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GOVERNMENT OF MADRAS.

PUBLIC DEPARTMENT.

READ—the following paper:—

From J. BURGESS, Esq., LL.D., C.I.E., Director-General of the Archæological Survey of India, to the Chief Secretary to the Government of Madras, dated Calcutta, 21st February 1889, No. 189.

I have the honor to forward herewith the progress report of the Madras Archæological Survey under Mr. A. Rea, for the months of December and January last.

2. Mr. Rea's tour during these months has been singularly prolific in discoveries of ancient Buddhist remains at places where they were least suspected to exist. Those of the stupas at Franguladinne and Garikipad, and of a veritable structural Buddhist Chaitya temple at Chezarla, are of great interest and importance.

3. It is exceedingly desirable that the sculptures he has left at the Pedda Ganjam canal bungalow, and those he excavated at Amaravati last year, should be early and safely transmitted to Madras. Mr. Rea has no means nor the time at his disposal for effecting this, and the duty should properly fall on the Public Works officers, who can best arrange for boats and carriage.

4. The stupa excavated at Garikipad is specially noteworthy, and its sculptures should either be carefully protected *in situ*, or so numbered that their precise arrangement may be preserved, and then transmitted to the Madras Museum.

5. The impressions of the inscriptions at Chezarla have been forwarded to Dr Hultzsch for translation, but the oldest is so mutilated that I fear little can be learnt from it.

P.S.—Mr. Rea's report has been hurriedly written at intervals, and he had better see the proof before it is printed off.

ENCLOSURES.

From A. REA, Esq., M.R.A.S., First Assistant to the Director-General, Archæological Survey of India, dated Garikipad, 3rd February 1889, No. 61.

I have the honor to forward my progress report for the months of December and January 1888-89.

2. I have been fortunate in the places selected for visit; and much interesting information has been obtained. Every facility for the investigation of the archæology of these places has been freely given by the local officers, chiefly through the interest taken by Mr. Arundel in the work.

3. On the 15th November, I left Kávali, and went to Juvuladinne, where I found some remains of ancient buildings existing in a mound (Section I of report). The place had hitherto been unnoted. I had only time to note the remains, and consequently was unable to make an extended excavation. A temple at Bitragunta was surveyed (Section III). The south of the Nellore

district seems to have comparatively few, if any, examples of works of very ancient date; but, on the coast, and towards the north where it borders on the Kistna, Buddhist remains may be confidently expected.

4. On the 16th I returned to Kávali, and then moved the camp into the Kistna district, via Ongole to Franguladinne, where I arrived on the 20th. I excavated the large Buddhist *stupa* discovered there last season, and found a number of finely-sculptured marbles (Section V). These have been removed to the Pedda Ganjam canal bungalow, and Mr. Vincent, Executive Engineer of the canal, has kindly consented to their remaining there till the orders of Government as to their removal to the Madras Museum can be received. Another small Buddhist *stupa* was discovered on the site, but only the foundations remain, and as the mound is low, probably all the sculptures have been removed. It would have been useless, therefore, to extend the excavation and look for them. The discovery is thus but of partial interest. (Section IV).

5. On finishing the excavation of the large *stupa*, I went to Narsaravupeta and inspected the antiquities there. In the town are several temples, all however unnoteworthy. The Zamindar's palace is a good example of the class which existed during the last century, and is deserving of a survey, which should be carried out at no distant date, as some parts of the buildings are in danger of falling. The woodwork of the floors and cornices is in a tottering condition, and it is a pity but something could be done in the way of preservation. In one of the halls there are a number of curious paintings on the walls, representing people dressed in the costume of the time and the large state coaches used during the past century.

6. From Narsaravupeta I visited the small village of Kamapalle (Section VI); and then on the 8th January went to Chezarla (Section VII), a most interesting village, said to belong to the Zemindar of Narsaravupeta. The village officials and temple authorities were very obliging, and aided me in procuring all the information asked for. The discovery of a complete structural Buddhist Chaitya is of the first importance; and the inscriptions and sculptures are of interest. A large and ancient tree grows there, and I sent a specimen of the leaves, flowers and fruit to Sir Charles Lawson, Honorary Secretary of the Madras Agri-Horticultural Society, who has found that it is the Baobab (*adansonia digitata*). I found remains of an ancient, but now extinct, industry in the manufacture of steel; saw some interesting burial customs, relics of those in use in pre-historic times; and gleaned a number of ancient legends concerning the village.

