe. The Vishṇudharmottara calls him, Gaurīśvara. The Brihatasamhitā describes him as presiding over the 5th year of the Quinquennical yuga of the 60 year-cycle, a variegated halo round the Sun or the Moon, the constellation of Ādrā, the tithi, Ekadāsi and the north-eastern region. The sculptures representing Isāna are extremely rare.

Only a few images of Isāna are discovered so far in South India and hence the present image occupies a position of paramount interest. It is carved on the north-eastern exterior wall of the Pachchala-Someśvara temple. Isāna and his consort Gauri are shown riding their mount, bull. The dikpala is adorned with a kiritamakuta, hāras, skandhamālas, yajñopavita, mēkhala decked with hanging pearl tassels, kuṇḍalas, kaṁkaṇas and an ardhōrūka. He has two hands. The right hand is kept in abhaya and the left is raised above the head
holding some curious object. His consort is seated at his back, holding a nīlōtpala in the right hand while the left hand passes round the back of her lord. The mount is shown facing to left. It is very tastefully caparisoned with graceful straps of bells. The right legs of the dikpāla and his consort are resting on a small padmapitha below. There is dignity in the very standing posture of the bull. The posture in which the head of the bull is depicted, the shape of its hump and the disposition of the tail are highly natural.

REFERENCES AND NOTES

3. M. Rama Rao, Sāvite Deities of Āndhara Dēśa, p. 32, Pl. XI, Fig. 2.
6. AR, 1911, pp. 74 ff, See Sketch No. 10.
7. JUPHS, XXII, p. 129; JIH, XXXVI, p. 229.
9. Ibid., p. 29, No. 127.
11. M. Rama Rao, Select Andhra Temples, p. 86, Pl. XXXII, Fig. 2.
12. Upendra Thakur, Kārttikāyā in Literature and Art, Some Aspects of Ancient Indian History and Culture, pp. 244 ff
15. Ibid., II-II, p. 425.
16. R. S. Gupte, The Art and Architecture of Aihōle, Fig. 95. Another specimen is noticed in Cave No. 1 at Bāgamī.
17. S. G. K. Murthy, The Sculpture of the Kākatiyas. Fig. 55.
18. S. R. Balasubrahmanyam, Early Chōla Temples, Parantaka to Rajaraja I, Fig. 126; V. K. Rao, Select Vijayanagara Temples of Rāyalasima, pp. 162 ff.
20. R.S. Gupte, op. cit., Fig. 95; H. K. Shastri, op. cit., Fig. 116.
21. B. Sahai, Iconography of Minor Hindu and Buddhist Deities, p. 117.


28. *Ancient India*, No. 6, pp. 35 ff


30. A. Rea, *Chalukyan Architecture*, Pls. VII, Fig. 3, XLI, Fig. 2; T. A. G. Rao, *op. cit.*, II–II, Pl. CXVII; S. R. Balasubrahmanyam, *op. cit.*, Pls. 7, 15, 35, 47, 55, 76, 82; J. Burgess, *Ellura Cave Temples and the Brahmanical and Jain Caves in Western India*, Pl. XXX.

31. In some cases the god is shown emerging from a pillar and ripping the stomach of the *asura* (H. K. Shastri, *op. cit.*, Fig. 16).


33. According to various *Śīlpa* texts, Viṣṇu in the Bhogaśāṅkā aspect should be standing in the *sthānaka* posture. He should have four hands, with *śaṅkha* and *chakra* in the back hands. The front right hand should be in the *abhaya* or the *varada* pose, while the front left hand hangs by the side so as to rest upon the hip of the *gada* (T. A. G. Rao, *op. cit.*, I–I, p. 82). Except in one aspect, i.e. keeping the front right hand in *abhaya*, the present image is in complete accordance with the Śīlpa texts.


36. A. Rea, *Chalukyan Architecture*, Pl. LIII, Fig. 2; H. K. Shastri, *op. cit.* Fig. 34; V. K. Rao, *Select Vijayanagara Temples of Rayasimha*, pp. 168 ff.


40. M. Rama Rao has wrongly identified this sculpture as Śiva and Pārvatī in the *atiṅgana* pose (M. Rama Rao, *Select Andhra Temples*, p. 81).


42. A. A. Macdonell. *Vedic Mythology*, p. 5; Cf. The Vedic Age, p. 227.


49. Y. Gopala Reddy, 'Two Interesting Icons of Nirūti', *JOI*, XXIV, Nos. 3-4, pp. 313.

50. *Ibid.*, Fig. 1.

51. *Ibid.*, Fig. 2.


54. B. Sahai, *op. cit.*, p. 35.


57. B. Sahai, *op. cit.*, p. 45.


ART AND ART-MOTIFS

The Telugu Chōdas of Kandūru were great patrons of art and architecture. We have discussed, so far, the political, architectural, sculptural and iconographical achievements of the Telugu Chōdas. Now we may proceed to note in this chapter the characteristic features of the Telugu Chōḍa art and some of the important art-motifs employed by them to embellish their religious edifices.

I

CHARACTERISTICS OF ART

The early Indian sculptors fully realised the importance of the figurative space as the basic element of the work of art. Several art critics like Panofsky, P. Francasteh and L. Bachhofter tried their best to analyse and study early Indian sculptures from the spatial and compositional point of view.¹  M.M. Spagnoli excellently analysed the diverse types of the spatial vision that appeared in various phases of the early Indian art. It has been observed: “Since the spatial vision is not an external element of a work of art, but is in reality the artist’s peculiar way of “seeing”, or rather, of imagining, it is obviously a means of expression closely connected with the individual who uses it and deeply bound up with the historical environment in which the artist creates. Then too, keeping in mind that the ability to express himself figuratively in a precise spatial language is identical for the author of the work of art with the possibility of interpreting and organising his own psychological world, it is not hard to see that the vision of space is not an element that can easily be transmitted from one to another, unless the different cultural areas show a certain similarity as regards historical, political, social, economic and religious phenomena. In this respect we must remember that figurative space is also an element of conventional nature, and expressive means that puts the creator into communication with the viewer of his work; it is an element closely linked with the imagination, not with reality. It reflects, as P. Francasteh says, “not the universe, but the society that interprets the universe”.² A careful examination of the sculptures under our consideration will enable us to know how the Telugu Chōḍa sculptors mastered the spatial and compositional techniques.

