

ANNUAL PROGRESS REPORT
OF THE

ARCHAEOLOGICAL SURVEY DE-
PARTMENT SOUTHERN CIRCLE MADRAS
FOR THE YEAR 1917-18.

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FOR THE YEAR 1917-1918

PART I—ADMINISTRATIVE

Work at Headquarters

During the year under report the Government was pleased to grant me one month's privilege leave and M.R.Ry. Rao Sahib H. Krishna Sastri Avargal, the Assistant Archæological Superintendent for Epigraphy, was placed in charge of the current duties of the office. He assumed charge on the 22nd August 1917 and handed over charge to me on the 10th September 1917.

The services of M.R.Ry. S. N. Apparao Mudaliyar, head photographer of this office, were extended for one year from the 7th December 1917 after his attainment of 55 years and N. Ramachandra Rao, typist of this office, and N. Yatirajulu Nayudu, third photographer, were confirmed in their appointments.

2. *Preparation of drawings.*—Six new drawings were prepared and six unfinished pencil drawings were inked in and completed. During the rest of his time the Head Draftsman was employed on photographic work.

3. *Photography.*—As many as 29 applications for photographs were received from the public and 384 photo prints were supplied at a total cost of Rs. 248-4-0 which has since been received and paid into the Bank of Madras to the credit of Government. The Hon'ble Sir Alexander Cardew, K.C.S.I., C. H. Roberts, Esq., M.P., Cap. H. L. Cronk, R.A.M.C., were some of those who contributed largely to the above receipts. Besides these, the usual two sets of photographs accompanying this report were prepared. A descriptive list of these photographs will be found in Appendix A. Two albums containing photographs of all the important monuments at 'Mahabalipuram' and 'Hampi Ruins' were prepared and placed in the Rest-Houses at the Seven Pagodas and at Kamalapur under the charge of the respective Public Works Department overseers, for the benefit of tourists and visitors to these famous monuments.

Owing to the increased cost and scarcity of chemicals, the price of photographs taken by this department has been raised as per the orders of Government contained in G.O. No. 1418, Home (Education), dated the 12th November 1917, to Re. 1 for each full plate and annas 10 for half-plate prints.

4. *Excavation.*—No time was found available for excavation works during 1917-18.

5. *Treasure trove.*—The following list of treasure trove cases were submitted to this office for an opinion as to whether any portion of the treasure should be acquired on behalf of Government for the Madras Museum :—

Serial number.	District.	Taluk.	Village.	Description of finds.	Whether worth acquiring for Government.
1	Tanjore ..	Kumbakonam ..	Mullangudi ..	Subramania with peacock, Nataraja, Sivagami, Bikshandavar, Haster Deva and some puja utensils.	Only four images recommended for acquisition.
2	Do. ..	Tirutturaippundi.	Marudavanam ..	Sivagami Amman ..	Not worth acquiring.
3	Chingleput ..	Conjeeveram ..	Conjeeveram ..	Stone image of Draupadi, Dharmaraja, Ganesa, elephant and a copper plate.	Images alone recommended for acquisition.
4	Tanjore ..	Shiyali ..	Perunthottam ..	Rama with arrow, Sita, Hanuman, Krishna with Radha and Rukmani.	Recommended for acquisition.
5	Do. ..	Tirutturaippundi.	Kottangudi ..	A big stone Amman with some minor idols.	Do.
6	Madurai ..	Collymore Agency.	Lotugedda ..	Two Nandis, Ganesa, head of a Nandi and a piece of stone pillar.	Not worth acquiring.

6. *Tours.*—As per the orders of Government contained in G.O. No. 1452, Public, dated the 28th November 1912, a monthly statement giving the dates and other particulars of all tours undertaken each month has already been submitted to Government, it will suffice here to mention that altogether 146 days were spent on tour and the following districts were visited :—

Cuddapah, Chingleput, Bellary, Vizagapatam, Chittoor, Guntur, Trichinopoly, Coimbatore, Bangalore, Tanjore and South Arcot districts.

7. *Tour programme for 1918-19.*—A list of the archaeological works proposed to be undertaken during the year 1918-19 is given in Appendix B. I shall endeavour to inspect as many of these works as possible and, if time permits, to complete some of the excavation works already sanctioned and for which a sum of Rs. 1,000 is provided in the budget grant for 1918-19.

8. *Renovation of Ancient Monuments.*—During the year under report three applications for demolition and renovation of certain ancient monuments by Nattukottai Chettis and the trustees were received. As all of them were private monuments and of no particular architectural value the Assistant Archaeological Superintendent for Epigraphy was requested to copy the inscriptions of the temples in question and to report whether they record anything of historical interest. The temples are—
1. Kadambavanēsvara Temple at Kadambarkoil, Kulittalai taluk, Trichinopoly district,
2. Amman shrine of the Panchanadēsvara temple at Tiruvadi, Tanjore district, and
3. Siva shrine situated in the centre of the Kamalalayam tank at Tiruvalur, Nellore taluk, Tanjore district.

The inscriptions belonging to items Nos. 1 and 2 have since been examined by the Assistant Archaeological Superintendent for Epigraphy and as they are not of much historical interest, permission was given to the trustees for the renovation of the temples on condition that the inscribed slabs are preserved within the new buildings. As regards item No. 3 the Assistant Archaeological Superintendent has promised to inspect the monument during the next touring season and the Collector of the district has been requested to arrange for the postponement of the proposed renovation until the inscriptions are examined.

9. *Standard List of Ancient Monuments.*—Since the publication of the revised list of ancient monuments dated April 1917, the following monuments have been (a) added, (b) declared protected and (c) deleted.

A.—List of new monuments included in the Standard List of Ancient Monuments selected for conservation during the year 1917-18.

Taluk.	Locality.	Name of monument.	Ownership.	Reference concerning Government Order.
<i>Ganjam District.</i>				
Rudala ..	Atagada ..	Rock inscriptions at Gridhimira (Fort Hill) near the old fort.	Private ..	G.Os. Nos. 1159, Home (Education), dated 8th September 1917 and 1367, Home (Education), dated 31st October 1917.
<i>Vizagapatam District.</i>				
Navarangapur ..	Peppadahandi ..	Nilakantesvara temple ..	Do. ..	
<i>Kistna District.</i>				
Bezavada ..	Bezavada ..	Kiratarjuna Pillar on the Indrakila Hill.	Government ..	G.O. No. 238, Home (Education), dated 22nd February 1917.
<i>Tinnevely District.</i>				
Sankaranayanarkoil.	Sendamaram ..	Old Siva temple containing Pandya inscriptions.	Private ..	G.O. No. 69, Home (Education), dated 15th January 1917.
Do.	Tirumalaipuram.	Two rock-cut caves with inscriptions.	Do. ..	Do.
Do.	Malayadikurichi.	A rock-cut shrine containing a linga and old Pandya inscriptions.	Do. ..	Do.
<i>Chittoor District.</i>				
Chittoor ..	Mangapuram ..	Venkatesvara (Vishnu) temple ..	Government ..	G.O. No. 446, Home (Education), dated 8th April 1918.

B.—Monuments already in the list but now declared as Protected Monuments.

No.	District.	Taluk.	Locality.	Name of monument.	Ownership.	Reference concerning Government Orders.
58	Anantapur ..	Andapur ..	Gorantla ..	Madhavayaya temple.	Government.	G.Os. Nos. 10, Home (Education), dated 5th January 1918; 162, Home (Education), dated 11th February 1918 and 511, Home (Education), dated 20th April 1918.
259 (a)	Nellore ..	Udayagiri ..	Udayagiri ..	Ranganayaka temple.	Do.	G.Os. Nos. 237, Home (Education), dated 22nd February 1917; 816, Home (Education), dated 18th June 1917 and 1125, Home (Education), dated 31st August 1917.
259 (b)	Do. ..	Do. ..	Do. ..	Krishna temple with Gopuram, Kalyana mandapa and masonry built tank.	Do.	G.O. No. 352, Home (Education), dated 18th March 1918. (No final orders are yet received).
313	Chingleput ..	Conjeeveram.	Conjeeveram.	Madangevara temple.	Private ..	Do.
315	Do.	Do.	Do.	Muktesvara temple.	Do.	G.Os. Nos. 3, Home (Education), dated 3rd January 1918 and 379, Home (Education), dated 20th March 1918.
488	North Arcot.	Wandiwash.	Niyaman-galam.	Rock-cut temple and sculptures.	Do.	Do.
492	Do	Do.	Kilpattur ..	Svayambunatha temple.	Do.	Do.

C.—Monuments deleted from the list.

Serial number.	District.	Taluk.	Locality.	Name of monument.	Reference concerning Government Orders.
51	Guntur ..	Sattenapalli ..	Daranikota.	Kuchidibba and Nakkadibba.	G.O. No. 487, Home (Education), dated 16th April 1918.

10. *Conservation.*—Detailed 'conservation and inspection notes' on all important repairs proposed during the year under report have already been separately submitted to Government, the Director-General of Archaeology and all other officers concerned. The most important of these relate to proposed repairs to the old Palace at Chandragiri in the Chittoor district, the Amaravati Stūpa in the Guntūr district, the Seven Pagodas, the old Portuguese Church at Porto Novo in the South Arcot district and the Jaina temple at Danavulapad in the Cuddapah district. The Director-General of Archaeology was also recently supplied with a brief account accompanied with photographs of all special repairs carried out in this Circle during 1917-18 for incorporation in his Annual Report for this year. A list of the archaeological works to be undertaken during 1918-19 is shown in Appendix B and a concise statement of all works completed during 1917-18 is given in Appendix C. The sum of Rs. 25,000 was sanctioned in the budget grant out of which a total sum of Rs. 22,625-11-11 was spent up to the 31st March 1918. The sum of Rs. 1,000 provided for excavation works had to be surrendered as I was unable to find sufficient time to undertake the work. Work of this kind means going into camp and remaining in one place for two or three months and thus excavations cannot be undertaken as long as important inspections and conservation work await attention. The other surrenders were made at the discretion of the Superintending Engineers concerned.

Considerable progress has been made with the improvements to the roads and pathways to the monuments at the Seven Pagodas, and Hampi Ruins, the two most important 'Show Places' in the Presidency. At Hampi, an additional three miles of road have been taken over by the Public Works Department as the District Board had not sufficient funds to maintain this portion of the local roads in good order. The work is still in progress. Many of the unsightly pillars erected in the past to support the cracked stone beams of some of the larger halls and gateways at Hampi have been removed this year and iron girders incased in cement to give them the appearance of stone beams have been inserted in their place. This is a vast improvement on the old method of repairing buildings of this kind. The repairs to Gingee Fort in the South Arcot district are nearing completion. The work at Gingee was on a large scale owing to the great area of the Fort and the number of buildings to be conserved.

In G.O. No. 1125, Home (Education), dated the 31st August 1917, the Ranganayaka temple, Krishna temple, Old Gopuram, Kalyana mandapa and the masonry built tank close to it, at Udayagiri in the Nellore district, were declared protected monuments. An illustrated account of these interesting monuments will be found in Part II of my Annual Report for 1916-17.

In October last, I visited Chendragiri in the Chittoor district in order to inspect the famous Palace and the ruined fort there. A full account of the repairs required has already been published in my printed Conservation Notes, dated the 7th December 1917, and already submitted to Government as mentioned above.

At the request of the Collector, I visited the ruined Vishnu temple at Timmapuram which is situated at a distance of two miles to the east of Chendragiri on the Tirupati road. It is too decayed to justify any attempt at repairing it and it will be sufficient if the site is kept free from rank vegetation.

The Venkatēvara (Vishnu) temple at Mangapuram, a village close to Chendragiri railway station, is a handsome building of the later Vijayanagar period and contains several inscriptions and five well executed stone images. The temple is Government property and the question of its preservation and protection under the Act is now under consideration.

The Narasimha temple at Vinukonda was visited and found to be in need of repairs. Proposals for its preservation were forwarded to the Public Works Department. The inscribed marble pillar at Ipuru, a village 12 miles to the north of Vinukonda had been set up by the villagers as ordered by Government but their attempt at conservation was found to be unsatisfactory and fresh proposals have now been submitted to Government for its proper preservation. The Tahsildar of Vinukonda assisted me in obtaining a very fine stone image of Vishnu which is now in the Madras Museum.

The local temples at Narasaraopet were inspected but proved to be of no particular archaeological interest; so no proposals for their preservation were submitted.

At the request of the Collector, I visited Bangalore in order to inspect the Chokkanatha and Somēvara temples at Domlur. Both buildings are hopelessly ruined and they are of no architectural value but contain a few inscriptions of local historic interest and therefore I have suggested that their preservation may be left to the care of the Mysore Archaeological Department, as the temples are not worth repairing at the cost of the Government of Madras.

Mr. F. C. Butler, I.C.S., Special Assistant Agent at Koraput, has very kindly sent me a number of excellent photographs of some very interesting Jaina antiquities at Suai and other remains at Nandapur, Pappadahandi and Guptēsaram. All are interesting and the Jaina antiquities at Suai particularly so. As the temples which once enshrined these Jaina images are hopelessly ruined and the images are of considerable artistic merit and iconographical value, I requested Mr. Butler to try and get them removed to the Madras Museum, but the local villagers have since raised objection to this proposal. At Pappadahandi in the same district, there is a fine old stone built Hindu temple in the North-Indian style with its stūpi crowned with the usual conventionalised umbrella ornament so characteristic of this style of architecture. I have already proposed to Government through the Collector that this temple should be brought on to the Standard List of Ancient Monuments as it is an excellent example of the North-Indian style of Hindu temple architecture, a style which is seldom met with south of the Ganjam district.

The conservation of the old Portuguese Church at Porto Novo is now pending the orders of Government as the monument has not yet been included in the Standard List of Ancient Monuments. A reference to Appendix C shows that the remaining items of expenditure on conservation relate to 'ordinary or annual' repairs which do not require any special mention here.

11. *Annual expenditure.*—The expenditure of this department during 1917-18 has been as follows:—

	RS.	AS.	P.
Salary of the Superintendent	8,431	2	1
Travelling allowance of the Superintendent	1,679	14	0
Pay of establishment	3,855	11	5
Travelling allowance of establishment	587	12	9
Contract Contingent grant—			
Supplies and services	1,008	3	4
Contingencies	624	10	0
Non-Contract Contingent grant—			
Supplies and services	549	11	4
Contingencies	2,090	5	0
Personal allowance to establishment in lieu of compensation for dearness of food	72	0	0
Total ..	18,899	5	11

MADRAS,
31st March 1918.

A. H. LONGHURST,
Superintendent, Archaeological Survey.

CLASS D.

Hindu Art and Architecture.

Serial number.	Size.	Subject.	Locality.	District.
D. 1166	Full	Interior view of Vaikuntapathi temple ..	Srivaikuntam ..	Tinnevely.
D. 1167	Do.	Rama embracing Hanuman in Tiruvengadathan mandapa.	Do.	Do.
D. 1168	Do.	Lakshmana embracing Jambavan in Tiruvengadathan mandapa.	Do.	Do.
D. 1169	Do.	Sculpture in a pillar in Tiruvengadathan mandapa.	Do.	Do.
D. 1170	Do.	do. do.	Do.	Do.
D. 1171	Do.	The five Pandava Rathas	Mahabalipuram ..	Chingleput.
D. 1172	Do.	General view of Ramanujajiyar temple ..	Do.	Do.
D. 1173	Do.	Details of pillars, Ramanujajiyar temple.	Do.	Do.
D. 1174	Do.	Unfinished four-pillared temple with inscriptions.	Do.	Do.
D. 1175	Do.	Detail of a figure of a water-carrier, Arjuna's Penance.	Do.	Do.
D. 1176	Do.	South view of Ganesa temple	Do.	Do.
D. 1177	Do.	Figure of Durga opposite to the Gopi's Churn.	Do.	Do.
D. 1178	Do.	Gopi's Churn	Do.	Do.
D. 1179	Do.	General view of the Shore temple from the sea.	Do.	Do.
D. 1180	Do.	Lamp pillar in the sea opposite to the Shore temple.	Do.	Do.
D. 1181	Do.	West view of the shore temple	Do.	Do.
D. 1182	Do.	Linga in the shore temple	Do.	Do.
D. 1183	Do.	Sculptures of Siva, Parvati and subrahmanya.	Do.	Do.
D. 1184	Do.	The Lion Vehicle of Durga at the shore temple.	Do.	Do.
D. 1185	Do.	Sculpture representing a royal procession showing elephant and horseman at Madras Museum.	Madras	Madras.
D. 1186	Do.	Stone sculpture representing battle scene, at Madras Museum.	Do.	Do.
D. 1187	Do.	Image of Balakrishna from the Krishna temple at Hampi, now in the Madras Museum.	Do.	Do.
D. 1188	Do.	do. do.	Do.	Do.
D. 1189	Do.	Small attendant shrine with inscriptions in the Krishna temple.	Hampi	Bellary.
D. 1190	Do.	Detail of cornice and plinth of Mahamandapa of Krishna temple from the north-east.	Do.	Do.
D. 1191	Do.	Detail of cornice and plinth of Mahamandapa from the south-east of Krishna temple.	Do.	Do.
D. 1192	Do.	Detail of a pillar in Mahamandapa in Krishna temple.	Do.	Do.
D. 1193	Do.	Detail of steps with elephants in Mahamandapa in Krishna temple.	Do.	Do.
D. 1194	Do.	Detail of steps with Yalis in Mahamandapa in Krishna temple.	Do.	Do.
D. 1195	Do.	Eastern gateway, general view in Mahamandapa in Krishna temple.	Do.	Do.
D. 1196	Do.	Figure of Ganga in east gateway in Mahamandapa in Krishna temple.	Do.	Do.
D. 1197	Do.	do. do.	Do.	Do.
D. 1198	Do.	Image of gold plate mask of Yoga Dakshinamurti from the Srisaillam temple now in the Madras Museum.	Madras	Madras.
D. 1199	Do.	Gold plate mask of Siva and his consort Parvati, Chandésvara and an Apsaras from Srisaillam temple now in the Madras Museum.	Do.	Do.
D. 1200	Do.	Gold plate mask of Thumburu and Narada from Srisaillam temple now in the Madras Museum.	Do.	Do.
D. 1201	Do.	Gold plate mask of the head of a lion, now in the Madras Museum.	Do.	Do.
D. 1202	Do.	General view of the ruined Siva temple close to the Palace.	Chandragiri ..	Chittoor.
D. 1203	Do.	Boar crest of the Vijayanagar Kings in the eastern gateway of the Fort.	Do.	Do.
D. 1204	Do.	Boar crest of the Vijayanagar Kings in the western gateway of the Fort.	Do.	Do.
D. 1205	Do.	Boar crest of the Vijayanagar Kings in the western gateway of the Fort from the other side.	Do.	Do.
D. 1206	Do.	General view of the ruined Vishnu temple.	Timmapuram ..	Do.
D. 1207	Do.	General view of Kalyana Venkatésvara temple.	Mangapuram ..	Do.
D. 1208	Do.	Details of Mahamandapa showing plinth and cornice of Kalyana Venkatésvara temple.	Do.	Do.

APPENDIX A.

LIST OF PHOTO-NEGATIVES PREPARED DURING 1917-18.

CLASS A.

Primitive Stone Monuments and Antiquities.

Serial number.	Size.	Subject.	Locality.	District.
A. 523	Full	Group of Virakals	Vungutturu	Guntur.

CLASS B.

Buddhist Art and Architecture.

Serial number.	Size.	Subject.	Locality.	District.
B. 176	Full	Buddhist stone images found in the Chaitya at Guntapalle, Kistna district, now in the Madras Museum.	Madras	Madras
B. 177	Do.	Buddhist stone image and relic casket found in stupa No. 7 at Guntapalle, Kistna district, now in the Madras Museum.	Do.	Do.
B. 178	Do.	Group of Buddhist images outside the Amarésvara temple.	Amaravati	Guntur.
B. 179	Do.	General view of the site of the stupa ..	Do.	Do.
B. 180	Do.	General view of small stupa	Do.	Do.
B. 181	Do.	Detail of carvings do.	Do.	Do.
B. 182	Do.	do. do.	Do.	Do.
B. 183	Do.	Two images and a carved slab	Do.	Do.
B. 184	Do.	Basement of the Buddhist brick temple ..	Do.	Do.
B. 185	Do.	Stone image of Kubera, from Amaravati, now in the Madras Museum.	Madras	Madras.
B. 186	Do.	Buddhist image	Amaravati	Guntur.

CLASS C.

Jain Art and Architecture.

Serial number.	Size.	Subject.	Locality.	District.
C. 104	Full	Jain figure discovered in a treasure trove.	Tenkarai	Tinnevely.
C. 105	Do.	Jaina stone image	Danavulupad ..	Cuddapah.

CLASS D—cont.

Hindu Art and Architecture—cont.