7. On the 19th idem I left Chezarla, and, proceeding to Panidem, inspected the *Dipalidinne* mounds there. I found them to be, to all appearance, specimens of ancient tumuli (Section IX). I also visited an ancient site at Attalur (Section X).

8. Mr. P. Virasami Nayudu, Tahsildar of Krósúr, visited my camp at Panidem, and gave me some interesting information regarding a number of hitherto unknown mounds, and other antiquities in his taluka. One of the former—at Garikipad—was stated to be a mound with "bricks in chunam," and, as I suspected it might be a *stupa*, I decided to visit it, and went there on the 24th ultimo. In the mound I made an important discovery of an ancient Buddhist *stupa* possibly dating prior to the Christian era. The excavation is now finished as far as it can be carried out at present. A trench has been dug round the circle, which has been found to be 80 feet in diameter, with sculptured marble slabs standing in position almost continuously round. A number of these are almost complete, and have sculpture of a very archaic type. The survey is not yet quite complete, so I defer a description till the ensuing report. It will have to be decided whether the slabs are all to remain on the spot, or whether a few of the most complete might not be removed to Madras. The

stupa will, in any case, have to be conserved, and this might be best done by planting a cactus hedge round. The plants can be got near the neighbouring village of Gudipad, and could be removed in carts and planted at but a small outlay.*

	RS.	A.	P.
* Say, 2 carts removing the plants for 2 days	2	0	0
12 coolies at 3 annas at cutting and planting,			
for, at the most, 3 days	6	12	0
1 man tending and watering for a few days.	1	4	0
Total ..	10	0	0

I.—JUVULADINNE.

The remains at this place have been hitherto unnoticed, and I was only induced to visit the village through the significance attached to the ancient form of the name. The modern village itself stands to the west of an extensive mound now covered with sand and under cultivation, after which it is named. The local account of the origin of "Juvuladinne" is, that it is derived from a plant (*jurul*), which once covered the mound, but there is no such similar term in the very complete list of the flora of the district given in the *Nellore Manual* (pages 95—145), and it seems improbable that this is the correct explanation. The adjacent remains shew it to have been an ancient site, one of the many seaports which prior to, or during the period of, the decay and fall

of Buddhism, from the 4th to the 8th centuries, seem to have existed along this coast; though now, through the recession of the coast line seawards, it stands at some distance inland. In each of these there is a tradition of their having been destroyed by an inundation of the sea. This may have been so, more especially as the tradition is so general. The towns being thus either completely or partially destroyed, they would not again to any extent revive, though a few might carry on a lingering existence. India had undoubtedly commercial relations with western and other countries, but it was principally carried on in the ships of other nations. This may be attributed to caste prohibition against long voyages by sea. Not till the appearance of European powers in India do we find any considerable settlements on the coast.

Local tradition asserts a European settlement once existed at a neighbouring mound named *Wallandula dibbu*, and Franguladinne further north is "Mound of the Franks," where a Venetian colony existed in the 13th century (A.D. 1224).

A traditional Dutch Colony.

About a mile south by east of the village, a quarter of a mile distant from the coast line, and on the south of a salt marsh once traditionally a natural harbour, or arm of the sea, is an extensive mound. It rises with a somewhat steep slope to a height of about 15 feet direct from the edge of the waterline of the marsh. The top of the mound is nearly level; and forms almost a square, with sides of about 60 yards in length. The angles are rounded off and stand north and south, east and west, with the sides on the intermediate points of the compass. Broken bricks are strewn over the surface of the north-west side, which has less drift sand than the others. Beyond this mound to the south, the ground is broken by a number of smaller ones now covered by sand. The large mound is supposed to be the site of a fort, and is named *Gudikurtikota*; it is also known, after the European settlers whom local tradition states to have built it, as *Uland* or *Wallandula kota*, that is, the "Fort of the Hollanders."