We will first take into consideration the reliefs that are narrative in nature. The reliefs illustrating the Kiratarjuniya and Narasimha killing the demon Hiraṅyakaśipa are the best examples of this type (Pl. 12). In the upper section of the first relief, Arjuna is shown practising severe austerities. In the lower section, which is again divided into two parts, is sculptured the malla-yuddha between Śiva in the form of kirata and Arjuna and also Śiva as Vṛshavahana conferring pāsupatāsra to Arjuna. In the second relief the exploit of
Narasimha killing the demon Hiranyakashipa is shown in two sections. In the upper section the god and the demon are engaged in a dual fight and in the lower the god is tearing the entrails of the demon. In these two reliefs the Telugu Chôda sculptors represented the story in different sections and these sections are separated by introducing plain bands. This method of narration necessarily slows down the viewer’s reading of the scene, and forces him to seek out that series of relationships between the various figurative elements, used by the artist to link together different movements in an organic and coherent vision. This slow reading and the interpretative effort demanded of the observer imply a total and exclusive participation in the scene shown. The spaces left in between the scenes and the other decorative elements employed represent a balancing pause in the type of reading needed for the interpretation of the figurative system in continuous narration. It is also observed that in these two narrative reliefs the Telugu Chôda sculptors successfully maintained the narrative element by repeated representation of the principal figures. There is also perfect harmony between the figurative space and compositional element. It is also evident from the study of the spatial values expressed in these narrative reliefs that the element of time intervenes in a decisive way in the formation or evaluation of the episode. In order to bring home this vital element of time the episodes are placed or spaced in different sections. Further the close relationship between the figurative space and time is also evident from the representation of different moments and episodes, often illustrating the facts distant from one another in time and space but all belonging to the same story and in the same framework but in different sections.

The Telugu Chôda sculptors, to avoid taking into consideration the space larger than that delineated by the figures, adopted certain figurative techniques. The most usual method is that of filling all the available surface, or else outline the field of the scene, thus creating a closed space. The resultant effect of this ‘space filling figurative technique’ is that of curtailment of the extent of the spatial vision or on the other hand concentration of the human vision on the episode of the scene or the figure depicted. This mastery of the spatial vision is realised by the sculptors under our consideration in different manners and ways. In the first instance the entire episode is sculptured inside an ornamental niche. This is very well illustrated by the above-referred narrative reliefs. In this case the viewer’s vision is forced to focus on the scene depicted inside the niche only.

The other figurative technique employed by the Telugu Chôda sculptors to condition the spatial vision is illustrated by a relief representing Râvana shaking the Kailasha mountain. In this relief Râvana is shown seated in alidhasana and in the act of shaking the mountain. Siva, Pârvatî and their vahana Nandi are carved on the top of the panel and inside a pillared mañḍapa. The rest of the empty space is filled with gajas, dikâlas, Brahmâ and other attendant figures. In this relief the space is filled with figures and as a result of that the spatial vision is focussed mainly on the principal figure viz. Râvana (Pl. 11). In some cases conventional floral scrolls and designs are employed for creating a closed space. The panel which represents Siva as Gajâsurasamhâramurti gives us some additional information. The artist, in this relief, delicately depicts the skin of the Gajâsura along with its tail, head and legs, as the back-drop of the dancing deity. Further, the lower portion and the sides of the relief are filled with dancers, drummers and devotees. Thus, in this case the sculptor not only used the human figures but also the semi-circularly arranged skin of the elephant to check the extension of the spatial vision.

The Telugu Chôda sculptors used certain techniques of composition and perspective for introducing the visitor or the spectator well into the scene represented and to commit him
to total participation. In this case there is a more careful attempt to present the figures and objects in three-dimensional nature. Added to this, the frequent placing of the figures in half and three-quarter profile not only opens up the depth of the scene but also helps the spectator's eye to penetrate inside the representation. The best examples to illustrate these techniques are the reliefs which represent the Trimūrtis and Vishnu as Bhogaśayanamūrti (Pl. 27). In these reliefs the figures are shown in three-dimensional and three-quarter profile. The principal figures are surrounded by devotees and dikpālas sculptured mostly in three-quarter profile to give figurative depth to the reliefs. In both the cases the spectator's vision is immediately led to by pass the accessory figures and to concentrate or stop on the main figure or figures on whom the meaning and the significance of the relief revolves. In the first relief the accessory figures are arranged in a semi-circular way whereas in the second relief almost in a square round the central or the principal figures. It should be noted here that these techniques of composition and perspective are found not only in the representation of sacerdotal scenes but also in carving individual gods and goddesses.

The other important technique which deserves our attention from the spatial and compositional point of view is the horizontal and vertical arrangement of figures. This technique has been styled by some art critics as 'para tactical composition' or 'schematic composition'. The Telugu Chōḍa sculptors, it appears, were adepts in using this technique. It is found prominently in a relief which represents Vishnu in the form of Mōhini and distributing amṛita to the dēvas and asuras. In this relief Vishnu as Mōhini stands in full profile, holding a pot full of amṛita on the left extreme corner of the relief. There is a classical grace in her standing position. She stands for the vertical pattern. To her proper right the dēvas and asuras are shown seated in three rows. They represent the horizontal theme. The extension of the scene in its various dimensions, in this case, is measured by the horizontal and vertical ranking of figures. Here a sharp break is created between the observer and the episode, represented in a series of parallel planes, each of them made up of images placed at regular intervals. The second relief which represents the Bhogaśayanamūrti aspect of Vishnu also betrays the element of schematic composition but in a different way (Pl. 27). In this relief Vishnu, the principal figure, is shown in recumbent posture, on the serpent bed—representing horizontality. The vertical theme is represented through Bhūdevī who is shaming the right foot of the god. These central figures are surrounded by dikpālas and devotees in a semicircular arch. In this respect this relief differs from the above-referred examples. But in both the cases the surface of the relief is completely covered by a succession of figures until every empty space has been eliminated. It should be noted here that this para-tactical or schematic composition is very old. This was not only adopted by the early Indian sculptors but also found in the Greek and Roman art. The prime example of this technique, which belonged to the classical period of Indian art (Gupta period), is the magnificent boar avatāra of Vishnu carved in a rock-cut cave at Udayagiri, datable to 5th century A.D. The boar headed giant, twelve feet eight inches in height, stands vertically on the left side of the relief and the goddess is shown clinging to his tusk. To his left are sculptured gods and sages in four horizontal rows. The frontal and profile depiction of the gods and sages and the modelling of the giant boar almost in the round endow the relief with unlimited figurative depth. In the reliefs where schematic composition dominates, generally frontal poses dominate, movement and action disappear and lastly the repeated attitude of the personages diminishes the narrative value still further.