Serial number	Size.	Subject.	Locality.	District.
D. 1209	Full	Stone figure of Garuda in Kalyana Venkatesvara temple	Mangapuram ..	Chittoor.
D. 1210	Do.	Birds Eye-view of the Kadambavanesvara temple.	Kadambarkoil (Kulittalai).	Trichinopoly.
D. 1211	Do.	General view of the main entrance and mandapa of Kadambavanesvara temple	Do.	Do.
D. 1212	Do.	General view of the Narasimha temple	Vinukonda	Guntur.
D. 1213	Do.	South-west general view of the Narasimha temple.	Do.	Do.
D. 1214	Do.	Details of basement of sanctum showing water channel, Narasimha temple.	Do.	Do.
D. 1215	Do.	Inscribed figure of Gandabherunda, Narasimha temple.	Do.	Do.
D. 1216	Do.	Naga figure on an inscribed pillar	Ipura	Do.
D. 1217	Do.	Stone image of Vishnu from Ikonakonda now in Madras Museum.	Madras	Madras.
D. 1218	Do.	Seven stone images of Pandavas and Krishna found in a treasure trove.	Corjeeveram ..	Chingleput.
D. 1219	Do.	Stone image of Droupati found in a treasure trove.	Do.	Do.
D. 1220	Do.	Images of Ganesa and elephant found in a treasure trove.	Do.	Do.
D. 1221	Do.	General view of the Gavi-Gangadharasvara temple.	Gavipuram	Bangalore Civil and Military station.
D. 1222	Do.	Main shrine of the Gavi-Gangadharasvara temple.	Do.	Do.
D. 1223	Do.	Monolithic Trisula pillar in Gavi-Gangadharasvara temple.	Do.	Do.
D. 1224	Do.	Monolithic Damaruka pillar in Gavi-Gangadharasvara temple.	Do.	Do.
D. 1225	Do.	Monolithic discus on a pedestal in Gavi-Gangadharasvara temple.	Do.	Do.
D. 1226	Do.	Detail of Monolithic discus on a pedestal of the same.	Do.	Do.
D. 1227	Do.	Vimana of the central shrine of the same	Do.	Do.
D. 1228	Do.	Monolithic umbrella on a hillock near the above temple.	Do.	Do.
D. 1229	Do.	General view of Basavanna temple near the above temple.	Basavannagudi ..	Do.
D. 1230	Do.	General view of the Avanaseesvara temple.	Avanashi	Coimbatore.
D. 1231	Do.	General view of the Muruganatha temple.	Tirumuruganpundi ..	Do.
D. 1232	Do.	View of the Muruganatha temple and the mandapa in front of the same temple.	Do.	Do.
D. 1233	Do.	Vimana of the Muruganatha temple	Do.	Do.
D. 1234	Do.	Front view of Vimana of the Muruganatha temple.	Do.	Do.
D. 1235	Do.	Lingodbhavar in a niche of the back side of the main shrine of Muruganatha temple.	Do.	Do.
D. 1236	Do.	Two small shrines of Matheesvara and Mangalanayaki temple.	Do.	Do.
D. 1237	Do.	Detail of Arjuna's Penance upper figure, southern end.	Mahabalipuram ..	Chingleput.
D. 1238	Do.	Detail of Arjuna's Penance, upper figure, northern end.	Do.	Do.
D. 1239	Do.	Detail of Arjuna's Penance, 'Lions and Kinaries.	Do.	Do.
D. 1240	Do.	Detail of Arjuna's Penance, Elephants ..	Do.	Do.
D. 1241	Do.	Detail of Arjuna's Penance, Elephants side view.	Do.	Do.
D. 1242	Do.	New road to the five Rathas	Do.	Do.
D. 1243	Do.	General view of the five Rathas	Do.	Do.
D. 1244	Do.	The Varaha temple (private)	Do.	Do.
D. 1245	Do.	A Pallava Linga	Do.	Do.
D. 1246	Do.	Main Gopuram of Panchanadesvara temple.	Tiruvadi	Tanjore.
D. 1247	Do.	Tank and temple, Panchanadesvara temple.	Do.	Do.
D. 1248	Do.	Dakshinamurti, Panchanadesvara temple.	Do.	Do.
D. 1249	Do.	South gateway of Vittala temple	Hampi	Bellary.
D. 1250	Do.	West front view of Kalyana mandapa, Vittala temple.	Do.	Do.
D. 1251	Do.	Buddha incarnation on the west wall of Hazara Rama temple.	Do.	Do.
D. 1252	Do.	Buddha incarnation on the north wall of Hazara Rama temple.	Do.	Do.
D. 1253	Do.	General view of the Amareesvara temple from the river.	Amaravati	Guntur.
D. 1254	Do.	South gateway of Amareesvara temple.	Do.	Do.
D. 1255	Do.	Inscribed slab within the court-yard of the Amareesvara temple.	Do.	Do.
D. 1256	Do.	Do. do.	Do.	Do.
D. 1257	Do.	Do. do.	Do.	Do.

CLASS D—cont.

Hindu Art and Architecture—cont.

Serial number.	Size.	Subject.	Locality.	District.
D. 1258	Full	Buddhist pillar converted into a Hindu Linga in Amareesvara temple.	Amaravati	Guntur.
D. 1259	Do.	East Gateway of Kapotesvara temple ..	Chezarla	Do.
D. 1260	Do.	North elevation of Kapotesvara temple ..	Do.	Do.
D. 1260A	Do.	Do. do. (duplicate).	Do.	Do.
D. 1261	Do.	South elevation of Kapotesvara temple ..	Do.	Do.
D. 1261A	Do.	Do. do. (duplicate).	Do.	Do.
D. 1262	Do.	Sahasra Linga in Kapotesvara temple ..	Do.	Do.
D. 1263	Do.	Inscribed pillar in the courtyard of Kapotesvara temple.	Do.	Do.
D. 1264	Do.	Group of minor shrines in the courtyard of Kapotesvara temple.	Do.	Do.
D. 1265	Do.	General view of Bhima-Linga Dibba ..	Tadikonda	Do.
D. 1266	Do.	General view of a Virakal standing on Mound.	Do.	Do.
D. 1267	Do.	General view of Sati Stone standing on Mound.	Do.	Do.

CLASS E.

Indo-Saracenic Art and Architecture.

Serial number.	Size.	Subject.	Locality.	District.
E. 53	Full	General view of Chandragiri Fort and Palace from the east.	Chandragiri	Chittoor.
E. 54	Do.	Chandragiri Raja's Palace south elevation	Do.	Do.
E. 55	Do.	Do. north elevation	Do.	Do.
E. 56	Do.	Queen's Palace, front elevation	Do.	Do.
E. 57	Do.	Fort, Gateway	Do.	Do.

CLASS G.

Historical Forts and European Monuments.

Serial number.	Size.	Subject.	Locality.	District.
G. 184	Full	General view of the Fort walls from outside.	Chandragiri.	Chittoor.
G. 185	Do.	General view of the Fort walls from within	Do.	Do.
G. 186	Do.	General view of the Fort showing the rock known as 'Ghante Rai'	Do.	Do.
G. 187	Do.	Do. do.	Do.	Do.
G. 188	Do.	The Gong Stand	Do.	Do.
G. 189	Do.	Ruins of Portuguese Roman Catholic Church.	Porto Novo	South Arcot.
G. 190	Do.	West gateway of Anjengo Fort (West elevation)	Anjengo	Anjengo.
G. 191	Do.	East elevation of Anjengo Fort	Do.	Do.
G. 192	Do.	Detail of gateway of the Anjengo Fort ..	Do.	Do.
G. 193	Do.	East gateway of Anjengo Fort (East elevation).	Do.	Do.
G. 194	Do.	Powder Magazine of the Anjengo Fort ..	Do.	Do.

CLASS I.

Miscellaneous.

Serial number.	Size.	Subject.	Locality.	District.
I. 44	Full	General view of Vinukonda Hill	Vinukonda	Guntur.
I. 45	Do.	View of the Krishna River and boat at Amaravati.	Amaravati	Do.
I. 46	Do.	View of the Krishna River at Amaravati.	Do.	Do.

List of Archaeological Works proposed to be undertaken during the year 1918-19—cont.

APPENDIX B.

List of Archaeological Works proposed to be undertaken during the year 1918-19.

Serial number.	District.	Locality.	Name of monument and nature of work.	Grant for 1918-19.
<i>First Circle.</i>				
1	Vizagapatam	Sankaram	Annual repairs to Buddhist Monastery ..	Rs. 50
2	Do.	Do.	Pay of watchman for Buddhist Monastery ..	72
3	Do.	Ramatirtham	Annual repairs to Buddhist Monastery ..	50
4	Do.	Do.	Pay of watchman for Buddhist Monastery ..	72
<i>Second Circle.</i>				
5	Kistna	Bezawada	Annual repairs to Akkanna Madanna Caves ..	1
6	Do.	Do.	Annual repairs to Twin Caves ..	1
7	Do.	Do.	Annual repairs to Govinda Cave ..	1
8	Do.	Do.	Annual repairs to the Caves west of Bezawada Hill ..	1
9	Do.	Mogalrajapuram	Repairs to the Caves in the hill ..	6
10	Guntur	Amaravati	Pay of watchman for Buddhist Stupas ..	60
11	Do.	Vinukonda	Repairs to Narasimha temple ..	345
<i>Third Circle.</i>				
12	Anantapur	Anantapur	Repairs to Sir Thomas Munro's house ..	250
13	Do.	Gooty	Repairs to Rock Fort ..	170
14	Do.	Kambaduru	Repairs to Mallikarjuna temple ..	100
15	Do.	Tadpatri	Repairs to Chintalaraya temple ..	200
16	Do.	Do.	Repairs to Rama temple ..	100
17	Do.	Penukonda	Pay of watchman for the ancient monuments at Penukonda ..	180
18	Bellary	Hirahadagalle	Repairs to Kallesvara temple ..	50
19	Do.	Rangapuram	Repairs to Narasimha temple ..	50
20	Do.	Uchchangidurgam	Repairs to Hill Fort and palace ..	300
21	Do.	Hospet	Repairs to Anantasayana temple ..	100
22	Do.	Hampi	Repairs to Vittala temple ..	100
23	Do.	Do.	Repairs to domed gateway to the east of the citadel ..	100
24	Do.	Do.	Repairs to Vishnu temple No. 1 close to the north end of Boolsi Bazaar ..	300
25	Do.	Do.	Repairs to old Siva temple on the north-east side of Vittala temple ..	200
26	Do.	Do.	Repairs to monolithic hall ..	100
27	Do.	Do.	Repairs to Sarasvati temple ..	100
28	Do.	Do.	Maintenance of watchmen for Hampi Ruins ..	850
29	Do.	Do.	Repairs to and maintenance of roads in Hampi Ruins ..	650
30	Do.	Do.	General repairs to ancient monuments at Hampi ..	250
31	Do.	Timmalapuram	Repairs to Siva temple ..	300
32	Do.	Do.	Repairs to Gopalakrishna temple ..	200
33	Cuddapah	Danavulapad	Repairs to the remains of buried Jain temple ..	300
34	Do.	Siddavattam	Repairs to the fort and ancient buildings therein ..	200
35	Chittoor	Chandragiri	Annual repairs to the mahal ..	300
36	Do.	Do.	Special repairs to the mahal ..	2,000
37	Do.	Timmapuram	Repairs to ruined temple ..	85
38	Do.	Gurramkonda	Repairs to the fort and mahal ..	200
<i>Fourth Circle.</i>				
39	Malabar	Tellicherry	Annual repairs to the fort ..	100
40	Do.	Palghat	Do. do. ..	500
41	Do.	Kodur	Repairs to Krishnamurti temple ..	20
42	Do.	Do.	Repairs to Kannesvara temple ..	25
43	Do.	Sultan's Battery	Annual repairs to Jain temple ..	20
44	The Nilgiris	Hullakudrug	Repairs to the ruined fort ..	25
45	Do.	Batlada Acheni	Repairs to sculptured dolmens ..	5
46	Do.	Banagudi Shola of Jakkani.	Repairs to large dolmens ..	20

Serial number.	District.	Locality.	Name of monument and nature of work.	Grant for 1918-19.
<i>Fourth Circle—cont.</i>				
47	Salem	Krishnagiri	Repairs to the Hill fort ..	300
48	Do.	Atur	Annual repairs to the fort ..	100
49	Do.	Sankaridrug	Do. ..	250
50	South Kanara	Bekal	Repairs to the fort ..	2,550
51	Do.	Mangalore	Repairs to the Sultan's Battery ..	200
52	Trichinopoly	Namakkal	Annual repairs to the Hill Fort ..	100
53	Do.	Do.	Annual repairs to Ranganatha temple ..	100
54	Do.	Do.	Annual repairs to Narasimha temple ..	100
<i>Fifth Circle.</i>				
55	Nellore	Udayagiri	Conservation of ancient monuments at Udayagiri ..	700
56	Chingleput	Chingleput	Annual repairs to The Mahal ..	150
57	Do.	Mahabalipuram	Conservation of ancient monuments at Mahabalipuram ..	700
58	Do.	Do.	Watering the casuarina plants at 5 Raths ..	270
59	Do.	Sriperambudur	Repairs to Budhapuravasa temple ..	70
60	Madras	Madras	Annual repairs to old Madras Town wall ..	100
61	Do.	Do.	Annual repairs to Cornwallis Memorial in front of the Presidency Port Office ..	50
62	Do.	Do.	Annual repairs to the Obelisk standing to the north of the western extremity of the old Madras Town wall ..	10
63	Do.	Do.	Annual repairs to R.S. Pillar No. 1816 ..	10
64	Do.	Tondiyarpet	Annual repairs to R.S. Pillar No. 1793 ..	10
65	Do.	Washermanpet	Annual repairs to R.S. Pillar No. 1764 ..	10
<i>Sixth Circle.</i>				
66	Madras	Dindigul	Pay of watchman for the Rock fort ..	90
67	Do.	Vikramangalam	Annual repairs to the temple at Koilpati ..	14
68	Tinnevely	Adiabanalur	Pay of watchman for Prehistoric Remains ..	72
<i>Seventh Circle.</i>				
69	North Arcot	Abdullapuram	Repairs to Abdul Mahal ..	45
70	Do.	Nelvoy	Clearance of vegetation in Rama temple ..	20
71	Do.	Vellore	Annual repairs to the fort ..	400
72	Do.	Do.	Annual repairs to the Hindu temple in the fort ..	300
73	Do.	Veppampattu	Clearance of vegetation in the Siva temple ..	10
74	Do.	Arcot	Pay of watchman for Delhi Gate ..	60
75	Do.	Siyyamangalam	Repairs to the Rock-cut temple and sculptures ..	300
76	Do.	Wandiwash	Repairs to the fort ..	600
77	Do.	Kilputtur	Repairs to Swayambunatha temple ..	200
78	South Arcot	Gingee	Pay of watchmen for the fort ..	345
79	Do.	Do.	Repairs to the fort ..	2,000
80	Tanjore	Negapatam	Repairs to the Dutch Cemetery ..	150
81	Do.	Tanjore	Repairs to the front tower of the Big temple ..	500
82	Do.	Do.	Repairs to Swartz Church ..	100
83	Do.	Do.	Repairs to Krishna Vilas tank in the Palace ..	50
84	Do.	Do.	Repairs to the Arsenal tower in the Palace ..	50
85	Do.	Do.	Repairs to the Mottai gopuram in the Palace ..	10
86	Do.	Do.	Annual maintenance of Sivaganga Little Fort ..	150
87	Do.	Do.	Excavation works ..	1,000
88	Do.	Do.	Contingency for "urgent archaeological works" ..	3,800
Total ..				25,000

APPENDIX C.

Statement of expenditure on conservation work carried out during the year 1917-18.

Serial number.	District.	Taluk.	Place.	Name of monument.	Description of repairs done during 1917-18.	Amount sanctioned.	Actual expenditure.	Remarks.
<i>First Circle.</i>								
1	Gadagim	Chatrapur	Jangada (Pandya village).	Asoka's rock inscriptions.	Special repairs.—Fencing the compound of Asoka's inscriptions on hill.	500	Rs. A. P. 238 0 0	The grant for the year is Rs. 800. This work is still in progress and will be completed in April 1918.
2	Do.	Guntur	Kottakolla	Gangadara and Jagadevara temples on Brudhakolla hill beyond the village boundary of Kottakolla.	Ordinary repairs.—Repairing the roof of Asoka's inscription on hill. Protecting one side of the higher temple with revetment and other minor repairs.	260	189 0 0	The grant for the year is Rs. 160. The work is completed.
3	Vizagapatam.	Anakapalle	Sankaram	Buddhist remains	Annual repairs.—Repairs to Buddhist remains	90	89 0 0	The work is completed.
4	Do.	Do.	Do.	Do.	Pay of watchman	50	48 0 0	
5	Do.	Ramatirtham.	Do.	Do.	Do.	69	68 0 0	
<i>Second Circle.</i>								
6	Kistna	Bezwada	Bezwada	Small cave temples west of Bezwada.	Clearing vegetation	1	1 0 0	
7	Do.	Do.	Mogalrajapuram.	Rock-cut cave temple on the hill.	Tightening the notice boards with holes	4	4 0 0	
8	Do.	Divi	Chantassala	Jalakavara and Visavara temples.	Plastering the out side of the front wall of the temple.	20	15 0 0	
9	Do.	Bandar	Do.	Duteh Cemetery	Gravelling the pathways and clearing vegetation	35	35 0 0	
10	Do.	Gudivada	Do.	Mound containing Buddhist remains.	Clearing vegetation	10	7 0 0	
11	Do.	Elore	Guntapalle	Buddhist Chaitya, stupas and rock-cut caves.	Special repairs	900	755 0 0	It has been pointed out to the Executive Engineer, Guntur Division, that an allotment of funds to cover the excess expenditure should have been obtained and that the repairs done have not been specifically described.
12	Do.	Nandigama	Jaggayyapeta	Buddhist remains of a stupa on the hill.	Do.	..	61 0 0	Do.
13	Guntur	Guntur	Malkepuram	Inscribed stone slab.	Conserving the slab	..	2 0 0	Do.
14	Do.	Do.	Undavalli	Four storied rock-cut Hindu temple.	Repairs	..	9 0 0	Do.
15	Do.	Sattenapalli	Amaravati	Ruined Buddhist stupa and other remains.	Pay of a watchman	60	60 0 0	
					Repairs to the Stupa	..	67 0 0	

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Statement of expenditure on conservation work carried out during the year 1917-18—contd.

Serial number.	District.	Taluk.	Place.	Name of monument.	Description of repairs done during 1917-18.	Amount sanctioned.	Actual expenditure.	Remarks.
<i>Third Circle.</i>								
16	Anantapur	Madakasira	Ratnagiri	Large granary well	Baling out water, clearing silt, removing vegetation and constructing a drain round the well.	200	Rs. A. P. 199 0 0	Work completed.
17	Do.	Penukonda	Penukonda	Gagan uthal	The fallen brick work and plastering in tower were set in order and leakage at cornices closed. The tower was provided with doors to prevent monkeys from entering.	200	310 0 0	Do.
18	Do.	Do.	Do.	Ivvara temple	The flooring of the inner Gurba grihan was relaid and the wide joints in the wall and floor were pointed with cement. New doors were provided to openings in terrace. The wall round the temple was set right, clearing the mounds, etc.	317	314 0 0	Do.
19	Do.	Do.	Do.	Rama's bastion	A gate was fitted. Patch plastering was done and the walk to the monument cleaned.	57	57 0 0	Do.
20	Do.	Do.	Do.	Rama temple	Pointing with cement the wide joints in walls and floor. Clearance of vegetation and patch plastering to the front mandapa.	100	98 0 0	Do.
21	Do.	Do.	Do.	Sethi Thirtham well.	Silt was cleared	40	31 0 0	Do.
22	Do.	Do.	Do.	Maintenance of ancient monuments in Penukonda sub-division.	Annual repairs.—Pay of watchmen	152	152 0 0	Do.
23	Do.	Do.	Gooty	Book fort	Pay of two watchmen and special repairs such as split stone in mud with old stones, pointing with lime mortar.	116	104 0 0	Do.
24	Do.	Hindupur	..	Repairs to ancient monuments.	The outlay noted in column 8 represents conveyance charges on Notice Boards.	..	0 11 0	Estimate awaits from Sub-divisional Officer, Penukonda.
25	Do.	Do.	Anantapur	Sir Thomas Munro's house.	White and colour washing done and also renewal of the existing roof.	160	151 0 0	Work in progress. The balance of the sanctioned estimate (Rs. 400) will be worked out in 1918-19.
26	Chittoor	Chandragiri	Chandragiri	Mahal	Annual repairs.—Clearing vegetation and rebuilding fallen portions of Fort walls.	73	† 98 0 0	Work completed.
					Petty repairs	67	67 0 0	Exceeded by the North Arcot division.
27	Do.	Do.	Thimmapuram	Ruined temple	Annual repairs.—Clearance of vegetation	..	27 0 0	Work completed.

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* Excludes Rs. 84 incurred in Bellary division to end of September 1917. † Excludes Rs. 67 incurred in North Arcot division.

Statement of expenditure on conservation work carried out during the year 1917-18—cont.

Serial number	District	Taluk	Place	Name of monument	Description of repairs done during 1916-17.	Amount sanctioned.	Actual expenditure.	Remarks.
<i>Third Circle—cont.</i>								
29	Bellary	Hospet	Hampi	Vittala temple	Pointing with English portland cement on mandapa, gopuram, main steps, sides on mandapa and temple, flooring inside of mandapa underpinning with brick in mortar in patches and plastering with lime mortar around the top of main temple were done. Buttress walls were constructed in the back side wall of north mandapa which was in dangerous condition. Four rolled steel beams were put in Kalyana mandapa to support broken lintels and thick jungle cleared all round the compound outside and sundry repairs as stacking loose scattered stones far away from pathways, etc.	496	496 0 0	Completion report sent.
29	Do.	Do.	Do.	Fort wall near the Talagatta gate.	The fallen portion of fort wall in the western side was repacked and joints grouted and pointed with lime mortar and necessary earthwork was done.	..	4 0 0	
30	Do.	Do.	Do.	Vishnu temple to the west of Soolai Bazaar.	Vegetation all round the temple removed and mounds of earth removed from the inside of the temple and some sundry repairs were done.	..	2 0 0	
31	Do.	Do.	Do.	Employment of watchmen to look after Hampi ruins.	Pay of six watchmen and one head watcher to look after the ancient monuments and pathways and to remove vegetation.	620	619 0 0	
32	Do.	Do.	Do.	Ganigatta Jain temple	Removal of vegetation in front of the temple and its surroundings, grouting and pointing with portland cement the cavities of walls and joints and sundry repairs, repacking fallen outcrops walls, etc.	61	61 0 0	Work completed.
33	Do.	Do.	Do.	Jain temple on Hemakutam rock.	Clearance of vegetation in front of the temple and the pathways and on the walls. Joints of walls have been pointed, with cement.	100	96 0 0	Do.
34	Do.	Do.	Do.	Guard room outside Hampi ruins.	Grouting and pointing of walls, clearance of vegetation and stacking of loose and scattered stones away from the ruins.	250	261 0 0	Do.
35	Do.	Do.	Do.	Vishnu temple No. 3.	Grouting and pointing on walls both inside and outside of the temple, clearance of vegetation all round, grouting the pathways, stacking the loose stones and fixing delineation stones.	250	252 0 0	Do.
36	Do.	Do.	Do.	Underground temple.	Fallen cutstone walls were rebuilt and to prevent the growth of vegetation, the concrete broken brick in ordinary mortar was laid on the top of front mandapa and two courses of flat tiles covered with mortar over the concrete of roof and plastered over. The walls all round the mandapa were pointed with cement and sundry repairs to the drains were carried out.	650	646 0 0	

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Statement of expenditure on conservation work carried out during the year 1917-18—cont.