The Dutch had early settlements at various parts of the coast—at Pulicat, for example, where the remains of a fort and numbers of tombs still exist to testify to their presence. There they had a mint where gold was coined. They are also said to have founded the first fort at Masulipatam under the kings of Golconda in the beginning of the 17th century. Numbers of inscribed tombstones of that date still exist there. These seem to resemble those of Pulicat* for they have each a coat-of-arms and inscriptions, all executed with considerable skill. I find, too, that the site in Masulipatam where the Dutch had their villa residences is still known as Vallandupalem,†. If a European Dutch colony has really existed

near Juvuladinne, which seems probable, it may have been in conjunction with an earlier native one. It would be a convenient site for carrying on an inland trade with the town of Nellore. At Franguladinne, Buddhist *stupas* and other interesting remains of the same period were lately discovered on ground adjacent to the mound on which had been the European colony. The tradition therefore, as to the Dutch fort near Juvuladinne, there is reason to believe, may be trustworthy. It is another discovered example of these numerous and hitherto unknown sites of ancient cities or seaports which in early times flourished all along this part of the coast. They show that a very extensive trade must have been carried on, but through the civil wars which desolated the country, they had fallen to mere fishing villages. The recession of the sea left them further and further inland, leaving their natural harbours but mere marshes; the *raison d'être* of their existence had thus gone. The trade never revived, and all that remains to prove what has been, is only shewn by the ruins now covered by mounds.

II.—EXCAVATIONS IN THE MOUND OF VALLANDULA KOTA.

As no traces of any walls appeared on the surface, a slight excavation was necessary to determine whether any did exist. Three short trial trenches were driven in, at intervals of about 12 feet apart, on the north-west side, and shewed the ground to be formed of red sandy soil for a depth of 4 feet, below which was a yellow sea sand. The trenches were carried in just below the point where the ground dips down from the upper level portion, as, should walls exist, it was to be expected they would, from the configuration of the ground, be found there. The west trench came on a wall 3 feet thick running north and south; directly in front of it at a distance of a foot was another of similar breadth; these were traced for a length of 12 feet. The middle trench shewed nothing but a large collection of oyster shells mixed with broken bricks; while the east one came on a wall running east and west. The bricks forming these are large, and such as are only found in very early buildings, they measure 20" long by 9½"

* Section I (3) of my previous report. In one of the inscriptions given therein, is the word *Palliakatta*. I find in a letter from the Dutch Governor to the English Governor at Fort St. George quoted in the *Kistna District Manual* (pages 104—106), that Pulicat is written *Palliacat*, also *Palekat* (page 89). The other is evidently meant for the same place.

† *Ib.*, page 100. See also pages 97—104.

broad, and 2½" thick. These walls were built on blocks of stone laid in the sand, and could not, from their high position, insufficient foundation, and nature of the plan, be those of a fort. The bricks, moreover, are not such as we find used in early European buildings in the south. Nor were they used in later Indian works. The want of mortar also militates against the theory of a European foundation for these at least.

Only a few men were engaged in the digging for a short time, simply to ascertain whether remains really existed. One small piece of white marble and two fine large conch shells were found. It would be interesting to carry on further exploration of the ground, as it would appear, could time and funds have permitted the tracing of them into the level upper ground, these walls may still exist in sufficient preservation to shew at least the plan and nature of the building or buildings.

III.—BITTRAGUNTA.

This village stands 7 miles south by west of Kāvāli. The Vishnu temple is stated to have been built by the Rishi Narada, and improved and enlarged by Gauramaniba,* a princess of the Langula Gajapati family. The "cave temple" mentioned as being here, is a natural cavern in the hill.

* Sowell's Topog. Lists, page 142.

Sri Venkateswaram Temple.

(Drawing Nos. 733 and 734.)

The plan is a rectangular courtyard, measuring 191 feet by 119 feet. The entrance *gopura* stands on the north of the court, and is a plain blackstone structure. Inside to the west of the entrance is a small shrine in stone, dedicated to *Krishnaswami*. The main shrine is a small, square cell with thick walls, ornamented on the exterior with pilasters; and a tower above, decorated in plaster. In front is an antechamber, and square *mandapa* with four piers inside. On the north is the *Amman* temple, the goddess of which is *Alamallamangathammal*. Its plan is of similar form, but smaller than, that which it adjoins. Both these shrines stand on a moulded platform, and constitute the only ancient portions of the temple. In front of the *mahamandapa* of the main shrine is a four-pillared *mandapa*; *dvajastamba*; and a small square shrine of Hanuman facing them. In the south-east corner of the court is a *yagasala*, with a round and a square trough on the floor for the preparation of the *homa*. In the north-east of the court is a *kalyanamandapa* for placing the images at the annual festival; and a square walled structure for the reception of twelve small images (*Alkarmithi*).