In some cases the relief does not even show an event, but merely represents the worship of a sacred object, i.e. god or goddess. In such a case an effort is made to concretise a general
feeling of devotion to the god or goddess and consequently the spatial relationship of the figures has less importance than their attitude, or rather, than the exact repetition of that attitude so as to underline its universality. The reliefs of Liṅgodbhavamūrti and Durgā are the best examples of this type (Pis. 9, 21). In the first relief Śiva, in human form, fills the centre of the relief and on either side of him are shown Brahmā and Viṣṇu standing in reverential attitude. All the three principal figures are arranged vertically and thus the element of verticality dominates the composition. In the second relief the eight-handed goddess occupies the centre of the relief. She is flanked on either side by a devotee and her vahana, lion. In both the cases the figurative space is outlined by a modulating lotus stalk to prevent the extension of the spatial vision.

The other important technique employed by the Telugu Chōḍa sculptors to maintain compositional balance and to control the human vision is the harmonious combination of figurative space with that of architectural or structural motifs. In a composition of this type either the whole figurative space will be inserted inside an ornamental structural niche, or the principal figure will be placed inside a pillared maṇḍapa or the entire relief will be surmounted by a richly wrought kapōta or cornice. The narrative relief which depicts the episode of Narasiṁha killing the demon Hiraṇyakaśipu is the best example of the first type, for here the technique used is that of placing the entire figurative space inside an ornamental structural niche. The same technique is also noticed in the Kirtitārjunīya relief. In the Rāvaṇanugraha relief the top portion is adorned with a pillared maṇḍapa and in its interior are found carved Śiva and Pārvatī. An ornamental kapōta, decorated with cyma recta terminations and beautifully designed beaded festoons in the middle, is arranged as canopy over the relief depicting Narasiṁha tearing the entrails of Hiraṇyakaśipu. In all these reliefs architectural motifs are employed not only to maintain the compositional balance but also to enhance the decorative effect.

It may not be out of place here to note some of the compositional figurative techniques that did not attract the attention of the Telugu Chōḍa sculptors. In the first place that type of technique in which view in depth is interrupted by the presence of architecture is not followed by the artists of our period. This technique usually involves the presence of buildings at the doors and windows of which appear the personages who take part in the scene, or within which the episode being described is taking place. In this scheme of composition the presence of the buildings shifts the entire scene to the foreground and hence there will be no scope to real effort at showing depth. Further, it will reveal the feeling of flatness and a desire for decorative surfaces of the sculptor. In this method the spatial significance is totally neglected in favour of decorative tendency in which the effects of light and shade play a large part. However, this type of spatial composition was adopted by the Buddhist artists in particular and the mediaeval Brahmanical sculptors in general. 6

The compositional technique of showing the figures as if seen from above, front and below also did not find favour at the hands of the Telugu Chōḍa artists. Normally a view from above can be realised in the circular or square scheme of composition by making the foreground figures small in size and shown from the back. This type of technique is profusely patronised by the Buddhist artists. 6

We have discussed, so far, the concept of figurative space and some techniques of composition that played a very significant role in the Telugu Chōḍa art. Now we may proceed to note the Telugu Chōḍa conception of feminine beauty. The female figures that are sculptured in the salilantaras of the Pachchala-Somāśvara temple are the best examples to study this aspect of the Telugu Chōḍa art (Pis. 38, 39). The robust beauty and the implying
richness of animal life-force have been completely discarded. In the sensitive rendering of
the lively flesh, in the treatment of the hair, of the drapery and of the ornaments and lastly in
its graceful stance, we have here a female beauty, urban, sophisticated and classical in its idea
and content. The big, well-rounded and firm breasts, the attenuated waist, the broad hips
and the shapely legs are beautifully rendered, making the female figure extremely graceful
and sensuous. The Telugu Chôda sculptors treated every nuance of the beautiful female form
very delicately and caressingly. Every graceful curve of the naturally curvacious female
anatomy is delineated with great care and sensitiveness. Further, the plains of her curvacious
body melt into each other gracefully. The full blooded sensuality of the firm breasts
contrasts dramatically with the slim waist. The smooth and resilient flesh is seemingly
pleasurable to touch. There is a realistic juvenile charm suffused with grace in the rendition
of the feminine form. The sculptors gave the female form a lyrical rhythm which belongs to
the plant and creeper. The angular, frontal and three-fourth profile representations of the
female figures speak volumes of the Telugu Chôda sculptor’s mastery over linearism or the
scheme of curves. Further, the artists of our period show a peculiar love and liking in repre-
senting the female figure in various attitudes and postures. They are shown mostly at toilet,
holding a child, playing with a monkey, holding the branch of a tree, etc. A detailed study
of these female art-motifs is attempted at the appropriate place in the following pages.

Another important characteristic feature of the Telugu Chôda art is the balanced
ornamentation. In the later Châlukyan and the Hoyasala art the figures are loaded with
heavy and intricately designed ornaments. The Telugu Chôda artists, though drew
inspiration and guidance from the later Châlukyan sculptors always tried to maintain a
judicious balance between the plastic conception and the concept of ornamentation. The
most essential and indispensable decorative elements that are vital to convey the idea of
divinity, reality and naturality are retained and the rest are discarded. The resultant effect
of this type of treatment is that the figurative reliefs are pleasing, graceful, meaningful and
even captivating to look at. The arrangement of a girdle round the loins of the goddess
Durgâ is the best example to illustrate the meticulous care and attention bestowed by the
Telugu Chôda artists towards ornamentation. The slim waist and the delicately chiselled
folds of the stomach are supremely suited for adorning the pearl studded mék̄hala. The
arrangement of hanging pearl tassels in a semi-circular manner, the gemset central buckle
and the delicate folds of the ardhôraka shown on either side of the central buckle clearly
shows the mastery of the Telugu Chôda sculptors in carving the minutest details of the
essential elements in a most pleasing and natural manner (Pl. 21). In some other cases the
same girdle is represented to some extent loose with a central pearl-studded loop which is
practically extended up to the ankles. A casual glance at it creates an illusion to the effect
that the girdle is literally slipping down from the heavy but graceful loins of a lady. The
arrangement of the girdle and the very poise of the lady clearly indicate juvenile carefree
mood of joy of the lady (Pl. 38). In some cases a long hâra is shown passing inbetween the
bold, rounded and nestling breasts. It is represented either hanging straight or slightly
tilted to left or right. This is done by the artist inorder to show the supple movement of
feminine limbs. The Telugu Chôda sculptors took particular interest in depicting the hair
styles of female figures in different ways. In the first type the hair is arranged in ringlets
(bhramarakas). Flowers are inserted in the middle of the ringlets to increase their decorative
effect. In the second instance the entire hair is combed back and arranged at the back of
the head in a succession of circular tiers. In some cases plaited hair is arranged at the back
of the head. This ēkavēni or single plaited hair of a woman generally signify separation
from her husband. This shows that the sculptors of our period were not only fully aware of
the customs but also represented the same in stone with a touch of realism. While repre-
senting human beings, both male and female, perfect human anatomy is generally maintained.