Serial number	District	Taluk	Place	Name of monument	Description of repairs done during 1916-17.	Amount sanctioned.	Actual expenditure.	Remarks.
<i>Third Circle—cont.</i>								
37	Bellary	Hospet	Hampi	Provision of sign boards to ancient monuments.	Fixing of sign boards at all junctions of roads leading to the different monuments.	496	496 0 0	Completion report sent.
38	Do.	Do.	Do.	Repairs to pathways of Hampi ruins.	Gravelling and fixing missing delineation stones where necessary of the pathways leading to Mahanavami dibba from the main road and from Mahanavami dibba to the Audience hall through the Pakial buildings to meet the main road at Hasara Ramachandra temple and also from the main road to Muhammadan mosque and thence to the Under-ground temple.	192	189 0 0	Do.
39	Do.	Do.	Do.	Pakial buildings	Removing earth and laying concrete in chunnam and plastering with chunnam over the same to the Mahanavami dibba, the palace basement and the Audience hall to prevent the growth of vegetation. Plastering with chunnam for the Audience hall in progress, removing and properly refixing the base stones of the Audience hall.	1,825	1,323 0 0	Do.
40	Do.	Do.	Do.	Large ruined Anantasyana temple at Anantasyanagudi.	Plastering with chunnam and discolouring the same all round the main gopuram have been done and pinning with brick in chunnam was also done wherever required.	270	271 0 0	
41	Do.	Do.	Do.	Malyavanta Regunatha temple.	Underpinning and plastering the top of the compound wall and toning down; grouting wide joints in east side wall; and providing new jarrah wood joists to the overhanging roof of the temple.	142	142 0 0	Completion report sent.
42	Do.	Do.	Do.	Bhima's gateway	Petty supervision charges over the repairs completed.	..	6 0 0	Do.
43	Do.	Do.	Do.	Krishna temple	Pointing with cement the floor of Kalyana mandapa and the walls round the main temple; removal of masonry pillar in front of the main temple and insertion of rolled steel beams.	81	81 0 0	Do.
44	Do.	Do.	Do.	Varaha temple	Petty supervision charges	..	3 0 0	Do.
45	Do.	Do.	Do.	Kallavara temple	Recovery for excess work done	..	8 0 0	
46	Do.	Do.	Do.	Memorial pillar	Petty repairs	..	2 0 0	
47	Cuddapah	Kamalapuram.	Pashupati	Pashupati temple	Repairs to the compound wall and building, a drain and revetment at river bank, repairing the gates of Keesava temple.	300	299 0 0	Completion report sent.
48	Do.	Jammalamadugu.	Danavalpud	Remains of buried Jain temple.	Special repairs.—Restoring fallen wall round the shrine and providing a doorway.	200	208 0 0	In progress.
49	Do.	Sidhout	Sidhout	Fort	Plastering east gateway with surki mortar; removing rank vegetation from walls, etc.	98	97 0 0	

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Statement of expenditure on conservation work carried out during the year 1917-18—cont.

Serial number	District	Taluk	Place	Name of monument	Description of repairs done during 1917-18.	Amount sanctioned.	Actual expenditure.	Remarks.
<i>Third Circle—cont.</i>								
50	Kurnool	Kurnool	Kurnool	Abdul Wahab Khan's tomb.	Compound wall that elipped was built. The broken cornice stones were renewed with out stones. The entrance road of the gateway that was scoured out was levelled up. Rollers were fixed to the gate which was getting out of shape for want of support.	70	71 0 0	Work completed.
<i>Fourth Circle.</i>								
51	Malabar	Kottayam	Tellicherry	Fort	Annual repairs.—Removing vegetation from the rampart walls and other sundry repairs.	100	100 0 0	Work completed.
52	Do.	Palghat	Palghat	Do.	Annual repairs.—Removing vegetation and pointing with coloured mortar.	500	395 0 0	Work completed. Pointing was done only in places where it was absolutely necessary and hence savings.
53	Malabar	Wynad	Sultan's Battery.	Jain temple	Annual repairs.—Clearing jungle and removing vegetation.	30	20 0 0	Work completed.
54	South Kanam.	Kamargode	Bekal	Fort	Special repairs.—Clearing vegetation and reconstructing the fallen portion of the rampart wall.	870	839 0 0	Do.
55	Do.	Do.	Do.	Hill Fort	Special repairs.—Reconstructing the battery wall	540	535 0 0	In progress.
56	Do.	Hoedrug	Do.	Sultan's Battery	Special repairs.—Clearing rank vegetation	470	484 0 0	Work completed.
57	Do.	Mangalore	Do.	Sultan's Battery	Special repairs.—Clearing vegetation and sundry repairs to the Fort walls and floor.	360	359 0 0	Do.
58	Salem	Atur	Atur	Remains of the Fort with buildings within.	Removing the bushes and renewing the drains	100	80 0 0	
59	Do.	Tribhengode	Sankaridrug	Fort and temple on the hill.	Repairing the terraced floor renewing the damaged portion of the sixth rampart and clearing vegetation and shrubs.	250	237 0 0	Work completed.
60	Trichinopoly	Namakkal	Namakkal	Hill	Repairing the terrace, clearing bushes, and renewing the Illamagundu batten door with locking arrangements.	100	98 0 0	Do.
61	Do.	Do.	Do.	Kanganatha temple	Raising the revetment in the platform, removing the front door and refitting the same with working arrangements and clearing bushes.	100	94 0 0	Do.
62	Do.	Do.	Do.	Narasimha temple	Renewing the wooden doors of three rooms, replastering the brick work of Amman shrine and building water cistern.	100	104 0 0	Do.
63	The Nilgiris	Oonoor	Halikudrug	Buined Fort	Annual repairs.—Jungle clearance	35	33 0 0	Do.
64	Do.	Do.	Batalada Acheni.	Group of sculptured dolmens.	Do. Clearing jungle	5	4 0 0	Do.
65	Do.	Do.	Banagudi Shola of Jakkani 3 miles south of Kotagiri.	Group of large dolmens.	Do. do.	20	19 0 0	Do.

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Statement of expenditure on conservation work carried out during the year 1917-18—cont.

Serial number	District	Taluk	Place	Name of monument	Description of repairs done during 1917-18.	Amount sanctioned.	Actual expenditure.	Remarks.
<i>Fifth Circle.</i>								
66	Madras	Madras	Madras	Cornwallis memorial in front of the Presidency office.	Annual repairs	50	51 0 0	Work completed.
67	Do.	Do.	Washermanpet.	Slab R.S. No. 1764 near H-1 Police Station.	Do.	10	7 0 0	Do.
68	Do.	Do.	Madras	Obelisk standing to the north of western extremity of Old Madras Town Wall.	Do.	10	9 0 0	Do.
69	Do.	Do.	Tondiarpet	R.S. Pillar No. 1763.	Do.	100	85 0 0	Do.
70	Do.	Do.	Do.	Do.	Do.	100	9 0 0	Do.
71	Do.	Do.	Do.	Old Madras Town Wall.	Do.	100	9 0 0	Do.
72	Chingleput	Saidapet	Pallavaram	Tirumala temple	Special repairs.—Clearance of vegetation	120	103 0 0	Land compensation remains to be paid.
73	Do.	Conjeevaram	Conjeevaram	Mathangevara temple	Special repairs	280	146 0 0	Work completed.
74	Do.	Do.	Do.	Makthevara temple.	Do.	250	121 0 0	Do.
75	Do.	Do.	Vayalur	Tirupulavara temple.	Special repairs.—Removing and stacking of the inscribed stones.	190	200 0 0	Do.
76	Do.	Chingleput	Chingleput	"Ther Mahal" All ancient monuments.	Annual repairs to Reformatory School	250	121 0 0	Do.
77	Do.	Do.	Do.	Do.	General annual repairs to all ancient monuments at Seven Pagodas.	190	200 0 0	Do.
78	Do.	Do.	Do.	Do.	Special repairs to all ancient monuments at Seven Pagodas.	190	188 0 0	Do.
79	Do.	Do.	Do.	Do.	Repairs to notice boards to all ancient monuments at Seven Pagodas.	60	47 0 0	Do.
80	Do.	Do.	Do.	Do.	Annual repairs.—Watering osseine plants	260	262 0 0	Do.
81	Madras	Dindigul	Dindigul	Rock fort	Annual repairs.—Demarcating the land acquired for road to Five Rathas. Provision of a notice board.	88	34 0 0	Do.
82	Do.	Tirumangalam.	Kolpatti	Shore temple	Special repairs to revetment	120	127 0 0	Do.
83	Anjengo	Anjengo	Do.	Varaha Mandapa	Repairs to masonry rough stone wall—special	90	78 0 0	Do.
<i>Sixth Circle.</i>								
81	Madras	Dindigul	Dindigul	Rock fort	Pay of watchman	90	84 0 0	Do.
82	Do.	Tirumangalam.	Kolpatti	Kolpatti temple	Do.	20	16 6 11	Do.
83	Anjengo	Anjengo	Tangaseri	Remains of Old Fort.	Annual repairs.—Clearance of vegetation	90	60 3 0	The work was completed in 1916-17 but the final bill was paid in June 1917.

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Statement of expenditure on conservation work carried out during the year 1917-18—cont.

District.	Taluk.	Place.	Name of monument.	Description of repairs done during 1917-18.	Amount sanctioned.	Actual expenditure.	Remarks.
<i>Sixth Circle—cont.</i>							
Anjengo	Anjengo	Anjengo	Fort	Removing vegetation and forming a gravelled path	Rs. 110	Rs. A. P. 149 1 0	Work completed. Excess due to cost of scrub eradicator and scaffolding charges for Rs. 44 not provided in the estimate.
Tinnevely	Srivaikuntam.	Adobanallor	Prehistoric remains	Pay of watchman	72	78 0 0	Excess due to grant of grain compensation allowance of Rs. 8 per month.
Do.	Ambasamudram.	Sermadevi	Bakthavatsalar temple.	Special repairs to notice board and restoring the inscription thereon in Adichanallur quarry.	30	29 4 0	Work completed.
Do.	Sankaranayalnarkôyl.	Viraigamony	Rock-cut caves and carvings.	Special repairs.—Tracing with brick jelly concrete in mortar. Rebuilding fallen euterie in mortar plastering.	600	237 12 0	Work completed in 1916-17 but the final bill was paid in June 1917.
Do.	Nanguneri	Tirakkarangudi.	Vishnu temple	Special repairs.—Reconstructing the compound wall to preserve the rock-cut caves and carvings.	150	155 11 0	Work completed. Excess is due to increased thickness of walls to suit the size of old stone walls.
Do.	Do.	Kalakad	Satyavagavara temple	Annual repairs.—Removal of vegetation from the gopuram.	25	57 10 0	Work completed. Excess is due to excessive cost of scrub eradicator.
Do.	Do.	Kottakaramkulam.	Rajaimbhevara temple.	Special repairs.—Renewing rotten roof timbers	260	190 4 0	In progress.
Trichinopoly.	Perambalur	Valikondapuram.	Valisvara temple	Plastering with mortar	30	26 13 0	Do.
Do.	Do.	Ranjungudi	Fort	Replacing the broken covering stone on the roof of the mandapa in front of the temple.	16	11 0 0	Work completed.
Do.	Do.	Do.	Do.	Removal of vegetation	184	189 0 0	Do.
<i>Seventh Circle.</i>							
North Arcot	Vellore	Vellore	Fort	Annual repairs.—Clearing vegetation from rampart walls and petty repairs.	400	400 0 0	Work completed.
Do.	Do.	Do.	Hindu temple within the Fort.	Maintenance of two watchmen and plastering the tops of gopuram. Annual.	250	255 0 0	Do.
Do.	Walajpet	Arcot	Delhi Gate	Annual repairs.—Maintenance of watchman	60	60 0 0	Do.
Do.	Do.	Do.	Relics of the old Fort.	Special repairs.—Conservation of relics with works such as cement pointing to the floor, cement plastering, underpinning, clearing vegetation and forming a pathway.	800	791 0 0	An incomplete work of last year completed this year.
Do.	Do.	Mahendravadi	Monolithic rock-cut temple.	Special repairs.—Fitting up iron gate and petty repairs.	..	11 0 0	Work completed.
Do.	Vellore	Arduleppanam	Mahal	Clearing vegetation. Annual repairs	30	30 0 0	Do.
Do.	Cheyyar	Manandar	Panchapandava caves.	Do.	50	50 0 0	Do.
Do.	Do.	Nannamangalam.	Rocks and caves	Do.	50	12 0 0	Do.

Statement of expenditure on conservation work carried out during the year 1917-18—cont.

Serial number	District.	Taluk.	Place.	Name of monument.	Description of repairs done during 1917-18.	Amount sanctioned.	Actual expenditure.	Remarks.
Seventh Circle—cont.								
101	North Arcot ..	Wandiwash ..	Wandiwash ..	Fort	Special repairs.—Such as removing vegetation from Fort walls, etc.	Rs. 460	Rs. A. P. 460 0 0	In progress.
102	Do. ..	Vellore ..	Virinjipuram ..	Margashayavara temple.	Ordinary repairs.—Clearing vegetation from the gopuram and compound walls.	50	47 0 0	Work completed.
103	Do. ..	Do. ..	Veppampattu ..	Siva temple	Do. do.	10	5 0 0	Do.
104	Do. ..	Polar ..	Tirumalai ..	Jain rock cut caves, sculptures and mandapas.	Special repairs.—General repairs to the sculptures and mandapas.	250	189 0 0	In progress.
105	Tanjore ..	Tanjore ..	Tanjore ..	Krishna Vilas Tank in the Palace.	Annual repairs.—Patch repairs such as plastering, etc., to the walls and steps of the tank.	50	40 0 0	Work completed.
106	Do. ..	Do. ..	Do. ..	Arsenal tower in the Palace.	Do. do.	50	42 0 0	Do.
107	Do. ..	Do. ..	Do. ..	Molai gopuram ..	Do. do.	10	9 0 0	Do.
108	Do. ..	Do. ..	Do. ..	Sivaganga Little Fort.	Annual repairs.—Clearing vegetation, etc.	150	131 0 0	Do.
109	Do. ..	Do. ..	Do. ..	Jenababana and arsenal tower all round the Statue Hall in the Palace.	Special repairs.—Removal of mud walls between the arches in the building so as to admit more light and ventilation.	340	340 0 0	Do.
110	Do. ..	Do. ..	Do. ..	Maharaja Sabha in the Palace.	Special repairs.—Replacing two worn out pillars ..	70	68 0 0	Do.
111	Do. ..	Do. ..	Do. ..	Front tower of the big temple.	Special repairs.—Plastering the deteriorated portions of the tower; tarring such places to match with existing appearance.	..		An incomplete work of last year completed during the year. Contribution received Rs. 124.
112	Do. ..	Majavaram ..	Tranquebar ..	Danaburg Castle ..	Special repairs.—Plastering with cement the rampart and gateways of the cells; repairing the gates of cells and refixing them; underpinning worn out masonry inside and outside the rampart.	490	486 0 0	Work completed.
113	Do. ..	Nagapalam ..	Nagapalam ..	Dutch Cemetery ..	Ordinary repairs.—Gravelling the pathways and foot-paths	150	159 0 0	Do.
114	South Arcot ..	Gingee ..	Gingee ..	Gingee Fort and other monuments.	Special repairs.—Repairs to the following were carried out during the year.—Pattabirama temple, Vellore gate steps and rampart walls near the south rampart gate. To the road approaching the hill, Venkataramana temple, Elephant stables, wells, Anaikulam, etc.	3,206	3,252 0 0	In progress.
115	Do. ..	Do. ..	Do. ..	Maintenance of Gingee Fort.	Annual repairs.—Pay of watchmen for clearing vegetation.	860	312 0 0	
Total ..						22,625	11 11	

PART II.

THE MALLIKARJUNA TEMPLE AT SRISAILAM, KURNOOL DISTRICT.

Srisailam is situated in the inaccessible forests of the Nallamalai hills in the north-eastern portion of the Nandikōtkur taluk of the Kurnool district. It is 73 miles north of Nandyal railway station on the Madras and Southern Mahratta Railway. On leaving Nandyal, one proceeds due north to the town of Atmakur a distance of 38 miles by a good road, then from Atmakur to the hamlet of Nāgalūti at the foot of the hills is 10 miles over an inferior cart-track. Nāgalūti to Srisailam is 25 miles via Peddacheruvu, where there is a Forest Resthouse. Peddacheruvu is about half way between Nāgalūti and Srisailam. The road from Nāgalūti is merely a bridle path over the hills and through dense forest but it is dangerous for horses owing to the number of stone steps that one encounters on the way. The number of steps is most remarkable, at least 8 miles of the total distance between Nāgalūti and Srisailam, is either paved with huge stone slabs or else provided with flights of steps up and down the steep hill sides. The forest scenery and some of the rocky ravines met with on the way, are truly magnificent.

From Nāgalūti the ascent begins by a stately flight of steps formed of roughly hewn stones, which leads to the top of a picturesque plateau, where a small cluster of huts is occupied by Chenchus, who cultivate some land near a tank. There are several ruined temples, gateways and mandapas along the pathway and in the adjacent forest showing that the place was once a flourishing town. None of the ruins, however, appear to be earlier than the 16th century. Some of the inscriptions at Srisailam registering gifts of tanks, lands and flower-gardens made to the god Mallikārjuna, show that they were mostly situated at Nāgalūti and Siddāpura, a ruined village near Nāgalūti. There is a small Forest Resthouse at Nāgalūti and a few subordinates of the Forest Department reside there, otherwise, except for the little settlement of Chenchus mentioned above, the place is now uninhabited and the ruined buildings are overgrown with vegetation. At Peddacheruvu, there is a Resthouse and a depôt of the Forest Department, a settlement of Chenchus and a few Lambadis also reside there. The latter have a number of pack-bullocks and ponies and supply the transport during the big festivals held at Srisailam from February to May. Soon after leaving the plateau at Peddacheruvu, the path slopes down into a valley about a thousand feet below. At the bottom of the valley is a shallow stream which passes through a beautiful gorge and is easily crossed on foot; thence a flight of steep steps leads up to the top of the Srisailam plateau on the other side of the ravine, where there was formerly a large gateway now in ruins, called the Kailāsadvāram (literally the gate leading to Kailāsā or Heaven). From here to Srisailam we have a broad plateau easy to travel.

Except during the months of February to May, when from ten to twenty thousand pilgrims and others from the Madras Presidency and the Nizam's Dominions wend their way to Srisailam, the only people the visitor is likely to meet with during the remainder of the year, are the Chenchus, a wild jungle tribe inhabiting the Nallamalai hills. The Chenchus regard themselves as the lords of these hills and also as the guardians of the Srisailam temple and they claim the privilege of collecting a small fee (black-mail) from the pilgrims to Srisailam on occasion of the festivals in return for which they undertake to act as their guide without molestation. They regard the minor produce of the forests such as honey, gallnut, and the like, as their exclusive property. They are keen hunters and poachers and almost all the men carry bows and arrows, small spears, and are also armed with a curved broad-bladed knife very similar to a kūkuri which they usually carry in a leather sheath. These knives which are made of excellent steel are made by themselves, chiefly at a village called Bairlūti. The only clothing worn by the men is a filthy loin cloth but the women dress more decently than the men. Their hair, which is long and straight is generally worn rolled up at the back or near the crown of the head like that of a woman. The colour of their skin is dark but not exceptionally so, and they are usually slightly made and short in stature. They live in small scattered communities called gūdem.

The temple stands in a little hollow on the top of the Srisailam hill overlooking the Kistna river and the Nizam's Dominions beyond, and is surrounded on all sides by forest. On the eastern side of the temple, the wonderful causeway from Nāgalūti is continued straight on down the hill to the bed of the Kistna river which is here known by the name of Pātālagangā and is regarded as a particularly sacred spot where all the pilgrims bathe. The distance from the temple to Pātālagangā is about two miles, with a flight of stone steps running almost the whole way. An inscription in the temple records that these steps were built by a Reddi king in the 14th century for the benefit of pilgrims coming from the northern or Nizam's side of the river. Many of the steps both to Pātāla-

gangā and Nāgalūti are inscribed with the names of devout pilgrims and here and there, are portrayed crude male and female figures in outline only, representing pious pilgrims prostrating themselves on the ground with their hands raised in the attitude of prayer and pointing in the direction of Srisailam. There are also a number of small square stone pillars surmounted by the figure of the bull Nandi, set up by the side of this wonderful causeway, some of which are inscribed and appear to have been mainly set up as memorial pillars to commemorate the visit of certain important pilgrims to the shrine. At the foot of the steps leading to Pātālagangā there is a small ruined Siva temple containing some excellent bas-relief sculpture but otherwise, the few decayed buildings near the river are of no particular interest. The scenery however, is grand and the water is of most remarkable sea-green colour.

Some of the inscriptions in the temple show that in the 16th century, the immediate country all round Srisailam formed a small province of the Vijayanagar empire known as the Srisaila-rājya and had a resident governor in the days of the great Krishna Dēva Rāya. Numerous ruined buildings and the remains of paved streets near the temple indicate that there was once a town of considerable size on the south side of the site. The remains of a fine broad car street and ruined bazaar may still be seen on the eastern side of the temple, and on the northern side is a fruit-garden and a small monastery called the *Ghantāmātha* where a Sivaite mendicant permanently resides. On the western side is a large tank and there are several ruined buildings on the hillside above it. The place is said to have been deserted after the conquest of the country by the Muhammadans. The last remnant of the population left it in the time of Munauwar Khān in the 18th century when the place was looted by a band of robbers.

This interesting temple during the period of the annual festivals which are celebrated separately for the God and Goddess and last from February to nearly the end of May, is under the management of the Brahman Pontiff of the Pushpagiri *mātha* in the Cuddapah district. On other days of the year the management is left to a solitary Jangam priest and the Sivaite mendicant mentioned above, assisted by the local Chenchus who attend to the minor services within the temple. Owing to the particularly unhealthy climate, the Jangam priest is relieved from time to time and does not reside permanently at Srisailam. It is difficult to explain how the management of the temple, which was vested in the hands of the Lingāyats at the beginning of the 14th century passed into the hands of the Brahman Pontiff of Pushpagiri.

The temple is dedicated to Siva in the form of Mallikārjuna who is represented by a stone linga of the usual kind but there are also three particularly beautiful metal images of Siva which are used at festival times and which will be described later. The main temple faces the east and is surrounded by numerous minor shrines, mandapas and attendant buildings, the whole group being enclosed in a large courtyard surrounded by massive stone walls built like those of a fort with a battlemented parapet and ramparts on the innerside and gateways on the north, south and east sides respectively. One of the most noticeable features of this temple is the wonderful bas-reliefs which adorn the outer side of the courtyard walls. These walls are over 20 feet in height so no view of the temple can be obtained from outside the enclosure.

Before describing the buildings and numerous sculptures in detail, we will briefly review the history of the place so far as it is recorded by inscriptions within the temple and also as related by local tradition.