IV.—DISCOVERY OF STUPA, No. 3, PEDDA GANJAM.

The discovery of these remains was first announced in December 1888.† It forms the third of this class of Buddhist relics found at the Franguladinne mounds. If not extensive, and with but little of it remaining, it shews some

interesting features and is important in helping to prove the previous existence of a Buddhist settlement at the place. The two former *stupas* stand at the south-west extremity of the site, and on the west side of the canal. This is on the extreme north, or about a mile distant, and on the east bank of the canal. It is hardly to be expected that any remains will be found in this locality in a very complete condition: the mounds are all low, and the walls are easily got at. In addition, they seem to have suffered at the hands of some former iconoclasts, or through some great catastrophe, or inundation.

A small mound about 50 feet in diameter by 4 feet high, surrounded by others, to all appearances the same, had bricks, and some chips of white marble strewn over its surface. A close examination showed at one point four or five bricks, lately uncovered by the rain, evidently laid so as to form part of a circular wall. A trench dug in front of these showed at least eight courses of brickwork standing on a foundation of blocks of stones. This was traced out for over a quarter of the circle with an exterior diameter of 32 feet; it also exposed two projecting facets, each of a length of 9 feet 6 inches, on the north and east faces of the circle.

The most interesting feature was revealed by the shaft sunk in the centre. It showed a rectangular pit, 10 feet 6 inches by 8 feet, with vertical sides, which had originally been dug in the clay and closely packed with stones and earth. On the removal of the stones, and at a depth of 2 feet 6 inches from the surface was a series of large bricks. Below, was a large *svastika* formed of eight bricks; four radiate at right angles from the centre, while other four lie at right angles to their extremities. On the top of the east arm of this figure was a smaller one of four bricks, each pointing to the right, and laid with its end against the side of another. All the bricks fitted together in the centre; it had no arms at the extremities.

On the top of this was a square of four bricks. The large under bricks measure 19" × 9" × 3½". Curiously, the objects lay facing different points of the compass; the lower one at one point west of north, and the two upper at one point east of north. It will be remembered that in *stupa* No. 1, at Pedda Ganjam (Bogandanidibha), two large *svastikas* were found in the centre, but the one not lying directly on the top of the other, a packing of stones being between the two. In that case they also lay with two points of difference, so the coincidence can scarcely be said to be accidental. In the present case a few bricks lie in a line along the north, east, and south sides of the pit at a level with the lower *svastika*. It would be interesting to know whether this feature is peculiar to this locality only. It is unlikely that it would be so, and it may occur elsewhere; though it probably was only used in certain classes of *stupas*, else we might have heard of it before. No relic-casket was found, and none could have existed, and been subsequently removed, for the top stone-packing appeared as if it had never been disturbed. In one of the bricks of the small central square a bone—evidently human—is embedded in the material. It was in a crumbling condition. This bone may have been the *sarira* or relic of the holy man deposited in its proper place, but without an enclosing box.

V.—PEDDA GANJAM.

Bogandanidibha (Buddhist Stupa No. 1).

Excavation during Season 1888-89.*

This Buddhist *stupa* was discovered during last season's tour, as the result of the investigation made to ascertain whether two marbles found at Franguladinne a few years ago were, as had previously been stated, from one of the then known types of the district, or, as I thought more probable, from a *stupa* on the spot. A close examination of the surface of all the mounds was made, but as no solid brickwork appeared above ground, the existence of a *stupa* could only be assumed from the numerous chips of marble and loose broken bricks strewn around. Even when this mound had been fixed on as the probable site of a *stupa*, a more searching investigation had to be made—without wasting expense in unnecessary digging—to ascertain on what part of the large mound the *stupa* stood. For there had at one time been several buildings there. From numbers of small indications which I cannot here particularise, all pointing in the one direction, the south-east corner was fixed on as the spot to begin digging. This selection was fortunate in that the *stupa* wall was found at the end of a short, shallow, first cutting. A few preliminary or trial trenches were then dug at certain points to fix its extent and plan, but nothing further could then be attempted.