The technique of representing figures in foreshortening method is also found in the
Telugu Chōḍa art; but it is used very sparingly. In this type the figure is shown partially
either in frontal or profile view only and the rest is left for the spectator to imagine. This
technique is normally followed by the sculptors whenever they have to observe economy of
space. It is also possible that in order to show their mastery over the art of carving and
to force the spectator to exercise his imagination to grasp the full meaning of the object or
the episode the sculptors used this technique. In the relief which represents Śiva as Brahmā-
Vishvānuugrahamūrti, the vahana of Śiva (Nandi) is shown in the left corner of the vēdi in a
characteristic fore-shortening manner (Pl 10). Only the profile view of its head and a major
portion of its neck are visible. In another sculpture where Agni and his consort Śvāhā are
depicted, mēsha, the vahana of the dikpāla, is carved in the same manner on the lower left
corner. Here the animal’s head is shown in profile. The antiquity of this technique can
very well be pushed back to the Buddhist art at Barhut. In some of the panels carved on the
Ajātāśatrū pillar, the above referred technique is profusely used while representing the human
figures. 7 It is also noticed in a circular medallion found on the balustrade of the Barhut
stūpa which illustrates the ‘Gift of Anāthapiṇḍāda’. 8 The use of this technique by the
Buddhist sculptors of Āndhradēśa in the first century A.D. is evident from a circular
medallion discovered at Amarāvatī depicting the scene of ‘The Buddha subduing the mad
elephant’. 9 The Brahmanical sculptors, in course of time, inherited this compositional
technique from the Buddhist artists.

II

ART-MOTIFS

The art-motifs or the decorative devices are primarily meant for the beautification of a
religious edifice. They will also give us an opportunity to measure the aesthetic sense of the
sculptor and also to estimate sculptor’s mastery over carving and imagination. The Indian
sculptors, both Buddhist and Hindu, used a bewildering variety of art-motifs, viz. human,
animal, floral, geometrical, mythical, etc. In the following pages an attempt is made to study
the art-motifs employed by the Telugu Chōḍa sculptors to increase the beauty of the structures
erected by them.

The Śilpa-Prakāṣa states that as a house without wife, as a play without a woman, so
without the figure of a woman the monument will be of inferior quality and bear no fruit. 10
Thus, figures of women in beautiful postures and positions are indispensable for the decora-
tion of a temple. They generally adorn the niches, the sikhara, the exterior and interior
walls, the door-jambs, the lintels and the tōraṇas. These ornamental female figures are
normally called Alasa-Kanyās. The Indian sculptors, since the early centuries of the christi-
era, paid uncommon attention in the depiction of female figures as ornamental motifs. The
Buddhist and the Hindu sculptors vied with each other in the delineation of female beauty.
They even went to the extent of mastering the sentiments and moods of the female figures in
different times and conditions and translated the same in stone. The Telugu Chōḍa artists,
like the earlier Buddhist and Hindu sculptors, took special care and also peculiar delight in
representing the female form in every conceivable way and some of them are as follows.
1. **LADY AND THE TREE** (Pl. 38)

This is one of the oldest and the most frequently used decorative motifs in the Indian art. It is known as dōhada motif. This is a symbolism that goes back to a period of Indian History, when maidens gathered the flowers of a sala tree. Although the exact and the original meaning of the motif is not known, there are many Indian legends relating to the power of a woman or yakshi to bring trees into immediate flowering by embracing the trunk or by caressing it with their feet. Aśvaghōsha in his Buddhacarita describes the women who `leaned, holding a mango bough in full flower, displaying their bosoms like the golden jars’. Aśoka-dōhada, Kuruwaka-dōhada, Bakula-dōhada, and Kesari-dōhada are referred to in the Sanskrit texts like Meghadūta, Malavikagnimitra, Subhāshitavali, Viddhasala-bhadjīka, Kuttinimata, etc. E. B. Havell observes about this motif: "A pretty animistic concept, which affords a favourite motif for Indian poets, dramatists and artists in that which makes the Aśoka tree burst into flower when touched by the foot of a beautiful woman". A lovely representation of this motif is found on the southern exterior garbhagriha wall of shrine III of the Pachchala-Somāśvara temple (Pl. 38).

In this sculpture, a graceful female figure shown is standing in a cross-legged posture. As the weight of the body is poised on the left leg the left part of her hip is little bit elevated upwards. She is in a pensive mood. Her left hand is placed on her hip in kattyavalambita pose whereas her raised right hand is holding a flowery creeper. Her hair style, posture, ornamentation, dress, shape and shapely legs, hold and rounded breasts. Bulging hips, sunken belly, slim waist and the beautifully arranged nīvī-bandha are meticulously wrought with great care and attention. It appears as if the graceful damsel is coming out of the solid stone. In another relief a lady is shown holding a sugarcane branch in her left hand and standing in dvībhaṅga posture.

Helen Mc Caig observes: "So deeply embedded was this artistic motif in the minds of the Indian people that its use survived almost to modern times. Its religious meaning was already being forgotten in ancient times, and now it is completely lost, but the motif itself still survives, used by the artist as a conventional theme. A Bundi picture of the late 18th century shows a woman standing under a tree holding on to a willow tree with one hand while she raises her foot in order to allow her attendant to paint it with lac. The artist who painted this little realised that, behind the motif that he was depicting to please his patron, lay a history of almost 2000 years, and that the woman he was painting was actually a reflection of the fertility goddess of ancient times."