In 1794, the temple was visited by Captain Colin Mackenzie, who has left an interesting description of it in the "Asiatic Researches of Bengal for 1798." It is also briefly mentioned in Fergusson's "History of Indian Architecture," but his account records little of interest and he obviously never saw the place himself. In 1915 Mr. Krishna Sastri, the Assistant Archaeological Superintendent for Epigraphy to the Government of Madras, visited Srisailam and had all the inscriptions copied and deciphered and a most interesting account of them appears in his Annual Report for that year. He states that "the epigraphs secured in the temple number 43 and range in date from the time of the Kakatiya king Pratāparudradēva of the 14th century A.D. to the time of the Vijayanagar king Rāmadēva IV of the Karnāta dynasty of the 17th century." Although the inscriptions do not go back earlier than the 14th century, there is good reason to assume that Srisailam was a famous place of pilgrimage at a very early period as the name of the place actually occurs in the Mahābhārata. Mr. Krishna Sastri states that the *sthala-māhātmya* of the place records the following story concerning the origin of the temple. "A princess named Chandravati, a daughter of the Gupta king Chandragupta conceived a passion for the god on Srisailam hill and began offering every day a garland of jasmine (mallika) flowers to him and eventually married him." The mention of Chandragupta the Maurya king of Magadha has its historical significance and seems to indicate that the place may be traced back to a few centuries prior to the Christian era. It may be noted incidentally that the legend embodied in the *sthala-māhātmya* is partly repeated in detail in one of the stone records of the 16th century. The popular story that is told to visitors to Srisailam at the present day is as follows:—Years ago, there lived a princess

named Chandravati, the daughter of a Rāja who lived at a place called Chandragupta-Patnam on the north bank of the Kistna river in the Nizam's Dominions. The Rāja was absent for some years on an important military campaign, and when he returned fell in love with his own daughter. In vain, her mother represented the impiety of his passion; proceeding to force, his daughter fled for safety to the forest of Srisaillam on the south side of the river, taking with her a faithful herdsman and some cattle. Before leaving, she however, uttered curses and imprecations against her father, in consequence of which his power and wealth declined and he himself struck by the vengeance of heaven, lies deep beneath the waters of Pātālagangā, which are tinged green by the string of emeralds that adorned his neck. The princess then continued to live in peace at Srisaillam living on the produce of the forest and the milk from her cows. Among the cattle was a remarkably fine black cow which she noticed never gave any milk. She instructed the herdsman to watch the animal in order to ascertain the reason of this. So the herdsman watched and found that the cow was in the habit of going to a particular spot in the forest and voluntarily giving its milk to a linga-shaped stone. The herdsman called the princess and she too witnessed this remarkable scene. That night, Siva appeared to her in a dream and informed her that the stone was a manifestation of himself in the form of a linga; she therefore, built a temple over the stone and started to worship it daily. Thus was the first temple to Siva said to have been built at Srisaillam. The story is a very old and popular one and is often introduced to account for the origin of certain ancient Siva temples in Southern India. Among the numerous bas-reliefs adorning the outer side of the courtyard walls, there are two panels illustrating this legend one of them is shown in Plate III (A). Another panel on the north side of the courtyard wall and illustrated in Plate III (B), is claimed by the Chenchus to illustrate a legend current among themselves, that Siva once came to Srisaillam on a hunting expedition and fell in love with a beautiful Chenchu woman and eventually married her and that she used to accompany him in his hunting expeditions in the neighbouring forest. The bas-relief shows Siva with four arms and the usual attributes killing a huge tiger by thrusting his trident through its heart. While a woman dressed only in a girdle of leaves and armed with a bow is depicted shooting arrows into the body of the tiger while four dogs assist them. In all probability this female figure is really intended for Pārvati. It would be interesting to know whether the Chenchus possessed this legend prior to the 16th century or whether they invented it soon after the sculpture was carved about that period. The Chenchus have a free permit to go into any part of the temple including the sanctum enshrining the sacred linga, they help to drag the car of the god at the big festival and do all minor services within the temple. Their devotion to the deity has been so characteristic that in popular parlance the god Mallikārjuna is known as Chenchu Mallayya.

At the great Sivarātri festival and other days of great religious sanctity when thousands of people meet to bathe in the waters of Pātālagangā and to worship the god Mallikārjuna on the hill, they do so independently of the Jangam priests, by directly entering the sanctum. Caste, creed or sex do not prohibit any one, providing he or she is a Hindu from pouring water from the Pātālagangā over the linga, placing flowers on it and worshipping it. Such catholic form of worship is known only in Benares and other sacred places in Northern India and in all probability, dates back to the Buddhist period when caste rules in such matters did not exist.

The Buddhist pilgrims Fa Hian and Hsuen Tsiang have made references to Sripārvata or Srisaillam and the Buddhist ascetic Nāgārjuna, who flourished about the first century of the Christian era, is stated to have resided in a monastery at Sripārvata and to have died there. So in all probability the present site was formerly occupied by the Buddhists. The local legend connecting Srisaillam with a princess of the Gupta family too, indicates the great antiquity of the place at least in tradition though not by direct evidence.

In his report referred to above, Mr. Krishna Sastri states that the early Kadamba king Mayūravarmā of about the 6th century A.D. is stated to have "occupied the inaccessible forest stretching to the gates of Srisaillam." The place is also commemorated in the *Dēvāram* a work, which is attributed to about the 7th and 8th centuries A.D. In the 12th century a subordinate of the ruling Hoysala king sent for linga-stones from the bed of the Pātālagangā river at Srisaillam, in order to establish them in shrines built for the memory of his parents. At the present day the Lingāyats wear around their necks or bodies linga-stones obtained from the bed of the Pātālagangā at Srisaillam preserving them in little caskets made of wood or silver which are worn next to the body. The lithic records preserved in the temple do not, however, take us further back than the 14th century when the Kakātiya king Pratāparudradēva was ruling the Telugu country. The earliest inscriptions refer to his region and mention an inquiry held by the trustees of the temple headed by Isvara-Sivāchārya, the Saiva Pontiff of Arasi-Matha and three others, when a list of seventy villages that had been granted to the temple by former kings, chiefs and devotees in different parts of the Telugu country was drawn up and it was decided to use the income derived from these villages for the proper maintenance of the temple. The stone steps leading down to the river already referred to were constructed by the famous

Reddi king Vēma Reddi in the beginning of the 14th century and repaired by a Kadamba Princess named Vitthālambā at the end of that century. Another inscription records that Annavēma Reddi, a son of Vēma Reddi, built a hall or mandapa for heroes (Vira) in the temple courtyard. It was called the Vira Sirōmandapa, i.e., the hall for the heads of heroes, and we are informed that in this mandapa hosts of Konga Viras, excited by religious fervour cut off their heads and tongues and offered them as votive offerings to the god, thereby attaining instantaneously a brilliant body of superhuman form and eventually actual Siva-hood.

The Vijayanagar kings of the 15th century greatly improved the temple. Harihara II, in 1405, constructed the mukha mandapa, or pillared hall with three porches in front of the shrine chamber. Virapratapa Praudhadēva Māharāja of the same dynasty accompanied with his sister and some maids of honour paid his respects to the god. The chiefs of the Saluva family who for a time usurped the Vijayanagar throne at the end of the 15th century, built some tanks on the hill and presented them to the temple. The Vijayanagar kings who succeeded these usurpers were no less devoted to the god Mallikārjuna. The homage paid by Vira Narasimha Rāya, the elder brother of the famous Krishna Rāya is recorded in an inscription within the shrine chamber of the temple. Krishna Rāya himself, on his return from his victorious campaign in the east, visited the temple. He built the rows of houses on either side of the car street on the east side of the temple, presented tax free villages to the temple and remitted the tolls on horses pack-bullocks, asses and head-loads. His subordinate Chandrasēkhara Rāya, who was governing the Srisailla-rājya, presented golden images of Nandi and Bhiringi to one of the smaller shrines in the same temple. About this same period a certain chief named Sānta-Linga had a car made for the festival, and a water channel constructed for the benefit of pilgrims who gathered at Srisaillam. A curious attribute of Sānta-Linga, the significance of which cannot but be evident, was that "he cut off the heads of the Svētāmbara Jinas." He also bestowed villages on Jangama Brahmans, covered with gold the eaves of the mukha mandapa, repaired the towers of the gateways, and presented many valuable ornaments and vessels to the temple. The mercantile guilds too that attended the annual festivals made a communal gift of certain tolls on goods for the benefit of the temple.

The Srisaillam temple is one of the oldest strongholds of Saivism in Southern India but its hoary reputation is but feebly maintained at the present day and most of the buildings within the courtyard are in a very ruined condition owing to gross neglect on the part of those who are responsible for the management of the temple.

Thus the early history of Srisaillam may be traced back to the Buddhist period and perhaps even earlier than the Mahāyāna School of Buddhism which is known to have been founded by Nāgārjuna about the first century of the Christian era. On the decline of Buddhism in the 7th century, the Brahmanical faiths or the Hindus soon succeeded in securing a hold on the place and to have counted it among one of the *Siddhakṣētras* with an important seat for Sakti under the name Mādhavi (later on called Bhramarāmbā). From the epigraphs of the temple examined by Mr. Krishna Sastri, it appears as though the Brahmans and the orthodox Saiva (Lingāyat) priests called Jangams, venerated equally the self-born linga of Mallikārjuna calling it *linga-chakravarti*, i.e., the emperor among lingas. The Jangams had five of their important monasteries and pontifical seats on the hill, the most prominent of which appears to have been the Virasaiva Siddha Bhikṣāvritti Monastery often mentioned in inscriptions. At the present day one fact remains prominent, and that is the high regard shown to the God by Brahmans and Lingāyats alike, without that marked line of distinction and bitter differentiation which is unfortunately so often prevalent elsewhere.

The temple festivals, which are celebrated separately for the God and Goddess last from February to nearly the end of May each year. The festivities of Sivarātri as at present conducted are very poor, and to judge from the inscriptions they bear no comparison to what they must have been like in olden times. The prominent figures of the bull Nandi along the roof-line and the pinnacle of the temple, which were once covered with golden plates and glittering embossed ornaments are now covered in whitewash. On the festival night a big piece of unbleached cloth, several hundred yards in length is wrapped round them, quite in a mysterious manner and unobserved by the expectant crowd of pilgrims. The Chenchus take a prominent part in conducting the various processions of the temple, both before and after the Sivarātri day. The Goddess Bhramarāmbikā, whose festival commences a month or two after the Sivarātri, attracts even a larger crowd of devotees consisting mainly of Lingāyats. The festivities of the God are quite mild when compared with those of the Goddess Bhramarāmbikā who is really a form of Kālī. It is stated that on this occasion thousands of goats and buffaloes are sacrificed to appease this bloodthirsty Goddess. Curiously enough the non-killing Brahman and Lingāyat castes appear to acquiesce in these animal sacrifices. Bhramarāmbikā is said to be one of the eighteen leading Goddesses (Saktis) of India.

A reference to the Site Plan illustrated in Plate IV shows the position of the main shrine and its attendant buildings within the large high-walled enclosure referred to above. On plan, the enclosure forms roughly a square, measuring about 500 feet from east to west and 600 feet from north to south. On the north, south and east sides are lofty gateways, the brick towers of which are now in ruins. These gateways are of the usual kind common to the Vijayanagar period to which they no doubt belong. A distant view of the north gateway appears in the illustration shown in Plate II (A). In the centre of the enclosure is an inner courtyard containing the main temple buildings. The space between the outer enclosure walls and those of the inner courtyard is overgrown with grass and rank vegetation and is no longer in use. Originally this space seems to have served as a cultivated garden for the temple. The Mallikārjuna temple stands in the centre of the courtyard and is surrounded by a number of minor shrines, out-buildings and a long verandah abuts on to the north wall of the courtyard. The Amman temple in which the God's consort in the form of Bhramarāmbikā is enshrined, is located in a small separate enclosure to the west of the inner courtyard and is connected with the latter by an open passage enclosed with side walls. The position of the Amman temple is peculiar and it seems to have been built in a position that should have been occupied by the west gateway of the outer enclosure. In fact, there are indications that there was such a gateway immediately at the back of the Amman temple and that it was afterwards closed up with masonry, or it may be that the gateway was never completed and so the opening here was closed. The Amman temple is an insignificant little structure with a cella or sanctum seven feet square enshrining a brass image of the Goddess, with a small pillared porch attached to the front of the building which faces the east. Over the entrance is a carved stone image of Durgā. The lower portion of the walls of the shrine chamber and the pillars are decorated with roughly carved figures of dancing girls, musicians and warriors. On three sides of the little courtyard are pillared verandahs the walls of which are decorated with bas-relief figures of Durgā in various forms, elephants, mounted warriors and curiously enough there is a fairly large representation of a one-horned rhinoceros. The sculptor apparently was doubtful as to how to portray the peculiar hide of the rhinoceros so he has shown the animal covered with large raised spots. The courtyard is paved with concrete and plaster and contains a small well with a flight of steps leading down to the water. The only entrance into the little courtyard is through a small doorway on the east side which leads into the open passage already mentioned. Above the gateway is a little brick tower or gopuram of modern appearance. The Amman temple is of no architectural value but it is possible that it is of great antiquity and probably existed long before the outer enclosure wall was built and perhaps that is the reason why the western gateway was never constructed so as not to disturb the privacy of the little courtyard around this particularly holy shrine. In one of the inscriptions mentioned above we are informed that in the Vira Sirōmandapa, heroes excited by religious fervour, cut off their heads and tongues as votive offerings to the God. The somewhat secretive manner in which the Amman temple is planned, the enclosure walls to ensure strict privacy within and the small carefully guarded doorway with a "look-out" room over the entrance, seems to indicate that secret and ghastly ceremonies and sacrifices were wont to take place within this sinister little shrine in olden times. To-day the Goddess has to be content with the blood of goats and buffaloes but it may not have always been so.

The Mallikārjuna temple is a small stone built structure consisting of a cella about ten feet square enshrining a stone linga and faces the east. In front of the shrine doorway which is handsomely carved is the mukha mandapa or pillared hall with its three side porches mentioned above and which was constructed by the Vijayanagar King Harihara II in A.D. 1404-05. It contains some handsome stone pillars, doorframes and ornamental stone eaves, but otherwise, there is nothing remarkable about its architecture. Outside, the stepped tower over the shrine chamber is crowned with the usual brick and plaster dome-shaped stūpi surmounted by a metal kalasa or finial. The outer stone walls of the cella are plain, but those around the mukha mandapa are decorated with ornamental niches and engaged pillars. The four corners and the centre of the flat roof over the mukha mandapa and the porches are decorated with brick and plaster bulls as may be seen in Plate II (A). The most valuable object of antiquarian interest within the temple is a beautiful metal image of Siva in the form of Natarāja, the prince of dancers, which will be described later. Since we know for certain that the mukha mandapa was constructed in the 15th century we may presume that the main shrine existed in the 13th or 14th centuries or perhaps even earlier, although there is nothing about the style of this portion of the building indicating that it is earlier than the 14th century. However, the tower may have been subsequently rebuilt, and its original form changed and thus it may be much older than it now appears to be. On the south side of the main temple is a little shrine which appears in Plate II (A), and in all probability, the original Mallikārjuna temple was very similar to this little structure in style, only of course much larger.

Between the Mallikārjuna temple and the east gateway of the courtyard and facing the former, are two handsome pillared halls the larger of which contains a big image of

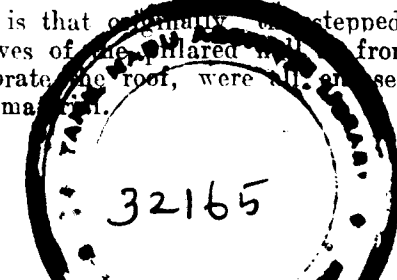
the bull Nandi which faces the main temple. These halls contain many of the inscriptions mentioned above. On the northern side of the temple standing under the shade of an enormous Banyan tree, is a quaint little shrine also dedicated to Mallikārjuna and which appears to be older than the main temple. I was informed that this little shrine contains the original stone linga over which the mythical cow of the legend quoted above, gave its milk, and also over which the princess Chandravati built the temple. So far as local tradition goes, we may assume that this little structure represents the first Siva temple built at Srisailem in honour of Mallikārjuna. The linga is a natural cylindrical block of granite and is much worn and pitted with holes as though it had originally come from the bed of the Kistna. In style, this little temple is as old, if not older, than any of the other buildings in the courtyard and has the appearance of a 13th or 14th century building. As one usually finds in all really ancient Hindu temples, the shrine chamber is of tomb-like proportions with a low flat stone roof. The interior measures 8 feet 4½ inches square and is 7 feet 4 inches in height, and faces the north but there is also a little side door facing the east. Attached to the front of the shrine is a small mandapa the flat roof of which is mainly supported by four massive stone pillars in the centre of the hall. This portion of the building is probably a later addition. In style these pillars are similar to those which appear in the Krishna temple at Udayagiri in the Nellore district described and illustrated in my Annual Report for 1916-17. The door-frames too, are decorated with similar lotus leaf mouldings and in the centre of the stone lintel is a carved representation of Lakshmi and the elephants. The lower portions of the door frame of the shrine entrance are decorated with two four-armed figures of door-keepers holding the usual attributes of Siva. A stone shelf is built into the west wall of the sanctum at a height of three feet from the floor, and there is also a small roughly hewn square stone pillar about a foot thick and four feet in height embedded in the floor. This block apparently served as a stand for votive offerings. Within the front hall are a few broken Virakals (hero-stones), Nāgākals (snake-stones) and three small stone bulls the gifts of devout worshippers. The roof both over the shrine and mandapa is flat, but there are indications that the original roof over the shrine chamber took the form of a small stepped tower similar to that of the larger Mallikārjuna temple described above. The huge Banyan tree to the east of the shrine measures 44 feet in circumference around the lower portion of its trunk around which a square masonry platform is built. On this platform are a number of virakals and nāgākals grouped round the base of the tree. On the western side of the shrine is a particularly beautiful little bali-pitha, or carved stone pedestal for the reception of votive offerings of food and flowers offered to the minor divinities or powers who have to be appeased in order to ward off evil and to prevent disturbance during the ordinary conduct of the daily worship. It was presented to the temple by a rich merchant of Rajahmundry in the 17th century. To the west of the bali-pitha is the Vasantha Mandapa where once a year the God and Goddess are taken in procession for the floating festival. The building consists of a picturesque little stone built tank with a small pavilion in the centre. The tank is fed by a spring which rises on the hill to the west of the temple. To the south of the Vasantha Mandapa is a small shrine dedicated to Siva in the form of Virabhadra and contains a stone image of that deity, also apparently, the gift of the same merchant who presented the bali-pitha.

In the south-west corner of the courtyard is a tall stone lamp pillar of unusual appearance and which bears a striking resemblance to the rostral columns of the Romans. The shaft of the column is round and tapers to the top which is crowned with a flat stone capital. At regular intervals little stone brackets for the use of lamps project from the sides of the shaft. Close to the lamp pillar is a flagstaff or *dhvaja stambha* made of wood and metal facing the entrance of the passage which leads to the Amman temple. Another similar but finer flagstaff stands between the east gateway and the Nandi Mandapa and faces the central shrine. There are also two curious old iron lamp pillars on the south side of the temple which are broken and no longer in use.

On the north side of the east porch of the mukha-mandapa of the Mallikārjuna temple is a little Siva temple containing a large and most elaborately carved stone linga (Plate V). It is known as the Sahasra linga or the "thousand linga", the shaft being divided into twenty-five facets, each of these latter having a miniature representation of forty lingas and thus making up a total number of one thousand. A three-headed nāgā is represented coiled round the base of the linga which is mounted on a handsome stone pedestal. The rest of the numerous little shrines in the courtyard contain stone lingas of the usual kind and call for no remarks. There are several kitchens and store-rooms and a host of mandapas and verandahs for the priests and pilgrims during festival times. A number of virakals and memorial pillars some of which are inscribed with the names of important devotees of the temple, and a few really good stone sculptures may be seen within the courtyard. The latter will be described later.

A remarkable feature about the temple is that on the stepped tower over the shrine chamber, the door-frames and eaves of the pillared hall in front of it, together with the figures of bulls which decorate the roof, were all cast in copper gilt plates and embossed ornaments of the same material.

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When Captain Colin Mackenzie saw the temple, one hundred and twenty-five years ago, the covering of metal plates over the main shrine appears to have been complete for he states: "the whole of the walls and roof on the outside are covered with brass plates, which have been gilt, but the gilding is now worn off. These plates are joined together by small bars and sockets, so that the whole may be taken off without damage, the spire or pyramid is not above thirty feet from the ground, the plates are plain, excepting a few embossed figures of women, and some small ornaments on the friezes of the doors, the panels of which are plated. A statue, with three legs. (Bhringi), is placed over each of the three entries, to support this uncommon figure, a post is carried up, which at first sight, gives it the appearance of being impaled. On the west side of the pagoda, inscriptions are engraved very neatly on three sheets of brass plates. Opposite to the south side, on a neat basement and pedestal ornamented with brazen figures of cows, is a slender pillar (stambha) about twenty-four or thirty feet high entirely composed of brass plates; it is bent, and from the joints which plainly appear in the plating, it seems to be laid on a bamboo enclosed within. The four sides of the pedestal are covered with inscriptions." The metal plated stambha and an ornamental brass covering laid over the steps leading into the main shrine still exist. The latter is a beautiful piece of embossed brass work decorated with a row of dancing girls and floral ornament, the plates being bolted and held together with brass rivets.

The Chenchus as already stated are the self-appointed guardians of the temple, mainly because there is nobody but themselves who inhabit this part of the district, and partly because in the past, they claim to have defended the temple against an attack by Rohillas. For some years prior to 1909, they had been re-paying themselves by removing the brass and copper gilt plates and ornaments and scraping off the gold which they sold at Atmakur, somewhat in the manner in which the Kings of Judah treated the doors and wainscoting of the temple at Jerusalem. At this period, in order to save what few ornamental plates remained, the trustee of the temple agreed to have them removed and sold by public auction in Kurnool and they were thus acquired on behalf of Government for the Madras Museum where they are now exhibited. Altogether there are seven specimens in the Museum. One of the largest [Plate VI (A)], represents Siva in the form of Dakshināmūrti, or Dharma-Vyākhyānamūrti engaged in *yoga* or philosophic contemplation. In this form, Siva is portrayed as a youthful teacher, seated cross-legged beneath a banyan tree, instructing aged pupils in philosophical knowledge. His left foot rests on the demon Apasmāra, a hideous malignant dwarf, who sprang from the sacrificial fire of the *rishis* of the *Dārukāvāna* forest and was subdued by Siva placing his foot on the demon's body. The figure has four arms, the upper pair of hands hold a rosary and a fire-pot, while the front pair are shown in the boon-conferring attitude. His matted locks are shown dishevelled but his calm countenance is indicative of perfect peace within. He wears a loin cloth and the usual ornaments decorated his body. Seated at his feet, under the shade of the banyan tree, is a sage receiving instruction in philosophy. The eyes of this image appear to have been originally set with precious stones which were probably removed by the Chenchus.