With the grant made for this season's work, the excavation has been continued with the results below described. It was hardly to be expected that the sculpture would be found in anything like a complete condition, for the building bore evident traces in the portions first exposed of having been partly demolished, and the bricks and sculptures removed to be used in the construction of other works, as was the case at Amaravati. From the time of its desertion till it was spared further destruction by being buried in the friendly covering of earth, this spoliation had probably gone on, the building—as so many of its class have done—being utilized as a convenient quarry for the surrounding villages. This is shown to have been the case by the absence of the majority of the marble sculptures that would once adorn the building. These cannot wholly be accounted for, even by the great quantity of fragments which were found at all points around the circumference. Among these it is curious the large number of exquisitely carved heads which have been knocked off the images; this might perhaps point to the Muhammadans as having taken their share in the destruction, when this part of the country was over-run by their armies. The vast number of images adorning these buildings would excite their religious zeal into a perfect frenzy. The probable reason for anything at all existing is perhaps due to the fact that the nearest village is over two miles distant; and the removal of the materials could only be accomplished at some inconvenience to the spoilers. Notwithstanding all this, the remains of the *stupa* now existing are sufficiently complete to allow of our easily picturing what the proportions of the perfect building had been.

The marble used in the sculpture is of a kind which seems peculiarly liable to fracture, and certain parts of it readily scale off in thin flakes. In addition, when the material has been exposed to moisture lodging in the hollows of the sculpture, it has lost its cohesion and become more powdery than chalk. This being so, the slabs used in decoration of the higher portions of the building, such as the body of the dome, would inevitably go to pieces on falling from their lofty position. The large quantities of bricks found around would also cause some considerable destruction, and the consequence is that the only sculptures which have remained at all intact are certain of those round the face of the basement. They are fortunately nearly all *stupa* slabs, and are specially interesting in that they probably represent the *stupa* as it stood complete when

* Continued from Section 5 of Report in G.O., No. 703, of the 14th July 1888.

worship was carried on by the Buddhists. Those slabs were standing erect in their places, firmly secured to the brickwork by an intermediate layer of mortar. Like all those still standing at Amaravati, their tops are broken off. This may have been due to the falling bricks of the dome, for their tops stood higher than the floor of the circular platform, or, as their upper edges were found close to the surface of the ground, the destroyed parts may have projected above it, and been wilfully smashed off, the spoilers fortunately not taking the trouble to dig down and remove the remainder of the slabs. The ground of the mound bears evidence of this, in that nearly all the surface remains of buildings have been removed. The north half of the mound before being brought into cultivation is said to have had a number of walls dug out of it, and the south-west quarter, or that directly west from the *stupa*, though not at present cultivated, shows a large number of old trenches all over it, from whence have been removed the walls of what must have been an extensive series of buildings. One set of these trenches forms three sides of a rectangle about 30 yards broad. A continuation of the digging of one of them was carried out last season, when some foundations with marble fragments on the exterior side were found. Three yards to the inside of the pits and parallel to them, traces of brick walls are still visible. These must have formed the central building, probably a *vihara*, while the basement of a surrounding veranda would extend up to, and be marked by, the foundation walls now removed from the outer trenches. The lower part of a square marble column previously seen here, may have been one of the surrounding colonnade.