It is thus evident from the above discussion that the lady and the tree motif which has a symbolic significance of fertility first attracted the attention of the Buddhist sculptors who represented it in stone with a touch of reality. The Brahmanical sculptors who inherited it from the Buddhists depicted it purely as an ornamental motif without paying any attention to the underlying element of fertility. It is this spirit that is exactly reflected in the Telugu Chōḍa reliefs of the lady and the tree.

2. **LADY AND THE MONKEY**

This is another important art-motif woven round a female figure. In this a mokey is shown pulling the lower garment of a lady. The lady, whose lower part is undressed, has jocked her legs in modesty. She is trying to cover her navel with her left hand holding a part of the garment while with the raised right hand she is attempting to drive away the monkey. The monkey is represented at the bottom. It is shown lying flat on the ground but holding firmly one end of the lower garment with its two hands. In this sculpture the
artist admirably combined both the profile and frontal views of a female figure. The Telugu Chōḍa sculptor, in this relief, tried to show the full beauty of the feminine form. In order to realise this cherished mission he has introduced the monkey to pull off the undergarment and thereby secured the required moment to show the broad bust, the low belly, the large and rounded hips and finally the tapering limbs. There is a harmonious combination of beauty, modesty and above all humour in this relief.

3. **LADY AND THE CHILD**

The lady and the child or the mother and the child motif attracted the aesthetic attention of the Indian sculptors since the early centuries of the Christian era. A very beautiful representation of this motif is found carved on the southern exterior garbhagriha wall of the Pachchala–Somāśvara temple. In this sculpture a graceful and youthful lady is shown standing in the cross-legged posture in the centre. The Telugu Chōḍa sculptor, in this case, preferred a frontal view of the lady. A child is sitting on her left hip. There is a lotus bud in her upraised right hand and the child is trying to touch it. In this sculpture, the obvious heaviness of the stone is completely missing and there is an element of tender softness pervading everywhere.

V. S. Agrawala suggests that these figures represent either mother with child or nurses. He states that several classes of nurses were employed in the ancient period to attend on royal princess. *Ankadhatri* (having a child in her arms) *Stanadhatri* (one who fed the child with her milk), *Kridadhatri* (one who entertained the child with playthings and toys), etc. were some of them that are referred to in the Buddhist and Sanskrit literature. It may be a fact that different classes of nurses were employed by the kings and *samastas* to look after their children; but it is not possible to identify the sculptures depicting the mother and child motif carved on the exterior walls of the temples as mere nurses. The sculptors were not satisfied by raising simply imposing religious edifices but also took very keen interest in beautifying them by employing certain pleasing secular decorative devices. The most beautiful female form naturally caught their imagination and as a result they tried to represent the female figure in all conceivable angles and postures. The lady and the child is one aspect of it.

4. **LADY AT TOILET** (Pl. 39)

This is the most common and a very popular decorative motif. The sculptors and painters vied with each other in the representation of this motif. The Telugu Chōḍa sculptors used this motif twice, but in two different types. In the first instance a lady is shown in cross-legged posture and very keenly looking into the mirror held in the left hand and trying to adjust the *chatula-tilaka*, with her right hand. The standing posture, the position of the hands and the facial expression are superbly executed and eminently suited to a lady at toilet. A female attendant figure, holding perhaps a pearl garland in one of her hands, is standing in the lower right corner and very anxiously looking at the lady (Pl. 39). In the second relief a lady is shown twisting her hair with a view to give it the shape of *ēkavēpi*. She is seated on an elevated *padmapitha*. Her right leg is folded and resting on the *asana* whereas the left is in pendant. To her left, an attendant female figure is standing holding a *darpaha* in her raised right hand. The lady is looking into the mirror and delicately twisting her hair. The plaied hair is represented with a twisted rope design.
The Telugu Chōḍa sculptors, apart from the alasa-kanyas, also used the dwarfish gaṇas, chaitya windows, kirtimukha, makara, makara-tōraṇa, pūrna-kalāśa, floral scrolls, animals, erotic sculptures, etc. for the decoration of the temples.

1. Dwarfs

The sculptors of our period used the dwarfish human figures to decorate the exterior walls of the shrine. They are normally arranged in vertical panels in the salilāntārās and inside the floral scrolls. They are noticed only on the exterior garbhagṛihā walls of shrine III of the Pachchala-Sōmēśvara temple. They are miniature in size but extremely graceful and pleasing. They are also represented as either carrying garlands or holding lotus flowers or playing with the musical instruments. It is very interesting to note that in one instance two dwarfs are engaged in mallayuddha. They are adorned with different types of hair styles. In the first type ringlets of hair are shown prominently. In the second type the hair is combed back and arranged in the form of a knot over the back of the neck or slightly above it. In the third type turbanoid–hairdo is observed. Sometimes head–bands are also used to keep the hair intact. It is also observed that in some cases the heads are adorned with short kirtimakukas. They are decorated with one or two kāras round the neck, circular kuṇḍālas, yajñōpavita, ardhōruka with a central loop, anklets, wristlets, etc. They are not potbellied but on the other hand proportionately modelled.

The impish dwarfs as monumental decorations are some of the most beautiful products of the plastic art of India. On account of their number, various forms, poses, attitudes and above all their artistic merits they provide an attractive subject for a separate study.

It appears that the Telugu Chōḍa sculptors not only followed the architectural style of the later Chālukyas but also adopted the decorative motifs introduced by them and this is very well illustrated by the representation of the dwarf decorative motif.

2. CHAITYA ARCH OR KUḌU MOTIF

The chaitya arch motif is another important decorative device that figured prominently in the temples of our period. It is found generally on the adhishthānas, surmounting portion of the dēva-kōṣṭhas, storeys of the sikhara and on the circular sloping section of the navarasṛga pillars. The chaitya or kuḍu motif is normally found on the padma-tāra of the adhisṭhānas. Here it is miniature in size. But the chaitya motif found on the top of the niches and on the storeys of the sikhara of shrine I are big and bold in design and modelling. But the finest and the most pleasingly designed chaitya motifs are found on the four facing sides of the central navarasṛga pillars placed in front of the garbhagṛihā of shrine III of the Pachchala-Sōmēśvara temple. In all these cases the lower section of this motif is semi-circular in section. The sides are decorated with floral designs or scrolls. The sunken central portion of it is either left plain or decorated with gods, goddesses, dancers, musicians and gracefully standing female figures (Pl. 8). The surmounting portion of these chaitya arches is invariably decorated with a prominent kirtimukha motif. In one case the kirtimukha is placed inside a makara-tōraṇa. The chaitya arch motif was not the innovation of the Telugu Chōḍa sculptors. The Buddhist sculptors were the first who introduced the chaitya motif in the plastic art of India.