The popular story connected with this form of Siva is as follows: Daksha, the father-in-law of Siva, insulted the latter and his consort Umā, by not inviting them to a sacrifice which he was performing. Umā however, went uninvited to her father's house, but being grossly neglected, cast herself into the sacrificial fire-pit and was destroyed. Siva was consumed with grief and rage at the loss of his consort, and created out of a lock of his hair the terrible Virabhadra who destroyed Daksha. He then retired to a forest with the resolve not to marry again and sat under a banyan tree deeply engaged in meditation. The gods were greatly concerned at this, as it meant that the world would lose the benefit of Siva's direct intervention in its affairs. So they induced Kāma (the Indian Cupid), to rekindle in the mind of Siva the dormant embers of love. The fool-hardy Kāma incautiously approached Siva while in meditation and shot one of his arrows which hit the god. Siva then opened his eye of fire and looked straight at Kāma, when lo! he was at once consumed by fire. Still Kāma had succeeded. For soon afterwards Siva gave up his penance and married once again Umā, who had now incarnated as Pārvati, the beautiful daughter of Himavat (the Himalayas).

The next plate of importance represents Siva as Chandrasēkharamūrti (the crescent-crested lord). [Plate VI, (B)]. He is shown seated on a throne with his consort Gauri or Pārvati sitting on his left thigh. This form of Siva is also known as Alinganamūrti or "the embracing form." The right lower hand is shown in the *varada* or boon-conferring posture, and the left hand is placed affectionately around Gauri. The right upper hand holds the drum and the left the deer. Seated at the foot of the throne is the bull Nandi, the *vahan* or vehicle of Siva. Two curious attendants, one armed with an axe and the other playing on a tom-tom complete the scene. Above is a representation of the Moon at the quarter and the full, or it may be intended for the Sun and the Moon, denoting that the testimony of the copper plate which was in all probability, the gift of some pious visitor will last for ever. From the shape of this plaque, it would appear to have originally adorned the lintel of a shrine doorway.

The beautifully executed female figure playing on a *vinā* with the conventional body and tail of a peacock [Plate VI (B)] represents a Kinnari. The Kinnaras, like the Gandharvas and Apsarasas are heavenly bodies who minister to the wants of the gods, generally as *chauri*-bearers or as musicians. They first appear in the Buddhist art of the Asokan period (2nd century B.C.) where they are often portrayed with wings which give them a very classical appearance and one which has been retained down to the present day. Such figures are usually found adorning the lower portions of the door-jambs of the entrance into the shrine chamber. Another mythological figure of similar type, is the curious horse-headed male figure playing on a *vinā* illustrated in Plate VII (B). Two smaller plaques represent portraits of old *rishis* who perhaps lived and died at Srisailam and were revered after death as local saints. The last of the Museum collection is a large copper gilt mask about two feet high and two and a half feet in width representing a fabulous lion-headed monster the eyes of which are broken and may have once been set with precious stones.

Immediately below the little dome-shaped stūpi which crowns the stepped tower over the main shrine are four bulls one at each corner of the square pedestal on which the dome of the stūpi rests. Between the bulls are four small unsightly brick and plaster pillars shaped like pointed posts which appear to have been intended to carry metal ornaments. It is possible that originally, each of these posts supported a copper gilt mask like the one in the Madras Museum.

In addition to the copper plates that once adorned the main shrine, the temple still contains three of the largest and best executed metal images, in the round, yet discovered in Southern India. Two of these beautiful images represent Siva as Natarāja (the prince of dancers) and are more or less duplicate images (Plate VIII, Figs A and B). They are both approximately about the same size and including the pedestal and aureola (prabhā), measures three and a half feet in height. They are made of the usual amalgam of copper and brass, the proportion of copper being in excess of the brass. The figure illustrated in Plate VIII (A), I found in a ruined mandapa that had been converted into a stable. It was covered in dust and cobwebs and a piece of rope tied to it showed that it had been used for tethering ponies, presumably by the Lambadis, a gipsy tribe who occasionally bring up food supplies to Srisailam on pack-ponies and bullocks. With the aid of some willing Chenchus, I got the image moved out into the open and had it cleaned and photographed. A photograph gives one but a poor idea of the surprising beauty of this image. The superb modelling of the body, limbs, hands and feet, and the artistic treatment of the flowing girdle around the figure's waist could hardly be surpassed. The other image illustrated in Fig. B of the same Plate, was inside the temple and is still used as an object of worship. The interior is in almost total darkness so it could not be photographed inside the building. However, after much talking and the distribution of a small present to the Chenchus, the latter entered the temple and carried the image out on to the door step so that I might photograph it. It is a splendid work of art but the modelling of the figure is not as good as the one described above. The posture, arrangement of the limbs and body, and the attributes held in the hands of both figures are the same. The right upper hand holds the drum while the lower presents the raised palm of protection (*abhaya*) and has a serpent coiled round the wrist. The left upper hand holds a flame of fire and the lower arm and hand is inclined across the breast in the *gaja-hasta*, or "elephant trunk" pose. The right foot stands on the back of the dwarf Apasmāra or Musalagan who holds a serpent in his hand, and Siva is represented as whirling quickly round upon one leg. In order to express the ecstatic and violent nature of the dance, the artist has shown in a most conventional manner, the braided locks of the deity flying in the wind. The artistic waist girdle was no doubt introduced with the same object in view. In this form, Siva wears a lofty head-dress decorated with jewels and feathers the moon on one side, and a little figure of Gangā issuing forth from Siva's locks are also represented in the example shown in Fig. B. The aureola is surmounted by a row of conventional flames of fire which are said to represent the rays of the sun. The dance of Natarāja is believed to symbolize the action of cosmic energy in creating, preserving and destroying the visible universe. The god is shown wearing the usual ornaments including the *bhringipāda* or jewelled garter peculiar to Siva. It may be noted that the priestly class among the Lingāyats, called Jangams, wear such a jewel when they go out to collect doles for their religious institutions. The circular pedestal is in the form of a double lotus flower, a form usually known as the *padmapitha*.

Another equally magnificent piece of metal work at Srisailam, is the one illustrated in Plate VII (B), representing a group consisting of Siva and Pārvati seated together on a lotus pedestal with the child Skanda standing between them and which is commonly known as Somāskanda one of the oldest and most popular types of Siva in Southern India, and one which first appears carved on the back wall of the sanctum immediately behind the linga, in Pallava temples of the 7th century A.D. In this form Siva holds in his upper hands the axe (*tanka*) and the deer while the lower pair present the *varada* and the *abhaya* postures. The goddess usually holds a lotus bud in her right hand and shows the *varada* or *kataka* pose with her left. Skanda wears a lofty

head-dress and holds in one of his hands a flower, a wood-apple or a mango. All three figures are beautifully moulded and highly finished, the treatment of the hands being particularly good. The round holes cut through the pedestal are for the insertion of wooden poles when the image is carried in procession at the big annual festival.

These three beautiful images bear no inscriptions but their style indicates that they belong to about the 16th century and in all probability, were presented to the temple by the great Krishna Dēva Rāya on his return from his victorious campaign against the King of Orissa in 1514. Some of the inscriptions published by Mr. Krishna Sastri in his Annual Report for 1915 do however give us some information regarding the date of some of the metal plaques which once decorated the outside of the main shrine. One inscription records that Chandrasēkharayya, the governor of the Srisailarāja, during the reign of Krishna Rāya, presented golden images of Nandi and Bhṛīṅgī, a golden bugle and a silver pedestal for the linga which he had set up in a shrine on the north side of the Mallikārjuna temple. About this same period, the father of a certain chief named Sānta Linga, covered with gilt plates the figures of Nandi and Bhṛīṅgī on the roof of the temple, and Sānta-Linga himself, is recorded as having covered the eaves of the main hall with golden plates and also presented many ornaments and vessels to the god. The copper gilt figures of Bhṛīṅgī recorded in the inscription as standing on the roof of the temple (one over each of the three entries) were noticed by Captain Colin Mackenzie, so they were in existence a century ago. There is no trace of them now, but there is a well executed stone sculpture of this remarkable three-legged figure standing outside the front entrance into the temple and is illustrated in Plate IX (A). The figure stands about three and a half feet in height and is beautifully carved. The third leg is broken and missing from the knee. The popular story connected with this curious image is as follows:—Bhṛīṅgī was a fervent devotee of Siva. So exclusive was he in his devotion that he is said to have completely ignored Pārvati. His sole business in life was to circumambulate the linga of Siva and worship no other deity. To test his faith, Siva assumed the hermaphrodite form of Ardhanārī. Bhṛīṅgī however was not to be baffled; but assuming the form of a bee (*bhṛīṅga*), he bored a hole through the united body and continued to go round and round the male half of the hermaphrodite only. At this, Pārvati was so enraged that she cursed him and he became so emaciated and weak that at last poor Bhṛīṅgī was unable to stand, so Siva graciously provided him with a third leg which supported him, thus Bhṛīṅgī is always depicted with three legs. This quaint image, and another representing Siva in the form of Virabhadra which is still standing in the courtyard, together with the handsome *halipitha* or pedestal on the north side of the same, were all the gifts of a rich merchant of Rajahmundry who visited Srisaillam in the 17th century.

Carved in one of the numerous sculptured panels adorning the outer surface of the lofty wall enclosing the temple courtyard, is a bas-relief representing Bhṛīṅgī dancing before Siva. The latter is portrayed riding on Nandi whose right foreleg tramples on the head of a demon. Behind are two male attendants holding, respectively, an umbrella and two chauris or fly-whisks.

Yet another interesting old stone sculpture is the one illustrated in Plate IX (B) and is evidently a portrait of a lady who was an ardent devotee of Mallikārjuna. The female attendants and the umbrella held over the lady's head indicate that she was a princess or the wife of some important personage. The figure is carved in what might be termed the Hoysala style. The curly hair and braided plaits around the lady's head are similar to those represented in certain early sculptures found in Central and Upper India, a style of hair dressing that does not often appear in South Indian figures. The coiffures of the female attendants on the other hand are similar to those usually portrayed in South Indian sculptures, particularly those belonging to the Vijayanagar period. The Srisaillam inscriptions record several visits of famous kings and princes who were accompanied by their wives, who like their husbands, paid homage to Mallikārjuna and made gifts to the temple. Thus, one inscription of the 15th century records that King Prandhadēva of the Vijayanagar dynasty accompanied by his sister and some maid servants visited the temple and made certain gifts. Three inscribed pillars on the way to Pātālagangā record that a Kadamba princess named Vitthalāmbā, under orders vouchsafed to her by the god Mallikārjuna in a dream repaired the steps to that river at the end of the 14th century. The figure of a princess illustrated in Plate IX (B) has the appearance of a 14th century work of art and may possibly be intended as a portrait of the Kadamba princess mentioned in the inscription.

In a small shrine in the north-west corner of the courtyard is a sculpture in the round, representing an uncommon form of Chandrasēkhara. Siva and Pārvati are shown seated together in the same manner as that portrayed in the copper gilt plaque illustrated in Plate VI (B), but instead of a throne, they are seated on the back of the recumbent bull Nandi. The whole group rests on a square stone plinth which is decorated at the corners with four recumbent bulls, all carved in the round. It is a curious type of image and the number of bulls is remarkable.

The remaining noteworthy sculptural antiquities at Srisaillam are the wonderful series of bas-reliefs depicted on the outer surface of the courtyard walls. The scenes and figures portrayed are numerous and varied, and a detailed account of them all would fill a large volume. The most interesting examples are situated on the south and east walls. The north and west walls are not so profusely decorated and the panels on the west wall have suffered considerably by the action of the weather and the hand of Time. Including the plinth and the battlemented coping by which it is surmounted, the average height of the wall is 22 feet. Between the plinth and the coping, there are seven courses of well-cut stone built with remarkably large blocks of granite and without mortar, some of the stones measure six feet in length and three feet in thickness. These courses are uniformly maintained throughout the entire length of the walls, except where they are pierced by the gateways or a projecting niche is built into the wall. The massive plinth is square in section and free from ornament or mouldings. Then comes the first four courses which are the most profusely decorated of all. The fifth course is narrower than the others and represents a plain band or string-course separating the lower bas-reliefs from those above. The sixth and seventh courses do not contain many bas-reliefs except those found on the east wall. The first or lowest course is ornamented with a series of panels representing a procession of elephants, with here and there a representation of some fabulous monster, such as a leogryph, or a yāli. The elephants are decorated with rich trappings and anklets and some are shown up-rooting trees as they majestically follow in procession. Each finished panel is provided with a flat border that serves as a rectangular frame and the background is sunk to a depth of about one inch so that the figures appear in relief and are on the same plane as the flat border surrounding them. The second course is devoted mostly to equestrian and hunting scenes, while the panels in the third and fourth courses depict processions of soldiers, dancing-girls musicians, sages, and pilgrims, while fabulous animals and a host of scenes representing Siva in one of his many forms, occupy the rest of the panels. Above the stringcourse, the panels are not continuous and only appear here and there at random and do not illustrate any particular story or incident as so many of the lower panels do. Representations of the linga, sacred bulls, sages, flowers, conventional animals and monsters are the main objects depicted in the upper bas-reliefs. The battlemented coping gives a very ornamental finish to this wonderful wall. The tops of the battlements are rounded and the front face of each merlon is decorated with a bas-relief figure, mostly representations of sacred bulls, fabulous lions and lingas mounted on pedestals. The bulls are in recumbent attitudes and each is represented with a royal umbrella over its back. There is considerable variety displayed in the different shapes of the canopies of these umbrellas.

Between the east gateway and the south-east angle of the wall is a very pretty little projecting shrine containing a stone figure of Siva, and close to the east gateway itself is a large panel, double the size of the ordinary panels, representing a king seated on his throne Plate X (B). Behind the king stands his sword-bearer and an attendant with two chauris (emblems of authority) while a little figure supports the king's right foot. The king has his hands raised as though offering protection to his subjects. In order to show how very much more important the king is than the three attendant figures, the sculptor has made the former more than double the size of the latter. This sculpture like the rest of the bas-reliefs on the walls is in the typical Vijayanagar style of the 16th century and the sword held by the attendant is an exact replica of the sword which always appears in the boar crest of the Vijayanagar kings, where the boar is shown facing a drawn sword of the same pattern as the one depicted here. There seems little doubt that this figure represents a portrait of the king who built the wall, or who at least adorned it with bas-reliefs. We know that Krishna Rāya visited the temple about the year 1514 and that he made many handsome gifts to the shrine; we also know that in the same year, he built the famous Hazāra Rāma temple in his own capital at Vijayanagar (Hampi Ruins) in the Bellary district. Now the bas-reliefs adorning the courtyard walls of the Hazāra Rāma temple are similar in almost every respect to those at Srisaillam. We have the same processions of elephants, soldiers and dancing-girls and the sculptures are shown in long horizontal panels extending the entire length of the walls. The Hazāra Rāma temple wall is only about half the height of the one at Srisaillam and it is without a battlemented coping, but some of the coping stones are lying in the courtyard where perhaps, they were thrown by the Muhammadans when they sacked the city in 1565, or it may be that the coping was never completed. The only real differences between the two walls are that, the Hazāra Rāma temple wall is not so high or long and does not therefore, contain such a variety or number of bas-reliefs as the Srisaillam wall, that being dedicated to Vishnu in the form of Rāma, the few mythological scenes portrayed are Vaishnava in character instead of Sivaite and that the Hazāra Rāma bas-reliefs are better executed and more highly finished. The remarkable similarity between the two walls is illustrated in Plate XI. The bas-reliefs of the Hazāra Rāma temple appear to have been carved on the stone blocks before the latter were placed in position, but some of the unfinished bas-reliefs at Srisaillam clearly indicate that the ornamentation there was applied to the surface of the walls after the latter were built and that the sculpture had to be designed to suit the style and nature of

the walls. Thus, the Srisailam wall itself, may be considerably older than the bas-reliefs with which it is ornamented. The striking resemblance between the sculptures on both walls seems to indicate that they were the work of the same sculptors, and it seems probable that Krishna Rāya deputed some of his own sculptors from Vijayanagar to go to Srisailam and decorate the walls of that temple in a similar manner to that which adorned the Hazāra Rāma temple in his own capital. As already remarked above, the work of decorating the Srisailam walls, a work that must have occupied some years, was never completed and perhaps, that is the reason why we have no inscription informing us who the king was who ordered this work to be done. Such striking similarity can hardly be mere coincidence.

One inscription published by Mr. Krishna Sastri in his Annual Report cited above (No. 14 Appendix C), not only mentions many valuable gifts and improvements made by Chandrasekharayya the governor of the Srisaila-rājya during the reign of Krishna Rāya, but that he also presented the temple with stone images of his master (Krishna Rāya), his father-in-law Dēmarsa and one of himself, all of which were set up in a mandapa, which he built in front of the god's (Mallikārjuna's) sleeping apartment. Thus it will be seen that it was not an uncommon custom at that period to present portrait images of famous devotees and wealthy patrons of a temple, and the circumstantial evidence in this case tends to prove that the bas-relief representation of a king illustrated in Plate X (b) is intended as a portrait of the famous Krishna Dēva Rāya, the greatest of all the Vijayanagar kings and one of the most liberal patrons of Hindu shrines that Southern India has ever seen. The Mallikārjuna temple was a famous and wealthy religious institution long before Krishna Rāya's visit, and remotely situated as it is in the heart of a vast forest, it must have always been subject to the danger of attack by wandering gangs of dacoits or hostile neighbouring tribes, so in all probability, the wall was constructed soon after the temple became wealthy and famous and that Krishna Rāya merely added the bas-reliefs.

We will now proceed to notice in detail some of the more important figures and scenes portrayed in the interesting bas-reliefs. The elephant procession appearing on the first or lowest course of the wall has already been described and a typical example of this scene is shown in Plate XI (b). Besides the elephant, the horse, cow, bull, dog, deer, bear, monkey, tiger, camel, and last but not least the African giraffe are all represented. The giraffe is certainly an unusual animal to expect to find portrayed in Indian Art. They are depicted in the same procession as the camels and both are provided with halters and are led by grooms who carry whips and fly-whisks, as may be seen in Plate XII (A). In figure (b) of Plate XII, we have a spirited hunting scene representing three mounted men and one on foot slaying a bear. Two of the mounted men are armed with lances which they appear to have got well home into the unfortunate bear, while the man on foot is shown pluckily plunging a dagger into the bear's heart. The third horseman has pulled up his steed and is watching the sport from a safe distance. On top of the bear's head attacking the back of its neck is a small dog. The horses are depicted with bridles, beaded collars, martingales, cruppers, saddlecloths and high-backed military saddles. The trappings on the central horse has also got four long plumes. The horsemen appear to be very scantily clothed and two of them have their hair dressed in a strangely feminine manner, a style which sculptors of the Vijayanagar period usually adopted when they wished to portray a prince or noble or some other person of importance. The man depicted on the horse to the right of the bas-relief and the one stabbing the bear on foot, are shown with closely cropped heads and similar clothing to that worn by the grooms leading the giraffes and camels, so perhaps, one man represents a groom riding a spare horse and the other is a professional hunter. On the West Coast at the present day, both men and women, Hindus and Jains may be seen wearing their long hair in this curious manner, as a great chignon worn at the side of the head, and the women in that part of the country also wear the large circular metal ear ornaments similar to those portrayed in these bas-reliefs.

The four mounted archers shown in Fig. (c) of the same Plate, are particularly interesting to Europeans as we see here, Indian cavalry horses of the 16th century attired in similar tourney trappings as those worn in Europe during the mediæval age. The archers are shown using their bows while galloping at full speed and without using either bridle or stirrups. In another panel depicting mounted archers the horses have the usual trappings but their manes are shown plaited and decorated with beads, bells are also attached to their girths. The archers wear small conical caps and are portrayed with remarkably large ears. They have long swords with crescent shaped blades and unlike most of the horsemen portrayed, are shown using stirrups. Several sculptures portray women warriors too, riding astride and armed with short-bladed swords. Like all the female figures depicted here, the women are nude to the waist. The horses ridden by the women are shown as a smaller and lighter breed than those used by the men. The trappings are of the usual kind except that the ends of their saddle cloths are rounded and not square or pointed at the ends like those used by the men. Most of the other equestrian scenes are similar to the above but there are a number of bas-reliefs depicting syces leading horses in procession and some horses are shown tied to posts in exactly the same manner as they appear in the panels adorning the Hazāra Rāma wall at Hampi.

The princes and nobles of this period appear to have been particularly devoted to hunting and some of them lost their lives while attacking large and dangerous game. This is proved by the number of hero-stones found all over the Deccan and Southern India. Many of which portray the hero attacking the wild beast that killed him and often in an upper panel on the same stone there is a portrait of the wife or wives who committed sati on his death. There are several vira-kals in the courtyard of the Srisailam temple, and one bears a representation of a man spearing a tiger and an inscription of the 14th century recording that "one named Nagarāju Timmana a servant of Bandāru Virāmarāju killed a tiger in fair fight." In this case, the man killed the tiger but it was not always so. Women too, sometimes joined their lords and masters in these hunting expeditions and actually took part in the sport. One panel in the second course of the east wall depicting a boar hunt [Plate XI (b)] shows a mounted man spearing the boar while a woman on foot armed with a bow and standing behind the boar is shown shooting arrows into the animal. Attacking the back of the boar's neck is a small dog. The woman is dressed in the usual costumes of the period. Another good example of a hunting scene in which a woman is shown taking part, is the panel representing Siva and the Chenchu lady slaying an enormous tiger described above and illustrated in Plate II (b).

Another sport represented in several panels is angling in ornamental fish ponds or small tanks. Not understanding the art of perspective, the artist has portrayed merely the plan of the fish pond, which is usually shown as cruciform, either in the form of a simple cross outlined by a border, or with doubly recessed angles. Both fish and turtle are depicted in the ponds. Wrestling too, appears to have been a very popular pastime as there are several scenes illustrating this form of sport.

Considerable variety is shown in the different types of foot soldiers appearing in procession or engaged in action portrayed in these remarkable bas-reliefs. The favourite weapon seems to have been a long broad-bladed sword about two and a half feet in length provided with a massive hilt and handguard. A well defined ridge is shown running down the centre of the blade and terminating in a sharp point which seems to indicate that the sword was used more for thrusting than for cutting. Daggers both single and double pointed are depicted, and a curious weapon shaped more like a billhook than a sword appears in some of the sculptures. Another type of small sword is very similar in shape to the well-known kukuri used by the Gurkhas. Round shields, apparently made of metal, pikes and bows are also represented. The bowmen are similar in style to the archers portrayed on the Hazāra Rāma wall illustrated in Plate XI (A). Most of the soldiers wear turbans, but some have close-cropped heads and others wear their hair in the curiously feminine style mentioned above, perhaps the latter are intended to represent a superior caste of warrior. A good example, showing some of the types of weapons used in the 16th century is shown in the lower panel illustrated in Plate XIII (A). The soldier leading the procession holds in his right hand one of the billhook shaped swords already mentioned, and in his left hand he appears to be holding a steel quoit or discus.