The chaitya arch or kuḍu decorative motifs that are found in the Telugu Chōḍa temples bear a very close resemblance with the same that are employed by the later Chālukyan sculptors in design, execution and modelling.
3. **KIRTIMUKHA**

K. C. Panigrahi observes: “The Kirtimukha represents the grotesque head of a lion with pearls dropping down from the mouth. It is a symbolical representation of the builder’s or donor’s fame which is figuratively taken to be as white as pearls.” V. S. Agrawala opines that Kirtimukha and Pañchaka-vaktra are the same. The kirtimukha motif is considered auspicious and expressive of the divine power of Rudra in warding off evil. It is known from the Padmapuraṇa that this motif formed part and parcel of the chief entrance to the city of Laṅka—the capital of Rāvana.

The kirtimukha is one of the most favourite and frequently used motifs in the Telugu Chōḍa art. It is found on the adhishtānas, on the sides of the domical finial of the śikhara, pillars, on the top of the makara-tūraṇaś and on the storeyed pyramidal superstructures (Pl. 1, 4, 8). In most of the cases it is shown on the summit of the ornamental kuḍuś. It is decorated with bulging eyes, arched eye-brows, curved horns, thick and straight nose, gaping mouth, swelling cheeks, etc. It is also observed that in some cases the semi-circular arch of the kuḍuś and foliage are shown emerging from the gaping mouth of the kirtimukha. In one case the lower section of the kirtimukha face is flanked on either side by the makaras with upraised trunks.

A careful comparitive study of this motif represented in the later Chālukyan and the Telugu Chōḍa art will enable us to state that the latter followed the former.

4. **MAKARA AND MAKARA-TŪRAṆA**

The makara and the makara-tūraṇa are the most fascinating decorative devices in the Indian art. The Telugu Chōḍa sculptors used these motifs in different ways and in different positions. The rectangular blocks of stone that are found on the edges of the horizontal tiers of the miniature vimāna on the top of the niches and the main superstructure of the temple are adorned with the graceful makara heads (Pl. 4). Here the front legs and the head of the animal are shown prominently. The trunk is raised upwards and some indistinct object is flowing from its mouth. The makara-tūraṇa is one of the most frequently occurring decorative devices in the Telugu Chōḍa art. It is found on the top of the individual cult images. The best example is the image of Vishṇu lying in the sabha-mañḍapa of the Pachchala Sōmāvara temple (Pl. 28). Here a floral scroll with multiple curves is shown issuing from the mouth of makaras carved on either side top section of the image. Besides, a lotus creeper is also represented as emerging from the tails of the animals. The inner edge of the tūraṇa is decorated with hanging lotus buds. The breasts are shown in miniature size and the ornamental plumage is falling on their backs but not flowing downwards. Sometimes the sculptured panels are canopied by the makara-tūraṇa. This tendency is very well illustrated by the Churning of the Milky Ocean and the Kiratarjunīya that are carved on the lower sections of the central navaranga pillars in the Pachchala Sōmāvara temple (Pls. 12, 30). Here the animal has two legs, upraised trunk and a curved trunk. The triforium multi-stringed arch is represented as emerging from the jaws of the makaras. The ornamental plumage of the animal, in these cases, is flowing freely along with the ornamental stambhika. The inner edge of the arch has inverted lotus bud motifs. It should be noted here that the makara-tūraṇas are not found on the architraves of the door-ways in the Telugu Chōḍa temples. In this respect the Telugu Chōḍa sculptors deviate from their later Chālukyan masters. But in design, modelling and execution both observed the same techniques.
The makara and makara-ṭorāṇa received due recognition and importance at the hands of the Buddhist and Brahmanical sculptors. But its representations in the later Chālukyan, Kākatiyan and the Telugu Chōḍa temples bear a very close resemblance.

PŪRNA-KALASA

V. S. Agrawala states: "Pūrna-kalasa or the Full Vase is one of the most beautiful decorative symbols of early Indian art. It is the emblem par excellence of fullness and prosperity, of life endowed with all the gifts, moral, material and spiritual. The full blooming, overflowing contents of life are comparable to the plants and foliage luxuriating from the mouth of a jar filled with the life-giving fluid." The Pūranakumbha motif is found in the Telugu Chōḍa temples but it is confined only to the lower sections of the door jamb. The door-ways of the Vēnuḍopālasvāmi temple at Sirigotḍa and a minor shrine erected in front of the Trikūṭālaya at Pānugal are decorated with the Pūranakumbha motifs. In both the cases the foliage is not shown issuing from the mouth of the pūrnakumbha but the middle section of the jar is gracefully tied with a cloth.

FLORAL SCROLLS

Floral scrolls and geometrical patterns and designs are found everywhere in the Telugu Chōḍa temples. They are mainly intended to serve the purpose of a connecting link between the sculptures and also to increase the decorative effect. The exterior walls of shrine III of the Pachchala Somaśavara temple are decorated with floral scrolls arranged vertically in between the sculptured panels. Inside these scrolls are carved dwarfs, gandharvas, floral motifs, etc. To maintain harmonious balance between the figurative space and the spatial vision, the Telugu Chōḍa sculptors used the floral scrolls to encircle the images of gods and goddesses. The jambs of the antarāla and the garbhagṛiha door-ways are adorned with the floral bands, geometrical patterns and the lozenge decorative designs.

The floral and geometrical decorative devices employed by the Telugu Chōḍa sculptors bear a very close resemblance with the same employed by the later Chālukyan sculptors.

ANIMAL FIGURES

The Telugu Chōḍa sculptors also used animal figures for the decoration of the temples erected by them. Among them Vyālas and elephants are the most common animal figures. They are generally found on the adhishthanas of the Pachchala Somaśavara temple (Pls. 2, 4). The elephants are represented in various postures and positions in a touching natural manner. The Vyālas are also depicted on the adhishthanas. They are shown with terrific faces, curved tails, bulging eyes and outstretched manes. The practice of decorating the adhishthanas of the temples with animal figures was profusely practised by the later Chālukyan sculptors. It is probable that the Telugu Chōḍa architects might have inherited this tradition from the later Chālukyans.

EROTIC FIGURES

The occurrence of erotic figures on the temples is one of the most perplexing problems in Indian art. To a discerning visitor they appear to be a disturbing feature in the otherwise serene atmosphere of a religious shrine. Attempts have been made by several scholars to explain its significance but no satisfactory explanation seems to have been available. The erotic sculptures are noticed under the cornice of the Pachchala Somaśavara temple. They are
in the Yab num postures (Pl. 41). Similar representations are found on the door jambs of the early Chālukyan temples at Aihōle. 20 Perhaps the Telugu Chōda sculptors might have got inspiration from the early Chālukyan artists for this type of representation.

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4. S. Kramrisch, *The Art of India*, Fig. 47.
7. H. Zimmer, *op. cit.*, Figs. 32, b. 36. c.
8. *Ibid.*, Fig. 31, e.
9. *Ibid.*, Fig. 86, b.
GLOSSARY OF TECHNICAL TERMS

Abhaya A gesture of protection.
Abhinaya Gesture.
Adhishṭāṇa The Adhishṭāṇa or socle is an essential member of a temple. It is placed generally above the upapitha.
Amalaka, Amalaśila, Amalaśārika: Flat fluted melon-shaped member usually found on the summit of the Indo-Aryan śikhara or spire.
Antariya Lower garment.
Antarala Vestibule. It is in the form a chamber usually infront of the santum sanctorium.
Aprapadina Dress reaching up to the feet
Ardha-chandra Semi-circular door-step before a shrine door-Chandraśila.
Ardhōrūka Drawers.
Ardha-maṇḍapa Compartment infront of the main hall of the temple.
Aśva-thara Frieze of horses.
Bhaṅga Bodily flexion.
Bhitti It represents the wall part of the temple and correspons to pada of the Southern usage, the Jhanga of the Northern usage, bada of the eastern and Kaliṅga usage and maṇḍōvara of the western Gujarat usage.
Bhitti-stambha Wall pilaster.
Bāhya-śākha Outer offset of a door-jamb
Bhramararakas Ringlets of hair.
Bhūmi Storey or stage.
Chāmara Fly whisk.
Chāmara-dhāriṇī Female Chawri–bearer.
Chaṭula-tilaka Circular ornament suspended by golden chain near the parting of hair above feminine forehead.
Chīna-tōraṇa A decorative device above a niche.
Cyma recta  
Moulding in an outline of two curves: Cyma recta, the concave curve surmounts the convex: Cyma reversa, the convex surmounts the concave.

Dhammilla  
Type of a hair-style, arranged in a wheel-like fashion.

Dōhada  
Artificial stimulant to trees to flower out of season as by a demsel kicking, embracing or spitting a mouthful of wine in accordance with the nature and taste of the tree.

Dēva-kōṣṭha  
Stands for niches containing divinities in stipulated forms and directions, as enjoined in the texts.

Dravīḍa  
One of the three main styles of architecture, often used in the Śilpa texts.

Dvāra-śakhas  
These are the over-doors of the main door-way entrances into theantarala and garbhagrīha. These śakhas vary from a single one to elaborate pachcha-śakha units. The important śakhas that are found in the door-ways of the temples of South India and Deccan are naga-śakha, patra-śakha, stambha-śakha, pushpa-śakha, ryāla-śakha, mānushya-śakha, etc.

Dvajas-stambha  
Flag-staff in the temple.

Dīpa-stambha  
Lamp pillar.

Dvī-tala  
Two Storeyed.

Ekatala  
Single storeyed.

Ekāvali  
Single stringed pearl necklace.

Ekavēṇi  
Single rolled hair of a women signifying separation from her husband.

Gaja-simha  
Elephant and lion motif.

Gavāksha  
Pierced window-openings for the admission of light and air.

Griva  
The neck of the Superstructure.

Garbhagrīha  
Sanctum sanctorium

Gala  
Neck. It is normally found in between two mouldings. Sometimes it is cut into small compartments by employing miniature stambhikas and decorated with Vajra-bandha motifs.

Gaja-prishṭakṛiti  
Shaped like an elephant’s back or whale-backed. It applies to the superstructure of some of the Pallava rock-cut rathas and the early Chālukyan temples.

Jata-makūta  
Crown composed of locks of hair.

Kakshāsana  
A seat-back provided above the vēdi on the inner side of the sabha-mandapa.

Kuṭya-stambhas  
Pilasters. They are found normally on the exterior of the garbhagrīha and antarala on either side of the door-frames and below the ornamental tōranas of the niches.
Kalasha
Round pinnacle.

Kapotapiṭi
Inverted cyma recta moulding.

Kapota
Cornice.

Karna
Corner.

Karna-kūṭa
Miniature square shrine at the corner.

Kūṭa
Miniature shrine, square through out.

Latina
Single spired.

Lalata-bihāba
This represents a small ritual carved on the lintel of the garbha griha and the antarala doorways. It is probably taken as a cognizance of the religious affiliation of the deity with in but it could indeed be merely auspicious common motif. employed more on a regional pattern than anything else. The usual lalata-bihāba devatas are Ganėśa, Gajalakshmi, Garuḍa, Anantaśāyana Vishṇu, Lakulīśa, Padma motif, etc.

Maṇḍapa
Pillared hall.

Mahā-maṇḍapa
Great hall normally located beyond the mukha-maṇḍapa.

Mahara-kuṇḍala
Ear ornament decorated with a makara motif.

Mithuna
Lovers or wife and husband shown in love sport.

Madhyā-bandha or madhyā-lata
Medial band.

Maha-nāśika
Large antefix.

Mukha-maṇḍapa
Porch, situated generally infront of the mahā-maṇḍapa.

Makara-tōraṇa
Decorative device above the niche with makara at ends with plumes hanging below. It is noticed sometimes above the sculptured panels.

Mukta-tātanka
Ear ornament, set with pearls.

Mukta-yajñāpavita
Sacred thread composed of pearls.

Mukha-pāṭṭi
Horse-shoe shaped or trefoil like section found infront of the maha-nāśikas. It is decorated with side cups bearing a boarder of nail heads.