In the panel above Plate XIII (A), a prince is shown seated on a couch while two female attendants stand before him. One woman holds a fan and the other is represented as evidently telling the prince about the ardent female devotee of Siva depicted in the next panel and suggesting to him that he should come and see the lady for himself. The prince agrees to this proposal as we see in the next panel, where he is shown with his two attendants looking at the lady in the temple who is worshipping Siva in the form of a linga which she has decorated with a garland. The sculpture does not depict any of the stories described in the Purānas, so perhaps the lady represents the princess Chandrāvati mentioned above, who conceived a passion for Siva and offered every day a garland of jasmine flowers to the linga. In the upper panel shown in Plate XIII (b), the same scene is again portrayed. The figure seems to represent an ordinary mortal and not a goddess so it cannot be meant for Pārvaṭī. In the panel below is a dancing-girl and four male musicians. The dancing-girl as usual, is depicted nude to the waist and wears much jewellery and the large metal ear-ornaments already referred to. The figure shows a good deal of life and action and is better proportioned than most of the figures portrayed. It may be noted that the dancing-girls portrayed at Srisailam are similar in every respect to those appearing in the Hazāra Rāma bas-reliefs.

Another excellent example is shown in the lower panel illustrated in Plate XIV (A) where four dancing-girls are depicted performing the kōlattam dance attended by two male musicians. The girls are shown wearing long plaits of hair and the usual ornaments. The kōlattam is still a popular dance in Southern India at the present day. In the upper panel, we have a representation of a princess seated on a couch attended by five female servants. The lady's right hand is raised in the *tarjani* or threatening attitude towards the standing female figure in front who also holds her right hand in the same posture. It is not a Purānic scene so it must refer to some local event or legend connected with Srisailam.

Several bas-reliefs show that when ladies of rank had a journey to perform they travelled in palanquins or litters carried by men. The palanquins are shown without coverings which seems to indicate that the purdah system was not in vogue among the Hindus in the 16th century. All the female figures portrayed in these bas-reliefs, no

matter whether they represent—goddesses, princesses, dancing girls, or domestic attendants, are all depicted naked to the waist. Crudely executed as the sculptures are, the sculptors understood how to portray a diaphanous drapery when required and some of their attempts in this direction are exceedingly good considering that the bas-reliefs are executed in granite. Had it been the custom for women to wear an upper cloth in those days, we may feel perfectly certain that the sculptors would have portrayed them dressed in that manner. With the exception of a few jungle tribes, the only women in India who still continue to discard the upper cloth are the women of the West Coast.

To the student of Sivaite iconography, the Srisaïlam bas-reliefs are a veritable museum and library rolled into one. All the more popular forms of Siva are represented and the legends connected with them are illustrated in detail and at considerable length. To describe them all, would require a book specially devoted to the subject, so we must content ourselves with examining just a few of the best and more interesting examples. In the upper panel shown in Plate XIV (B) we have a clever representation of Siva as Bhikshātana. The popular story connected with this form of Siva is as follows:—When Siva cut off one of the heads of the god Brahma, he incurred the sin of killing a Brahmana; and the skull of Brahma is stated to have stuck to his palm and refused to be removed. In order to get rid of both the sin and the skull, it was ordained that Siva should wander about on earth as a naked beggar (*bhikshātana*), until at last he reached a sacred spot on the slopes of the Himalayas known as Brahma-kapālam, where he was released from the sin and the incriminating skull fell off of its own accord. As a rule, figures of Bhikshātana are always represented in the nude, only a few jewels, the usual head-dress and sandals being worn. He is thus portrayed in the illustration here, and is accompanied by two dwarfs carrying umbrellas, a deer, and a small boy in front is shown carrying a begging bowl. He has four arms as usual. The drum and the trident are shown in his upper hands while the right lower hand is inclined towards the deer who is represented springing up to lick his hand and the left hand holds the skull or rather scalp of Brahma. Bhikshātana is said to have possessed a surprisingly beautiful face and figure, so much so, that many of the ladies that he came in contact with during his wanderings on earth fell hopelessly in love with him, presumably, not knowing who he really was. On one occasion in order to test the fidelity of the wives of certain sages who lived in the Dārūkāvana forest, who prided themselves on their chastity, Siva appeared before them as the beautiful wandering Bhikshātana. The result was disastrous to the wives of the sages, as one and all immediately fell in love with him. In the upper panel, one woman with a baby in her arms and who has immodestly allowed her dress to slip from her waist in order to expose her figure is shown running after Bhikshātana, while three women inside a hall are shown beseeching him to return and remain with them. Naturally after this, a retribution scene follows, and in the lower panel we see the angry sages with curious turbans and long beards, upbraiding their misguided wives. One lady is prostrating herself before her angry spouse, while another with folded hands is depicted praying on behalf of her fallen sister. Another woman with a pretty face and figure and holding a parasol and a brass *kundika* or water-pot is portrayed with her head and shoulders thrown back in an attitude of defiance which apparently denotes indignation at the charges brought against her by the old gentleman standing before her. To the left of the panel, a woman with her right hand raised in the "warning" attitude is shown seated on a stone seat. The two conventional trees to the right of the panel, denote that the incident took place in a forest, presumably the Dārūkāvana forest of the legend.

The upper panel illustrated in Plate XV (A) bears the following inscription on the top border. "This is the place where the bridegroom was brought to be shown to Himavanta." This is a reference to the marriage of the daughter of Himavanta (i.e. Pārvati) to Siva. The latter, in the disguise of a tottering old man supported by Brahma (with three faces) and Vishnu (holding the conch and discus) is shown presenting himself to Pārvati and her parents. In spite of his disguise, Pārvati hails and worships him. Her father Himavanta (with the tall head-dress) is shown with one hand on his daughter's shoulder calling her attention to her mother's distress at the prospect of her marriage with such a decrepit old gentleman. The lower panels appear to be merely decorative. The panel to the right shows Krishna playing on his flute, Siva and Pārvati seated on the bull Nandi, a standing figure with a drawn sword, and a three-headed god and his consort mounted on a horse.

In Plate XV (B), we have another inscribed panel informing us that the scene portrayed represents Visvakarma, the architect of the universe, with a pair of scales weighing Siva in one pan against all the rest of the gods in the other. The scene is intended to show the superiority of Siva over all the other gods. The standing figure and the one riding on a bull appear to represent Siva, and the figure on a horse is meant for Kubera, the Lord of the North and the god of riches. The lower panel is purely decorative and portrays seven women holding trumpets.

There is also a good representation of the Kirātārjuna story in one long panel. When Arjuna the famous hero of the Mahābhārata, was doing penance to obtain from Siva the powerful bow *Pāsupata*, by which he might destroy his enemies, Siva in order to test his devotion and to see for himself if Arjuna was worthy to wield the matchless weapon, whose

presiding deity was Siva himself, assumed the form of a wild hunter of the woods and accompanied by Pārvati who adopted a similar disguise, together with a retinue of demons and hobgoblins attired for the chase, they drove a wild boar towards Arjuna who was at that moment doing penance. The boar charged Arjuna, but being a skilful warrior he seized his bow and shot the boar dead. As Arjuna's arrow struck the boar one from Siva's bow also hit it simultaneously. As both arrows had struck the boar in a vital spot, it became a moot point as to whether Arjuna or the pseudo-hunter had killed it. The hunter came up and claimed the quarry as his and asked Arjuna how he dared to shoot at it. Arjuna could not stand this insult from a common hunter of the woods and promptly closed with him and fierce struggle took place. Sore and beaten, Arjuna proceeded to worship a clay Siva linga that he had before him, when lo! the flowers he dropped on the linga fell upon the hunter. At this, Arjuna became furious and struck at the hunter's head with his powerful bow called *Gāndīva* and drew blood. But the bow was mysteriously snatched away from him. In the end Arjuna was overcome by a gentle touch of the mighty god and knew then that the hunter was no other than Siva in disguise. He at once prostrated himself on the ground before him and begged to be forgiven. Siva graciously pardoned him and presented him with the much desired *Pāsupata*. The latter part of the story appears in the upper bas-relief shown in Plate XVI (A). On the extreme left is Siva shooting at the boar with Pārvati dressed as a wild huntress armed with a bow stands behind him. Then we see the fight between Siva and Arjuna with Pārvati standing looking on and requesting Siva to spare Arjuna. The next figures depict Siva and Pārvati seated on Nandi with Arjuna prostrating himself before them and also standing begging for forgiveness. Pārvati is portrayed attired solely in a girdle of leaves, a costume that was usual among the Chenchus, both men and women a few years ago.

In the panel below the Kirātārjuna incident another Sivaite story is portrayed, representing Siva in the form of Bhujangalīta which is merely another form of Natarāja described above. The figure to the extreme left of the panel is Nandi with a human body beating a tom-tom, then comes Gauri with a long trumpet, Brahma (shown with three heads), Siva dancing, then Vishnu and the last figure represents Siva's son Kumāra or Skanda the god of War. The little prostrate figure portrayed on the border below Siva's raised foot appears to be meant for the demon dwarf Musalagan or Apasmāra.

The upper panel shown in Plate XVI (B) portrays a cross-legged seated figure doing penance in a forest, possibly this is meant for Siva. In the centre, we have a representation of Surya the Sun god, with his wife, a bowman and his legless charioteer Aruna depicted in a chariot to which are yoked seven horses. In front stands a two armed giant with his right hand raised in the act of stopping the progress of the chariot and in the other hand he holds a mighty club. Had this bas-relief been portrayed on some early Christian monument we might have been pardoned had we taken it for a representation of "Joshua commanding the Sun to stand still." However, there is no such legend in Hindu mythology, so who the figure is intended for remains a mystery. The scene below seems to represent the settling of some dispute between two different sects. The two figures to the right of the panel look like Jains.

There are many other interesting bas-reliefs depicting Siva and Kālī dancing together, Siva as Gajahāmurti the slayer of the elephant demon, his consort Durgā or Mahishasuramardini slaying the buffalo demon, Siva saving the boy Mārkaṇḍēya from the death noose of Yama and a host of other Sivaite scenes too numerous to describe here. There are also a number of panels illustrating some extraordinary grotesque monsters, such as yalis, leogryphs and the double-headed bird known as Gandabherunda. There is a well executed carving of the serpent Śeṣha whose body is coiled and interlaced in endless coils representing the Hindu symbol of eternity. This carving appears on the south-east angle of the wall in a large square panel and below it, is a figure of Siva attended by large serpents. There are a number of figures in which serpents both single and many-headed are portrayed. Another curious bas-relief represents a combination of a bull and an elephant, a kind of puzzle picture where one head has to serve for two different bodies. The same figure appears in a panel carved on the verandah of the inner courtyard of Achyuta Rāya's temple at Vijayanagar which was built in 1539, and thus helps to prove that these wonderful bas-reliefs at Srisaïlam were executed during the 16th century.

THE KAPOTESVARA TEMPLE AT CHEZARLA, IN THE GUNTUR DISTRICT.

The little village of Chezarla or Chejerla is situated at a distance of 15 miles west-north-west of Narasaraopet railway station in the Guntur district of the Madras Presidency. Chezarla stands in the plains but is surrounded on the north and western sides by a low range of rocky hills covered with scrub jungle. The village is 5 miles from the main road to Narasaraopet and this portion of the district being roadless is no doubt the reason why its interesting temple is so little known. This remarkable building is called the Kapōtesvara temple and is dedicated to Siva in the form of a *linga*. It stands in a large stone-paved enclosure and faces the east. The enclosure or courtyard is 167 feet from north to south and 174 feet from east to west and contains over 30 little attendant shrines and mandapas. There are also a few virakals (hero-stones) and nāgakals (snake-

stones) set up within the courtyard. Until quite recently, there used to stand just outside the south wall of the courtyard an enormous Baobab tree (*Adansonia digitata*) that measured 56 feet round the trunk and was hollow within. It was very decayed and collapsed in 1917 and was formerly much venerated by the villagers and pilgrims who visited the temple. Very little is known concerning the early history of the temple and the few inscriptions it contains are disappointing in this direction as they merely record gifts to the shrine and are obviously much later than the date of the original construction of the temple. Mr. A. Rea, the late Superintendent of the Southern Circle of this Department, visited Chazarla in 1889 and his report on the Kapôtēsvara temple is published in G.O. No. 382, Public, dated the 30th April 1889. In his report cited above, Mr. Rea relates the following legend concerning the supposed origin of the temple as narrated to him by a Brahman of the village:—"In Kashmir, one of the largest and richest of the 56 kingdoms of India, a king named Sivichakravarti, son of Mandata, and grandson of Eyayati Maharaja (see the *Ahrenyaparva* of the *Mahabharata*) reigned peacefully and justly during his long period of years. He had two brothers named Mehadambara and Jimutavahana. One day Mehadambara asked his brother Sivi to permit his going on a pilgrimage to all the sacred shrines and rivers in Southern India. The king was much pleased with the request and ordered his prime minister to make all the necessary arrangements for his brother's journey, and at the same time directed 1,500 people to accompany him. The prime minister did accordingly and Mehadambara started immediately with the escort given by his brother, the king. He visited a number of holy shrines and rivers, and at last came to a place named Cherum Chorla where many *Yogis* were doing penance in the caves of Devarakonda (a hill now also named Mehalamallayakonda.) He went and conversed with the *Yogis* for some days. By so doing, he suddenly lost all interest in worldly affairs, joined the *rishis* and began penance along with the others. Some days after he died, and his body was buried on the summit of the hill. Through the power of his presence, it assumed the form of a *linga*. The people who saw this, built a temple over the *linga*, and named it Mehadambēsvara. The followers of the prince, who had been ordered to return to Kashmir, went their way and told everything to king Sivi, who, up to this, had been expecting his brother's return. After hearing these things the king grieved for his brother Mehadambara, and after consulting with his younger brother Jimutavahana, that prince promised to bring the missing brother, and started with an escort of the same number of followers. After spending many days on the way, he reached Cherum Cherla, where he made inquiry for his brother. When he came to understand that Mehadambara had lost his life, and been transformed into a *linga*, he determined to do the same; he dismissed his escort, and sat as a *Yogi* on the same hill. His penance exceeded in severity that of his brother, for which his body soon attained Kailasa. On the return of the followers to Kashmir, they informed King Sivi what Jimutavahana had done, and that they had not seen the other brother Mehadambara there. The king who had grieved about the first brother, now fell into deep sorrow over the fate of the other and calling his prime minister, handed him his ring. The prime minister received it, and was instructed that he should carefully govern the kingdom for some months, as the king wished to visit the place where his two brothers had gone. So the king immediately started with 1,000 (01) people and making some haltings by the way, at last reached Cherum Cherla. On learning of the deification of his two brothers, and seeing the *linga* of the former, Sivi determined to perform 100 *yahas* because of the holiness of the place. He made all ready, and selected a place for *yahasala* by the side of a water-channel, near to the great tree. He completed 99 *yahas*, and began the performance of the last. On completing 100 *yahas* the merit would be the attaining of the realm of Brahma. But this deity and other *devas* conferred with Siva and Vishnu to interrupt the last *yaha* of Sivi so that it might be rendered ineffectual if he did not stand the test they proposed to impose. These three therefore—Brahma, Rudra, and Vishnu—descended to Buloka, at a spot now named Rupanaguntla (*rupu*, sight). The place was thus named through the *Trimurti* here making themselves visible to the sight of mortals. They then stepped over to Kandlagunta from whence they looked for Sivi (*kandlu*, looking). After leaving this place they halted at Vipparlanagari, and there transformed themselves,—Siva as a hunter, Brahma as an arrow, and Vishnu as a bird (*kapo abakshi*). The hunter with his arrow then ran and jumped about, affecting a desire to shoot the bird, at a place now named Kunkulagunta (*kunkal*, jumping about). Then the hunter followed the bird to where Sivi was engaged in his *yaha*. The bird flew rapidly and alighted on Sivi's hand, making signs that it wished protection. Shortly after, the hunter appeared before Sivi, who had the bird in his bosom, and spoke thus: "My Lord I am a hunter who live on food from early morning, but it escaped me. I am hungry and thirsty, so in justice give it to me so that I may kill and eat it." Sivi replied that it was not justice to deliver over the bird when it had fled to him for protection, but promised instead to give whatever the hunter wished, land, gold or wealth, anything but the bird. The hunter would have none of these but only demanded the bird's flesh to appease his hunger. Then

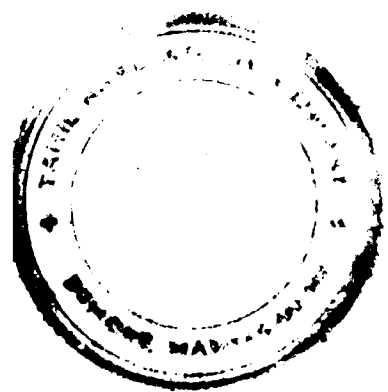
* Rupanaguntla, about 10 miles to the south-east; Kandlagunta, 16 miles east; Vipparlanagari, 7 miles south-east; and Kunkulagunta, 2 miles east of Chazarla.

Sivi said he would give of his own flesh, a weight equal to that of the bird's. To this the hunter agreed, and Sivi placed the bird on one scale. With his own hands he tore off portions of his body, and placed them in the other scale; but, by the power of the *Trimurti*, they did not balance the weight of the bird. On seeing this, king Sivi procured a *Gandakattari* (long shears) and cut his body in two pieces, and had one-half placed on the scales. Immediately the *Trimurti*—Brahma, Rudra, and Vishnu—assumed their real shapes and appeared before Sivi; and Siva addressed him thus "My dear believer, I am much pleased with your *yahas*, and sacrifice for the sake of the bird, ask whatever you wish, I will make your body more beautiful than before, and you may be a king of kings." King Sivi overjoyed, replied thus: "O Paramesvara, Parvatisameda, Annadaratashaka, O Pathunta, Sri Mahadeva, I want nothing but this which you might vouchsafe me, I want no kingdom such as I enjoyed in my worldliness. I desire only the bliss of Kailasa for myself and the 1,000,001 people who followed me here; and that all our bodies should be transformed into *lingas* to remain for ever in the boundaries of Cherum Cherla. Siva immediately granted these requests. Sivi and his followers attained Kailasa and their bodies were transformed into *lingas*. The Brahmans at once erected a temple and named Sivi's *linga* Kapôtēsvara, as he gave up his life for a *Kapotabakshi*."

In support of the legend, the Brahmans point to the white marble *Linga* which has two large holes on the top, and small marks round the sides. One of the holes is said to hold but one pot of water; while the other which represents Sivi's throat can receive numberless pots. The small marks on the sides are the scratches made by Sivi's nails when he tore the flesh from his body.

The main shrine is a long apsidal-ended building with a barrel vaulted roof, the entire structure being built of large sized bricks and plastered both within and without. The walls are 4' in thickness and the interior measures 22' 10" in length, 8' 9" in width and is about 22' in height from the level of the stone-paved floor to the underside of the barrel vaulted roof. The average size of the bricks is 1' 5" x 9" x 3". The floor is below the level of the courtyard and at a height of 7' 6" from the floor, there is a second or false roof composed of flat stone slabs supported with cross beams and ten stone pillars, five on each side abutting on to the side walls of the building. This stone ceiling and the pillars represent later additions and were no doubt added when the structure was converted into a Siva temple. There is only one small entrance in front which faces the east. The end of the building takes the form of an apse. The barrel vaulted roof is returned round the apsidal end. The front of the building is a horseshoe-shaped gable decorated with modern Hindu figures in brick and plaster. The outside of the building is covered with numerous coatings of whitewash. In the centre of the apse is a grey limestone *linga* with two holes bored into its crown. There is no drainage hole through the north wall of the apse for the exit of water libations poured over the *linga* as there usually is in a Siva temple. But the holes in the *linga* answer this purpose in the following manner. Just outside the north wall of the apse, in the courtyard, is a small masonry lined pit about 4' deep for the reception of surplus water poured over the *linga*. As the floor level of the temple is below that of the courtyard, it would have been useless to bore a hole through the north wall of the apse as a drainage exit, the wall too is 4' in thickness. Therefore, a hole was made through the centre of the floor of the apse immediately below the spot where the *linga* was to stand, and then carried under the brick foundations of the north wall into the pit outside. The *linga* having a hole through its crown and being connected with the unseen drainage exit below is thus able to absorb any number of gallons of water poured over it and this peculiarity is of course regarded by ignorant pilgrims as exceedingly marvellous and miraculous and considered the chief wonder of the temple. This curious drainage arrangement seems to indicate that the building was originally not a Siva temple but was converted into one at a later date. The *linga*, the flat stone ceiling and the stucco ornamentation of the gable end of the building, are all obviously later additions which have nothing to do with the original structure. The same remarks apply to the flat-roofed halls that have been added to the front of the temple. If we leave all these additions out of consideration, the original building represents a typical Buddhist chaitya or church, similar in form to some of the famous rock-cut examples at Nasik and Ajanta. In the courtyard there are several broken limestone pillars decorated with lotus medallions similar to those appearing on the rails of Buddhist stupas. These have been used by the Hindus as memorial pillars registering gifts to the temple and some are also decorated with Hindu figures, such as the bull Nandi and the trident of Siva. There seems little doubt that these broken slabs and pillars originally belonged to some Buddhist monument. On plan and in construction, the Kapôtēsvara temple is similar to the large ruined Buddhist chaitya at Guntupalli in the Kistna district, described and illustrated in my Annual Report for 1916-17, and both buildings appear to belong to about the same period. On purely architectural grounds, there is no doubt whatever, that the building was originally a Buddhist chaitya that was converted into a Siva temple on the decline of Buddhism about the 7th or 8th century A.D. The curious drainage arrangement for the *linga* and the flat stone ceiling within the building mentioned above, are in themselves sufficient evidence to prove that the structure was adapted to suit the requirements of Hinduism and that it

was not originally built as a Siva temple. The halls attached to the front of the main shrine are of the usual flat-roofed type and one contains a large stone bull facing the entrance into the sanctum. They are of no particular interest and some of them appear comparatively modern. The same remarks apply to most of the numerous little shrines standing within the enclosure. They are mostly built of brick and plaster and contain small *lingas* and are of no architectural value. Standing in the courtyard just outside the north wall of the main temple (Plate XVII) are nine miniature monolithic shrines about 3 feet in height containing *lingas*. In outline, some of these quaint little monuments resemble some of the smaller rock-cut Pallava monuments at the Seven Pagodas. They appear to be votive shrines set up by pious visitors to the temple in early times, perhaps, as early as the 8th century A.D. They are certainly some centuries earlier than most of the small brick and plaster attendant shrines. On the north-east side of the courtyard standing on a lofty stone pedestal in the open, is a very fine specimen of a *Sahasra Linga* about 9 feet in height. On the south-east side of the temple is a group of carved stone images in the round representing the Saptamātrikas, or the Seven Mothers. These are much worn and decayed but bear a striking resemblance to a similar group at the Seven Pagodas, and appear like the miniature votive shrines already mentioned to be Pallava in origin. The only shrine which contains any carving worthy of notice, is the small Virabhadra temple. This has a handsome carved doorframe in what may be described as the Hoysala style. It is damaged here and there but the carving is well executed but spoilt by the introduction of obscene figures. A detail drawing of this doorway was prepared by Mr. Rea in 1889 and is reproduced in this report (Plate XIX). The main entrance into the courtyard is through a small gateway on the east side. The entrance is surmounted by a two-storeyed brick and plaster tower or gopuram of the usual waggon-headed type peculiar to Southern India. It is provided with a porch in front and is decorated with modern stucco figures. Although the porch and the figures are modern the gateway itself appears to be ancient. It is fortunate that the Hindus converted this interesting building into a Siva temple, otherwise, it would have perished ages ago. Buildings of this type soon fall into decay unless the brickwork is kept watertight and proof against the growth of vegetation by a liberal coating of plaster outside. The western end of the temple appears to have sunk through settlement of the foundations and thus the mouldings along the sides of the building run downwards towards the end of the temple which gives the front a tilted appearance. As so few structural Buddhist chaityas exist at the present day the Chozarla example may be regarded as one of the most interesting and valuable ancient monuments in the Madras Presidency.