Nagara
Generally taken to mean ‘northern’ temples owing to their sharp divergence from ‘southern’ or Dravida; stands for a square sectioned temple, whose sthākara is of rēkha type surmounted by an amalāstārika.

Natika
Representing small doormer windows on kapotās, prasthāras and sthākara roof; shaped essentially in the form of the original Buddhist chaitya doormer.
<table>
<thead>
<tr>
<th>Term</th>
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<tr>
<td>Nirandhara shrine</td>
<td>A shrine which has the pradaksinapatha on the open court or terrace.</td>
</tr>
<tr>
<td>Nandi-mandapa</td>
<td>Pavilion erected for housing the sacred bull.</td>
</tr>
<tr>
<td>Natya-mandapa</td>
<td>Dancing hall.</td>
</tr>
<tr>
<td>Nivi-bandha</td>
<td>Knot of under garment.</td>
</tr>
<tr>
<td>Nūpura</td>
<td>Anklet.</td>
</tr>
<tr>
<td>Pada-kataka</td>
<td>Anklet.</td>
</tr>
<tr>
<td>Pada</td>
<td>Wall part, above the adhishtapa and below the cornice.</td>
</tr>
<tr>
<td>Padma</td>
<td>It stands for the Cymarecta of the Western usage. It is usually found on the upapitha, adhitithana, asvapatam, abacus and kuṭṭaya-stambha of the Northern, Southern and Deccan temples.</td>
</tr>
<tr>
<td>Parivara-dēvata</td>
<td>A subsidiary deity.</td>
</tr>
<tr>
<td>Phalaka-hāra</td>
<td>Necklace with three, five or seven jewelled slabs at intervals.</td>
</tr>
<tr>
<td>Prakāra</td>
<td>A wall erected around the main temple or temple complex.</td>
</tr>
<tr>
<td>Prastāra</td>
<td>Entablature.</td>
</tr>
<tr>
<td>Pravēni</td>
<td>Long plaited hair.</td>
</tr>
<tr>
<td>Pūrṇa-ghaṭa</td>
<td>A pot filled with water as an auspicious sign of plenty.</td>
</tr>
<tr>
<td>Patra-śakha</td>
<td>Jamb offset with a floral scroll.</td>
</tr>
<tr>
<td>Paṭṭika</td>
<td>Plain band.</td>
</tr>
<tr>
<td>Phamsana</td>
<td>Tier of a pyramidal roof.</td>
</tr>
<tr>
<td>Patra-tōraṇa</td>
<td>A variety of decoration above a niche consisting of leaves and branches.</td>
</tr>
<tr>
<td>Phalaka</td>
<td>Square plank like member.</td>
</tr>
<tr>
<td>Raha</td>
<td>Graduated projections of the temple plan. These projections are also called rāhapaṇa, rāhapaṇas, etc.</td>
</tr>
<tr>
<td>Ratna-valaya</td>
<td>Gem-set bracelet.</td>
</tr>
<tr>
<td>Ratna</td>
<td>Jewelled lozenge motif.</td>
</tr>
<tr>
<td>Ratna-pattā</td>
<td>Band with lozenges.</td>
</tr>
<tr>
<td>Ratna-śakha</td>
<td>Jamb with lozenges.</td>
</tr>
<tr>
<td>Rēkha-śikhara</td>
<td>Curvilinear śikara, Śikharas of this type are normally found in the temples of North India.</td>
</tr>
<tr>
<td>Samabhāṅga</td>
<td>Body with no bends.</td>
</tr>
</tbody>
</table>
A female statute. These female statutes are used, in the ancient and mediaeval temples, to support the massive caves of the sabha-ṃāṇḍapa. The earliest use of this device is noticed in the Buddhist tōraṇa at Sāṇchi. They are found, in the form of madanikas, in the Later Chālukyan and the Kākatiyan temples.

It is also known as jalantara. It largely stands for the hāḥantara recesses of the Southern usage. Its purpose is for the drainage of water which flows from the superstructure. Sometimes these recesses are adorned with beautiful female figures and gods.

A shrine which has a closed perambulatory circuit between the inner garbhagriha wall and the surrounding exterior wall. Essentially a feature associated with the northern temples but rarely and not regularly found in the Southern temples.

It denotes only the portion placed on the top of the garbhagriha. In other words it stands for the whole of the superstructure above the cornice level. It is also designated as vimāna.

Multi-towered.

Top platform of a śikhara trunk.

Miniature rectangular shrine with wagon-vaulted roof.

Also called as maha-ṇāśika. This shows the integral projection of the basal part of the superstructure forming the roof of the antarāla or ardha-ṃāṇḍapa.

Trefoil Chaitya doormer.

Storey or tier.

Wavy or roll corbel.

This is an ornamental device used either in a free-standing manner or in relief.

A statuette bracket on a tōraṇa gateway.

The three folds on the stomach, a mark of beauty in the case of a women.

The lowest and plain moulding of the adhitṣhīṭṭaṇa.

The lowest member of a temple. It is an optional member.

Miniature model of the Nāgara vimāna.

The mouldings above the uttara of the main door-frame of the garbhagriha and antarāla door-ways.

Abacus.

Upper cyma recta moulding.
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vasanta-pattika</td>
<td>Band curved with foliate scroll.</td>
</tr>
<tr>
<td>Vajra-bandha</td>
<td>Band decorated with pilasters and lotus flowers alternately.</td>
</tr>
<tr>
<td>Vedika</td>
<td>Balustrade.</td>
</tr>
<tr>
<td>Vedi</td>
<td>Platform.</td>
</tr>
<tr>
<td>Varana dikka mouldings</td>
<td>Mouldings that are placed just below the Kapota and on the top of the wall.</td>
</tr>
<tr>
<td>Venuksa</td>
<td>Curved silhouette of Nagara sikhara.</td>
</tr>
<tr>
<td>Vastra-yajnopavita</td>
<td>Upper cloth worn in Yajnopavita fashion.</td>
</tr>
<tr>
<td>Vibhrama-darpaṇa</td>
<td>Toilet mirror.</td>
</tr>
<tr>
<td>Vimana</td>
<td>See sikhara</td>
</tr>
<tr>
<td>Vyatastā-pāda</td>
<td>Standing with the legs below the knees crossed.</td>
</tr>
<tr>
<td>Vyali</td>
<td>Leograyph or lion-griffin.</td>
</tr>
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