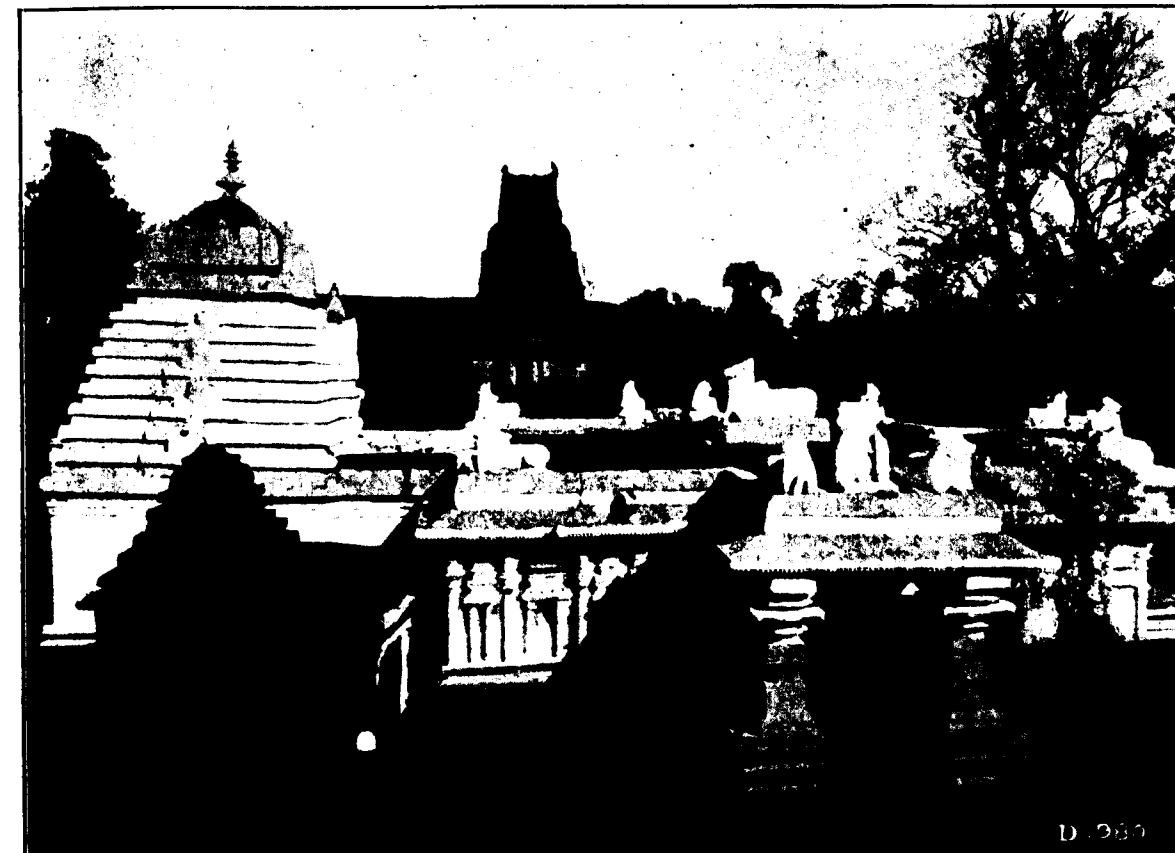
(b) Patalaganga.

PLATE I.

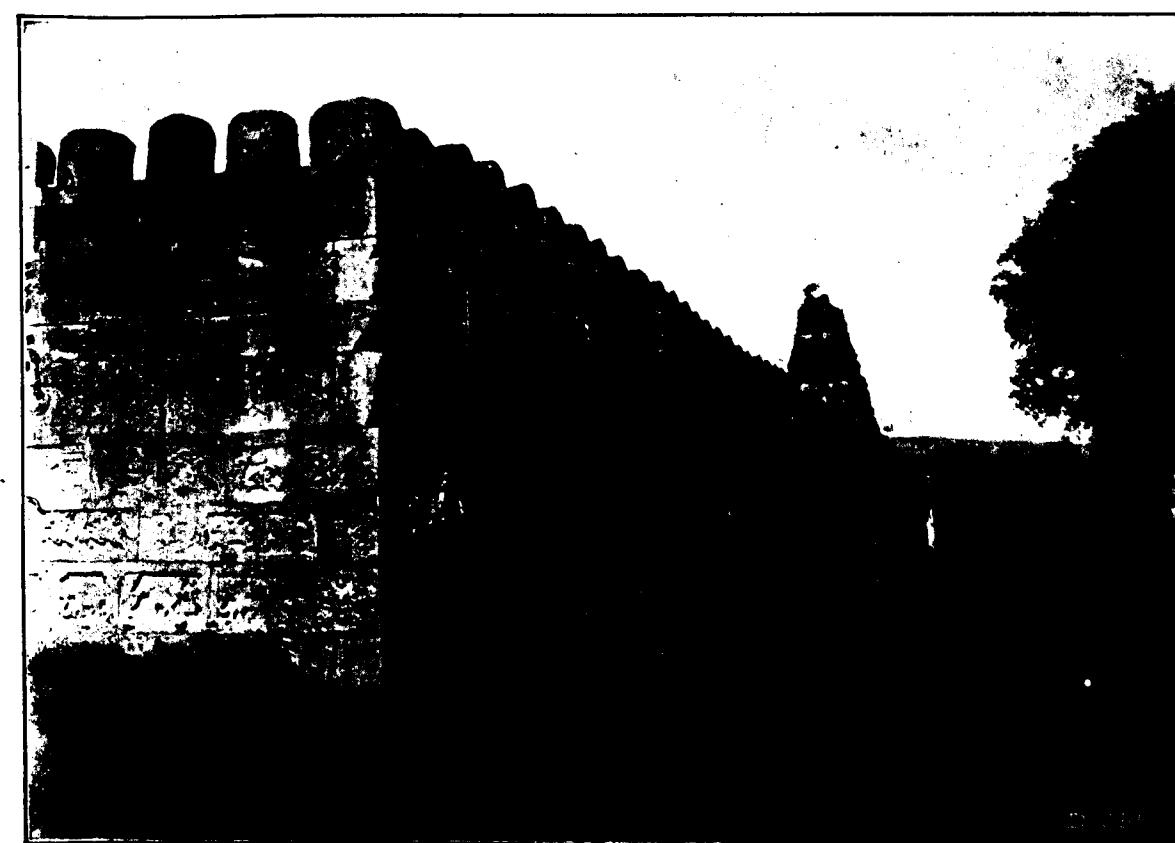


(A) The Causeway leading to Patalaganga.

PLATE II.



(A) The Mallikārjuna Temple at Srīṣaṁlām.



(B) The sculptured walls enclosing the courtyard of the Srīṣaṁlām Temple.

PLATE III.



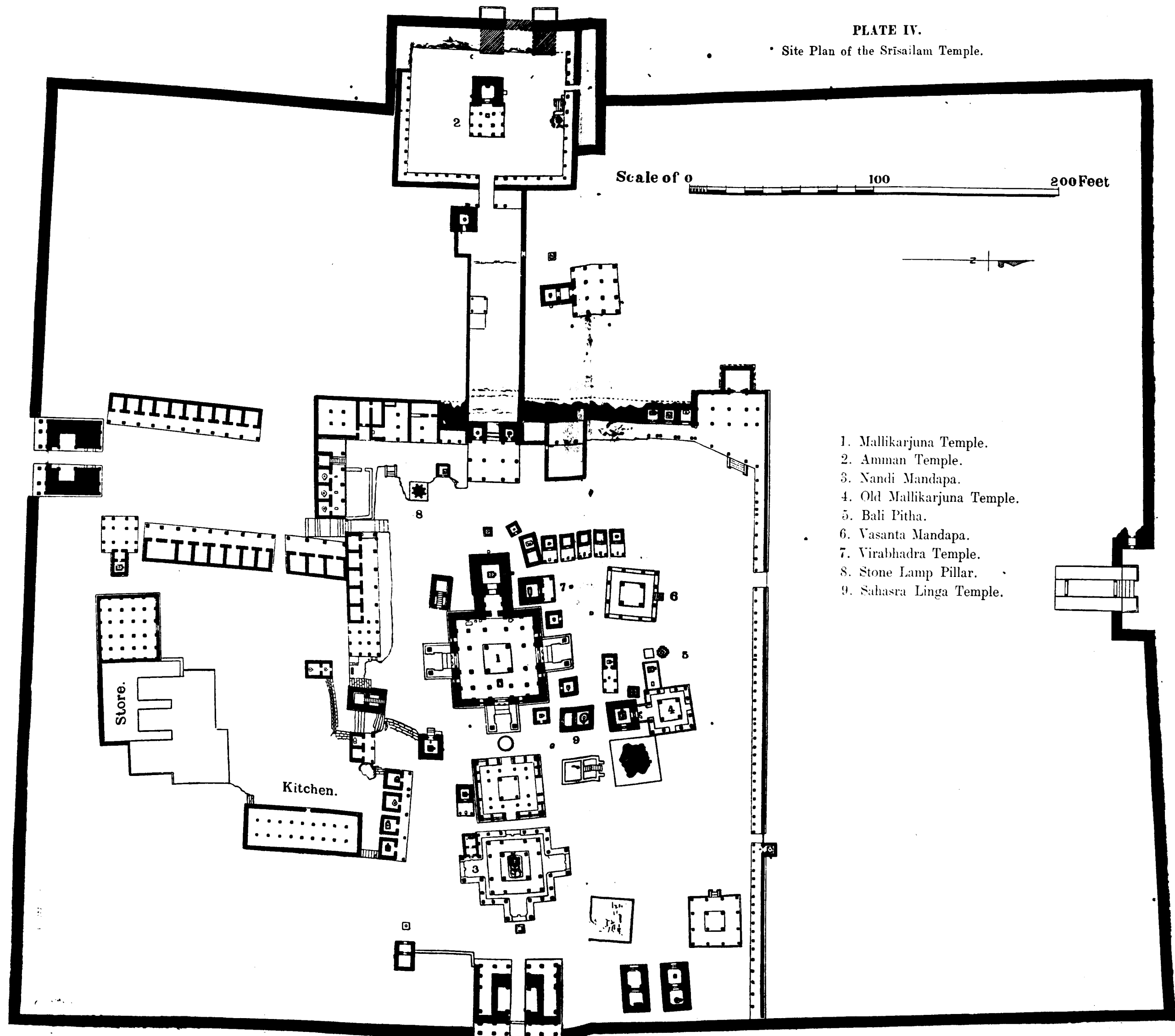
(A) Princess Chandravatī and the Cow, Srīsaīlam Temple.



(B) Siva and his Chenchu Bride, Srīsaīlam Temple.

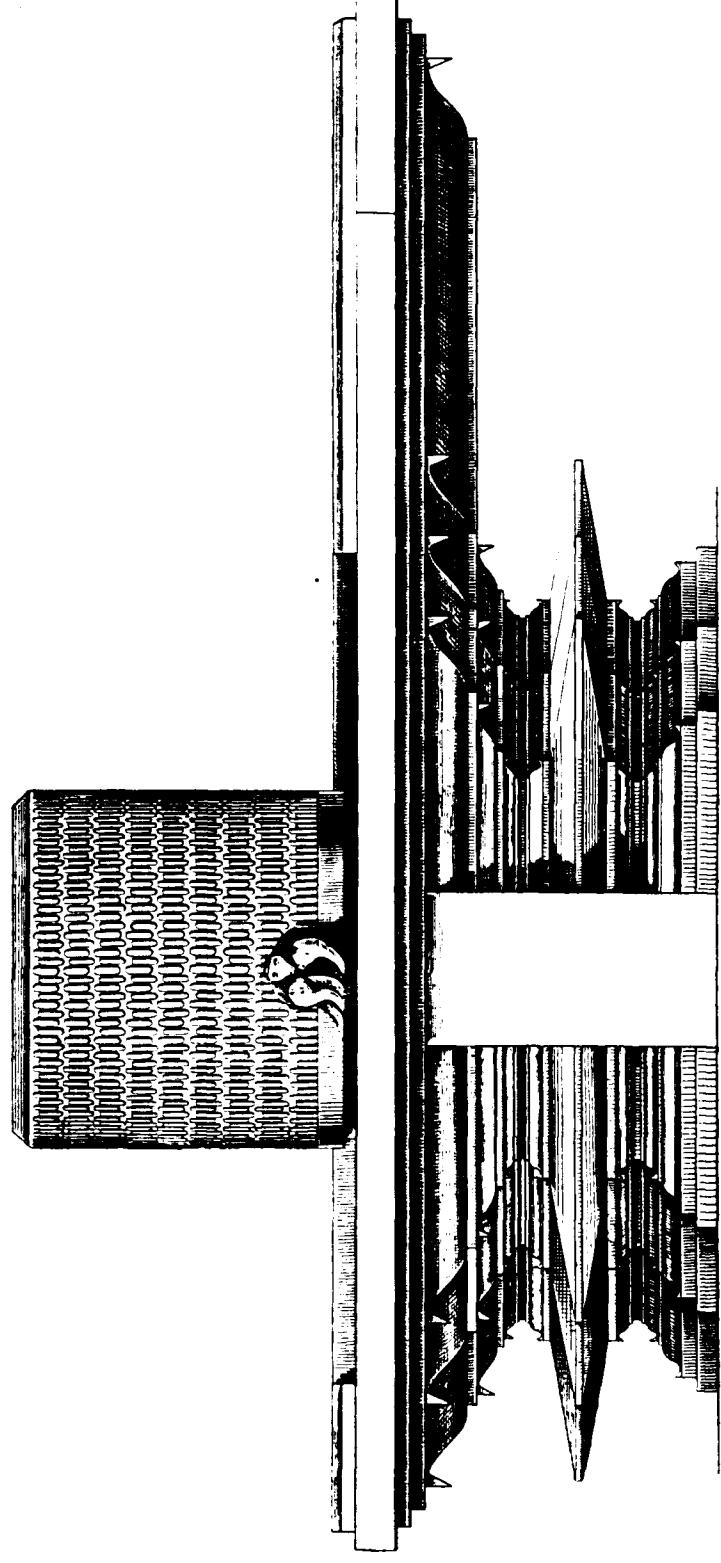
PLATE IV.

• Site Plan of the Srisailam Temple.



1. Mallikarjuna Temple.
2. Amman Temple.
3. Nandi Mandapa.
4. Old Mallikarjuna Temple.
5. Bali Pitha.
6. Vasanta Mandapa.
7. Virabhadra Temple.
8. Stone Lamp Pillar.
9. Sahasra Linga Temple.

PLATE V.



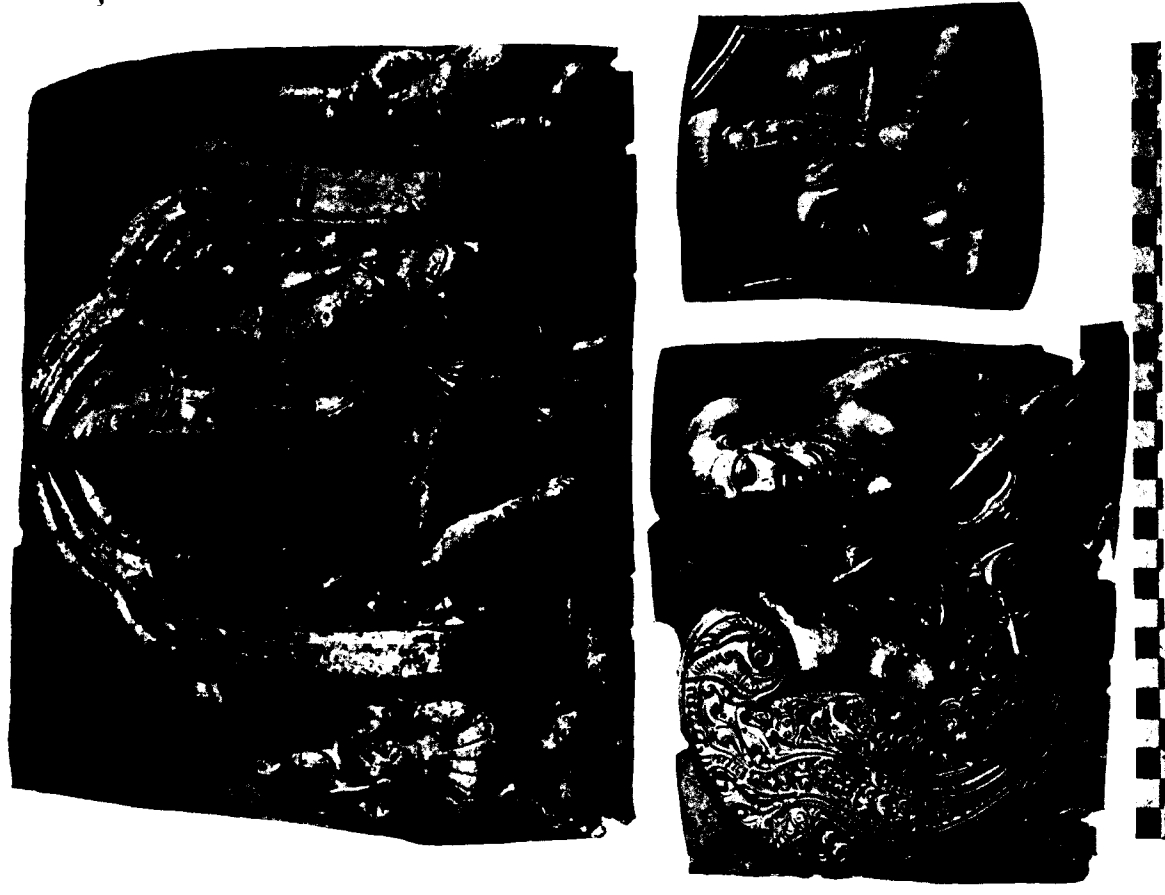
Scale of 12 0 3 6 9 2 feet

The Sabasra Linga at Srīsaṭṭam.



(a) Copper gilt figure of Dakṣiṇāmūrti.

PLATE VI.



(b) Copper gilt figures of Chandrasekharamūrti, a Kinnari and a Rishi.

PLATE VII.



(A) Copper gilt figures of a Rishi and a Gandharva.

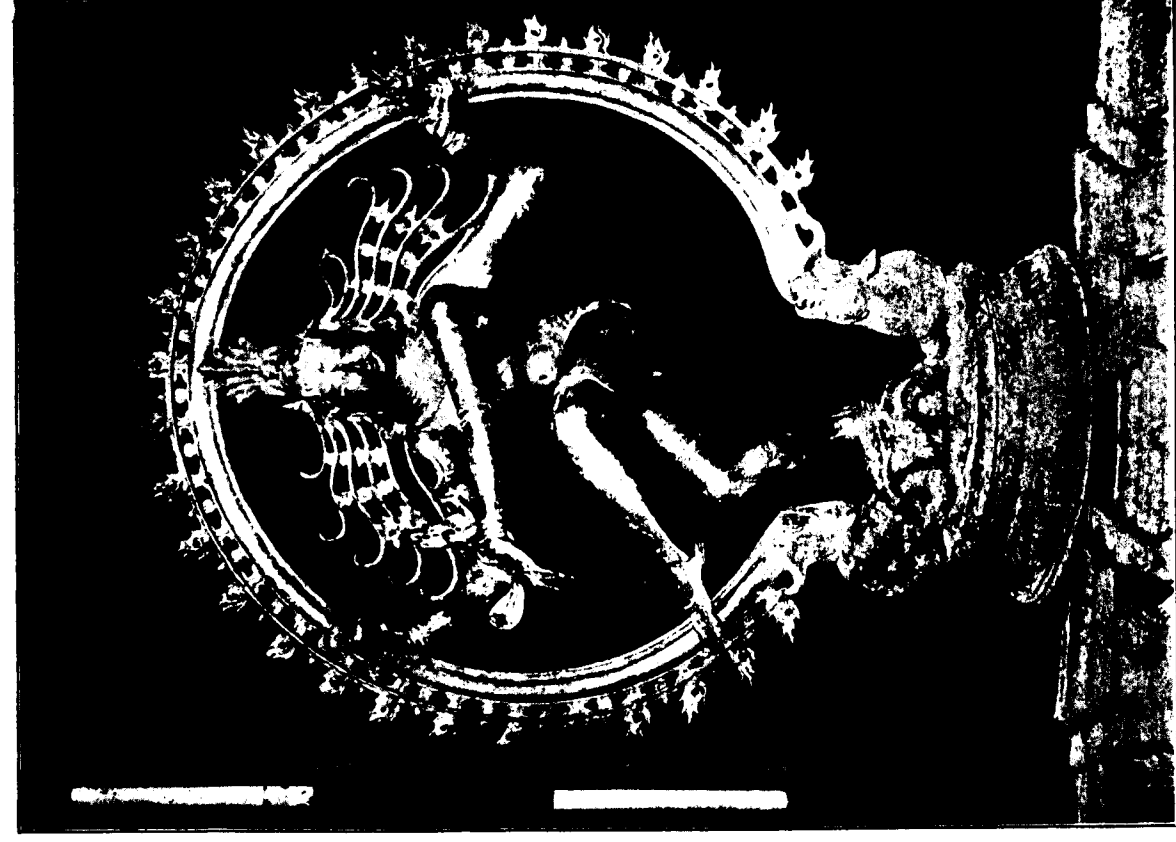


(B) Large metal image of Sōmāskanda at Srīsailam.

PLATE VIII.



(A) Large metal figure of Natarāja at Srisaïlam.



(B) Large metal figure of Natarāja at Srisaïlam.

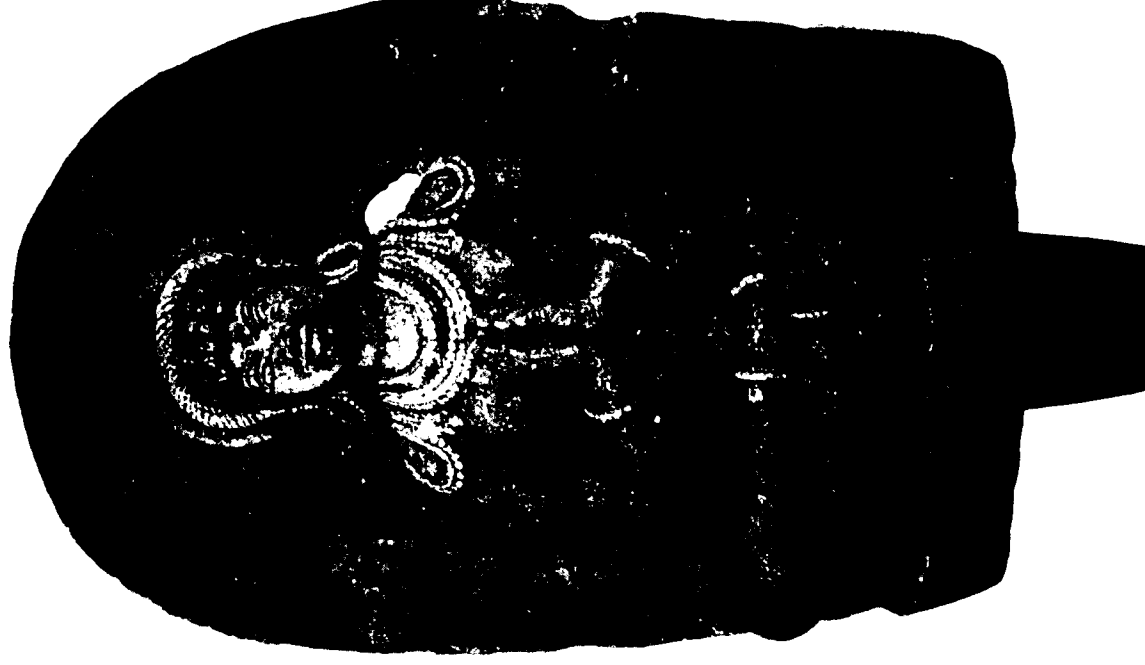


PLATE IX.





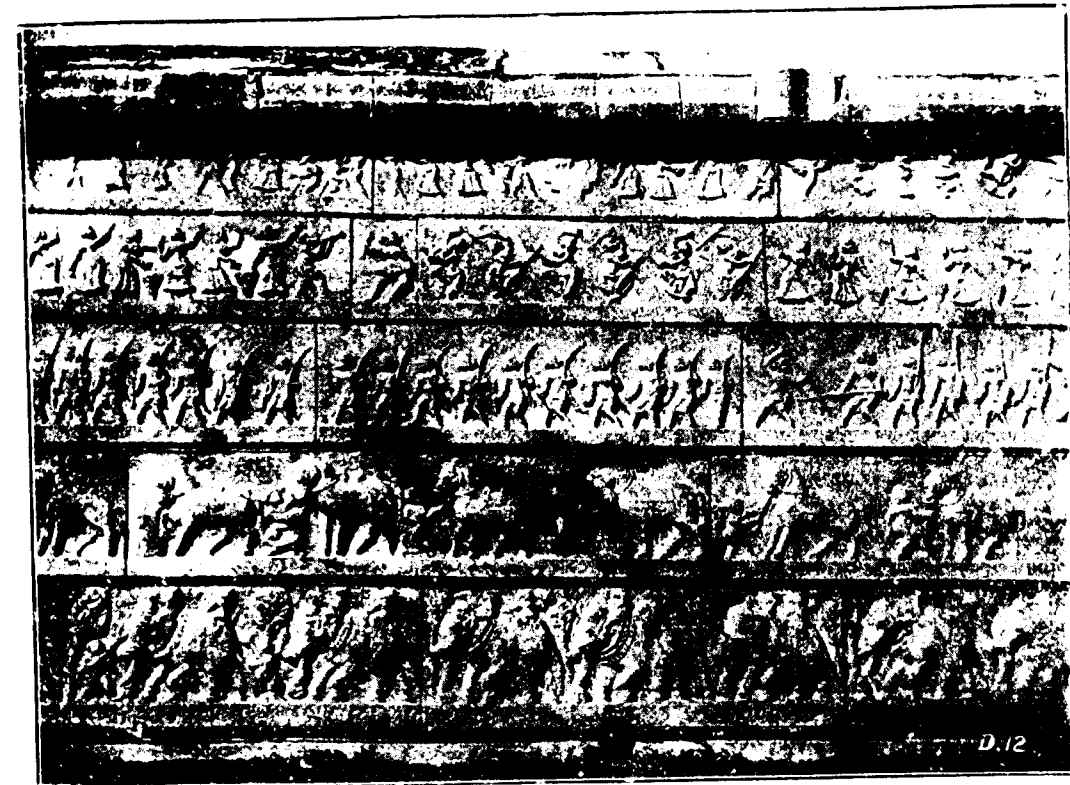
(a) Shrine built into the east wall, Srisaïlam.

PLATE X.

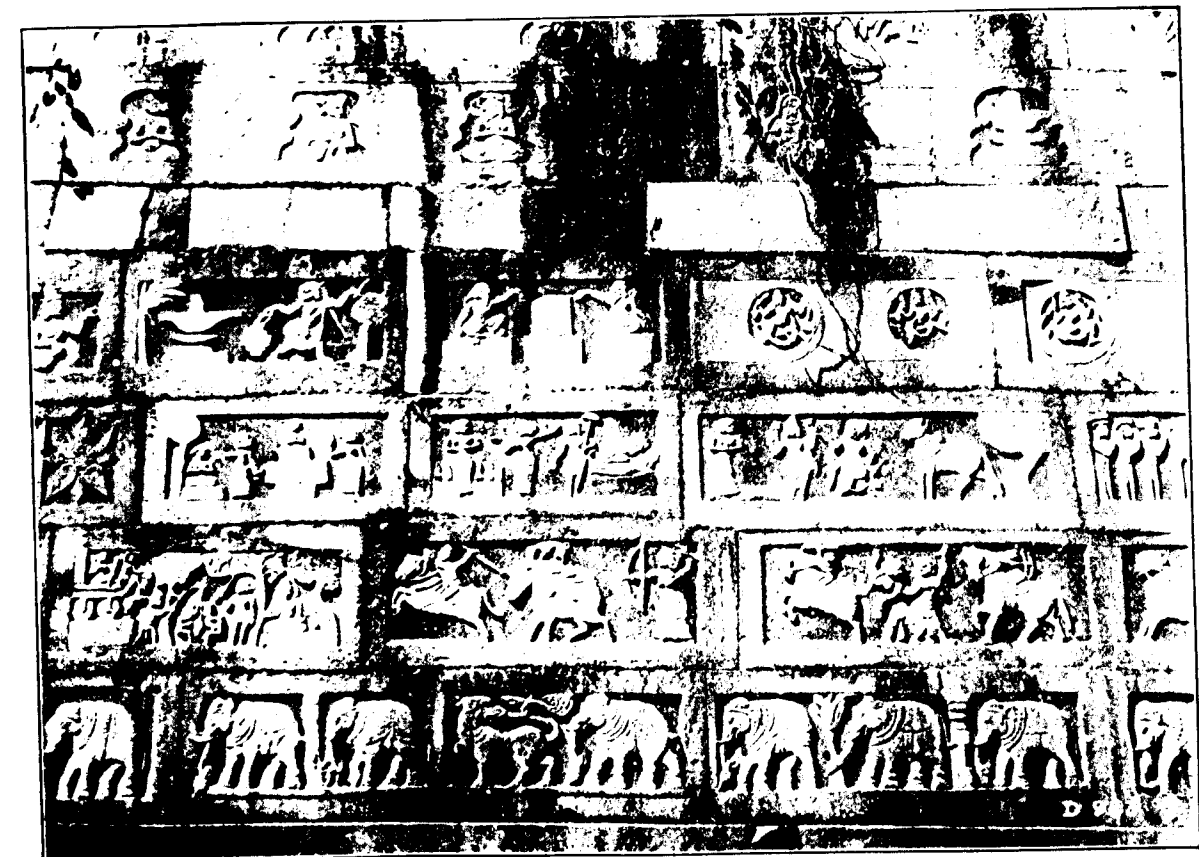


(a) Panel representing a king carved on the east wall, Srisaïlam.

PLATE XI.



(a) Bas-reliefs on the outer-enclosure wall of the Hazāra Rāma Temple at Hampi.



(b) Bas-reliefs on the outer-enclosure wall of the Srīsailam Temple.

PLATE XII.



(a) Procession of Giraffes and Camels, Srísailam.

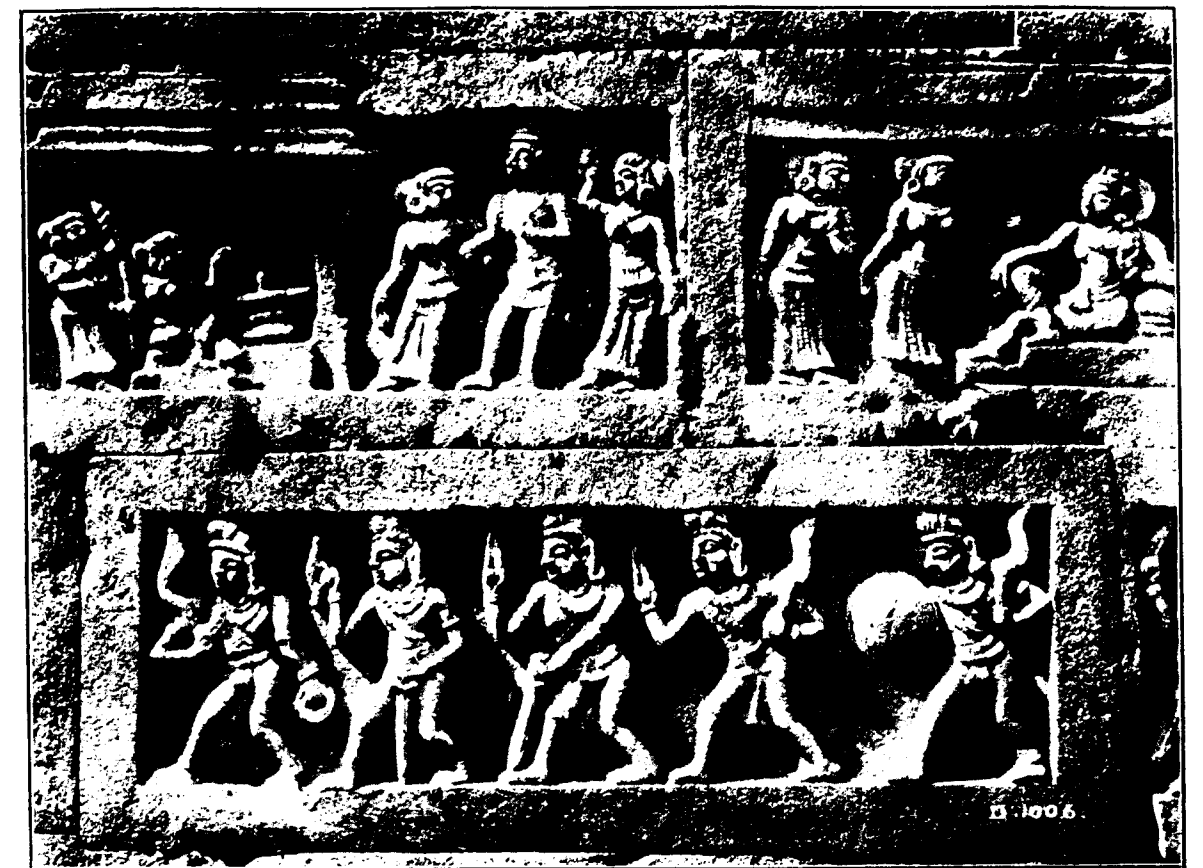


(b) Hunting Scene, Srísailam.

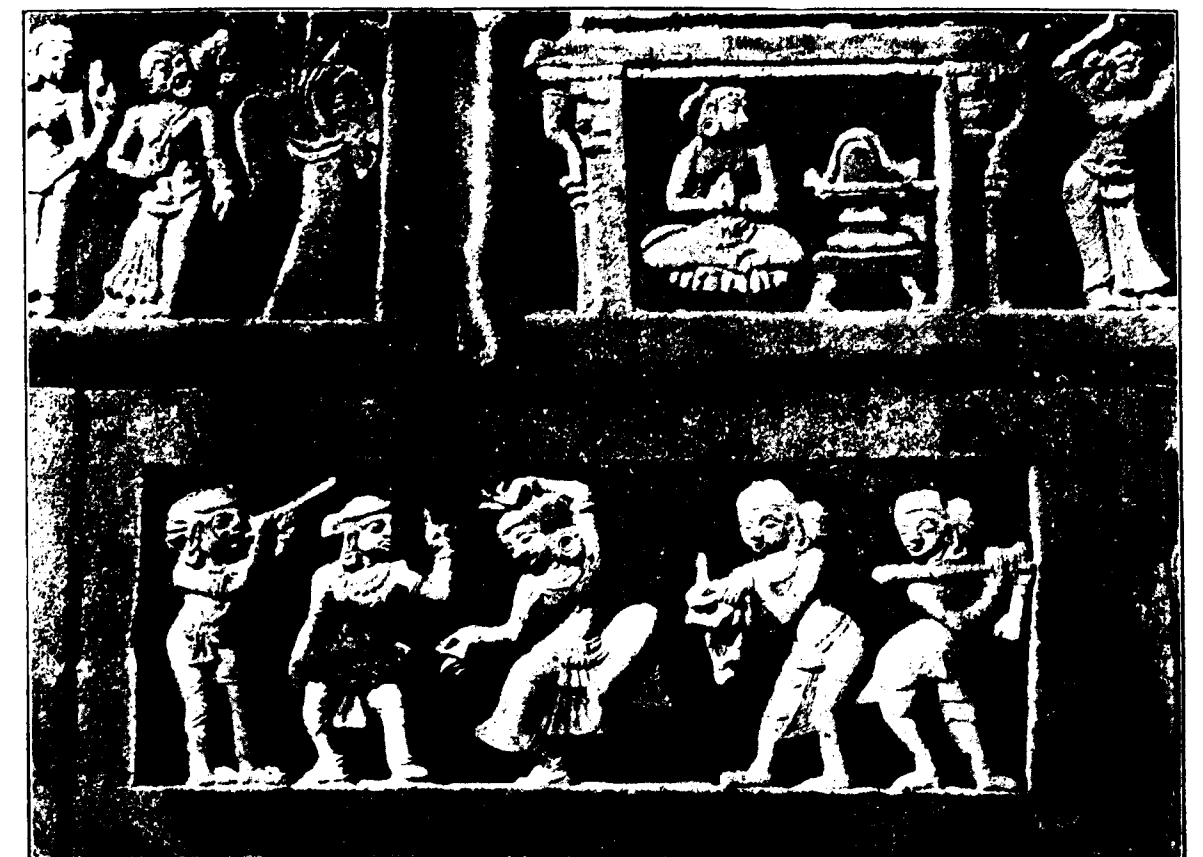


(c) Mounted Archers, Srísailam.

PLATE XIII.

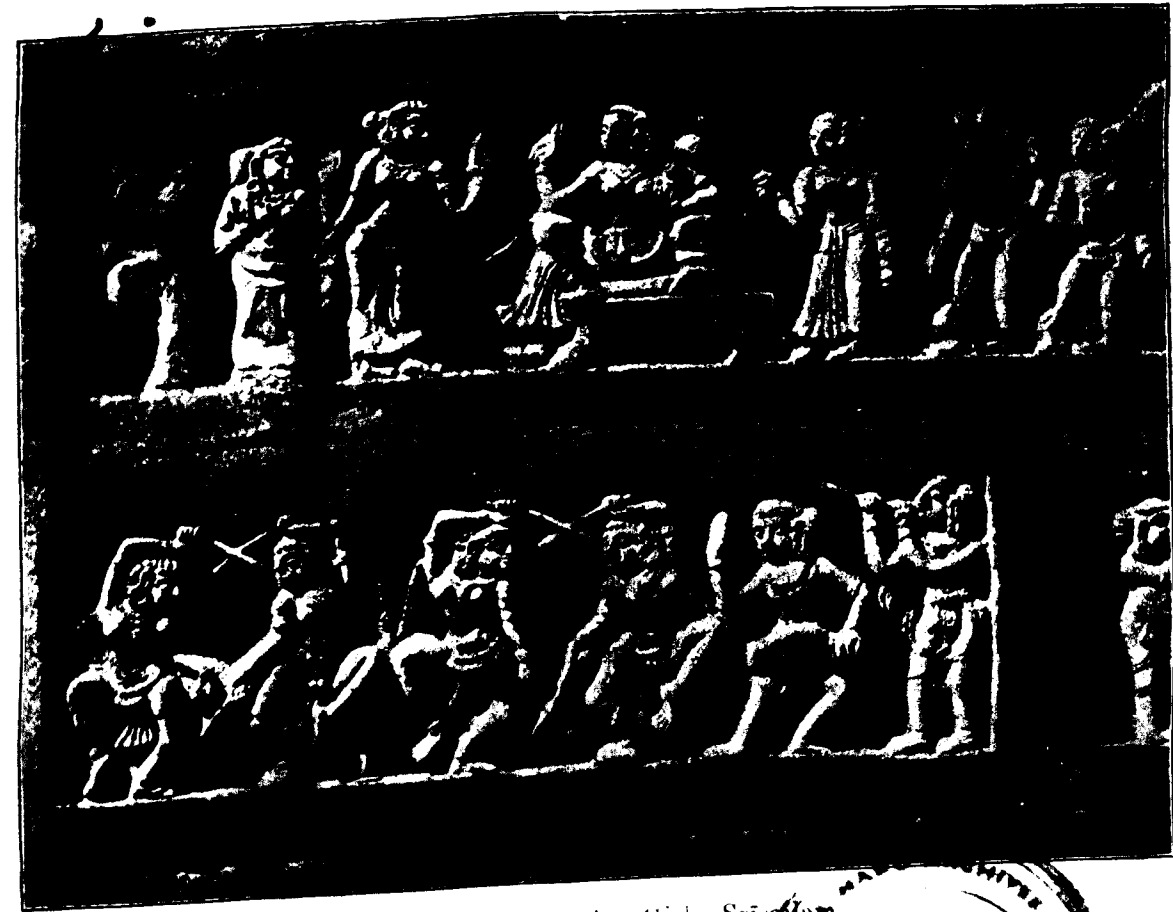


(A) Procession of Soldiers, Srisailem.

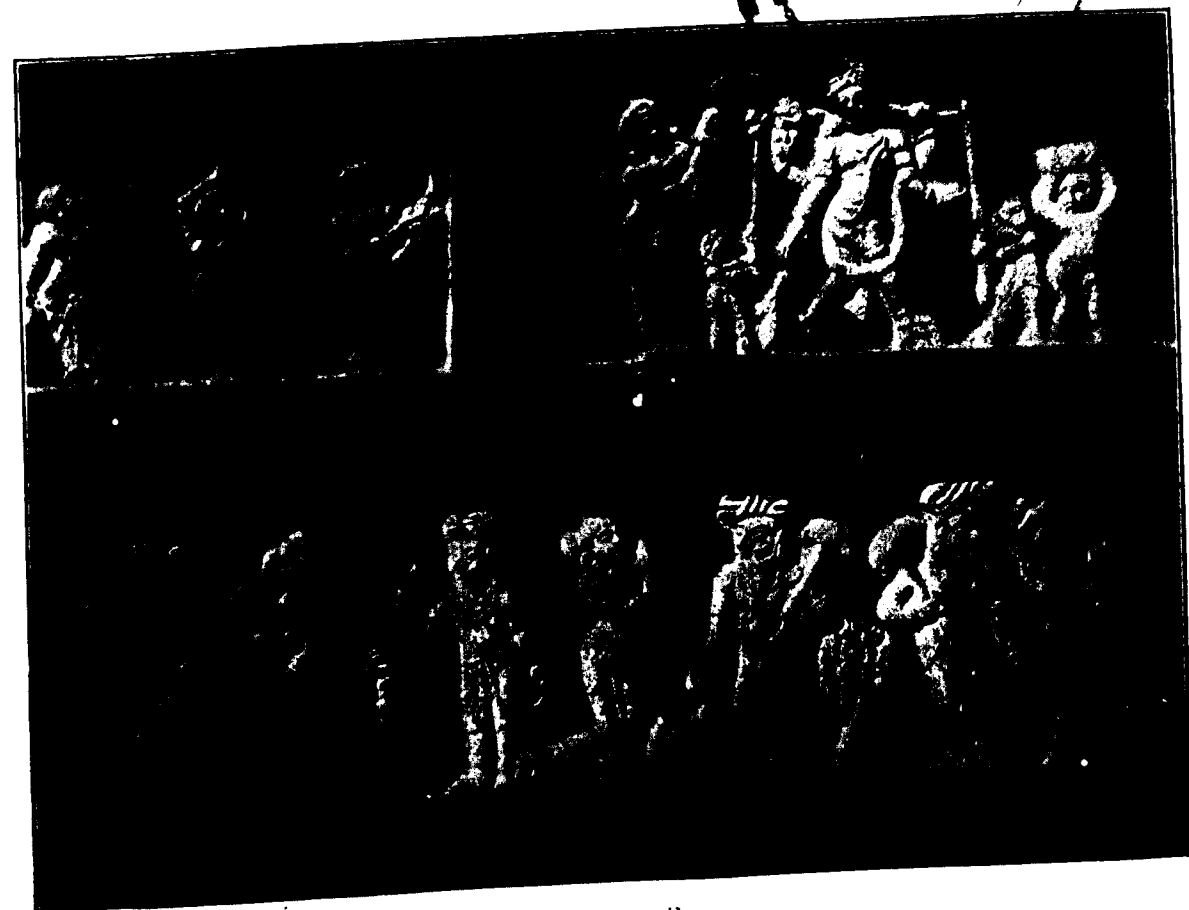
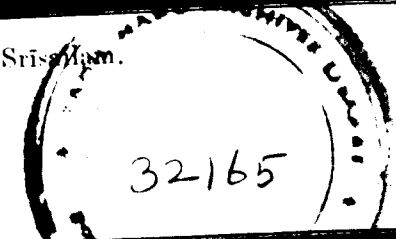


(B) A Dancing Girl and Musicians, Srisailem.

PLATE XIV.



(A) Group of Dancing Girls, Srīsaīlam.



(B) Bhikshātana, Srīsaīlam.