(1) *Excavation at the Stupa.*

A trench has been carried round the outer circumference of the basement. The wall of the north-west quadrant was found complete, with the mortar facing still adhering along almost its whole length; and three sculptured marble panels (Nos. 1, 2 and 3), standing at intervals along the wall (see drawing No. 736, figs. 1 and 2), each separated by a space of 8 inches. This upright division between the panels is filled in with mortar and raised from the face of the wall till flush with a channel cut on each side of the slabs. Pilasters in marble, or *chakra* pillars, would undoubtedly be placed in front of these, but no traces of them now remain. Each slab stood on a foundation formed of a smooth block of blackstone placed on edge at a level with the bottom of the brick flooring. The flooring of this portion of the procession path is formed of an under layer of bricks, with slabs of pavement laid over them. The bricks mostly remain intact and a portion of the pavement flooring also. The procession path at this section of the ground is 6 feet below the surface. The wall of the projection on the west face was found by a return of the dressed plaster surface at its north point, while some of the lower brick courses of the projection itself still stand in position. On the face of these, standing in their places, separated by the usual 8-inch spacing, were two slabs (Nos. 4 and 5). The plaster backing at this point was thickly mixed with chips of marble, either intended to make it into a sort of concrete, or perhaps they might have been pieces left over from the burning, had the mortar been made with calcined marble. At the south-west quadrant, the most of the bricks of the face of the wall are away, but there are some at the position of the south projection. Nearly midway between the west and south projections is a small brick platform which may have been for a small cell standing out from the circular wall. The lower brick flooring and some of the pavement slabs are found extending around to this point. No. 6 slab was found lying on its side at the position of the south projection, while close to it, a portion of the plastered surface of the main wall was again met with. The flooring at this quarter averages from 2 to 3 feet below the surface. Along the position of the face of the south-east quadrant, only loose bricks were turned up. The inner courses of brickwork may still remain, but little would have been gained by digging to ascertain, so the trench was carried but little inside the line of the exterior surface. Some bricks of the east projection were found, and near them stood a marble slab (No. 7). Behind it, a large slab of black granite rounded on top, and similar in size to the marble panels, stood erect; and another lay on the floor.

* Burgess, *Amaravati and Jaggayyapeta Stupas*, p. 22.

It will be remembered that rail slabs of a similar material exist at Amaravati,* also near the east gateway there. The recurrence here of the same stone at the same side of the *stupa* is remarkable, and may possibly have had some architectural or other meaning attached to its use in this position. Around the whole of this, and along towards the north projection, the paving was almost intact. At the north-east quadrant the bricks were away from the exterior surface of the wall, though the trench which was previously dug along its inner surface shows them to be quite complete in the inside. While digging at the north projection last season, a complete marble slab, 16 inches high, carved with a coiled *naga* in bas-relief was found in position against its east wall. Along the north-west quadrant, a trench, concentric to the inner one, was dug on the edge of the paving for a length of 40 feet, to ascertain if portions of the outer rail might exist, but only some fragments of pillars with a few letters were found. The ground is highest on the east, and round by the north towards the west, where it averages from 5 to 6 feet above the floor. The other half is from 2 to 3 feet above it. To save expense, the bank between the two trenches was not removed: nor was this outer trench carried round any other part of the encircling pavement. Only from one quarter (the north-west), therefore, has the earth been almost wholly removed. It is, of course, quite

possible that traces of the rail may exist at other parts of the circumference, and had expense been of no consideration, the earth would have been completely removed from the whole circle of pavement and for some distance outside of it. At no point, however, has the trench been carried beyond the outer edge of the paving, as, though every facility for digging was freely offered by the proprietor, it was considered undesirable to encroach on the neighbouring ground, which may at some subsequent time be brought under cultivation. The mound is not sufficiently high to admit of any of the large panels of the rail being still in position, but considering what their weight and size must have been, probably over $6' \times 2' \times 1'$; and that the spoilers had not removed the smaller ones now found, it is probable that at least some of them may still lie underground where they had fallen at a distance less than 20 feet outside the pavement, as did some at Amaravati. Had the ground on which the *stupa* stands, and this space outside of it, or a circular plot measuring only 142 feet in diameter, been Government property, it would have been interesting to have had it excavated, as the results would most likely have repaid the small sum required to dig it. This excavation would have been for a breadth of less than 34 feet outside the north and west walls of the *stupa*.

No earth was removed from the centre, or from over the walls of the *stupa*, except along the north-west quadrant, where the upper plaster flooring was found extending unbroken along its whole length. This upper floor probably remains intact along the greater part of the north half of the *stupa*. It was thickly covered with broken bricks fallen from the dome. A projection of brick work 1 foot deep stood against the dome wall at the north-west. This has probably been an architectural feature repeated at the other three corresponding points of the circumference.

The digging has therefore been strictly confined to such parts as gave most promise of results with the least possible outlay.

With the exception of slab No. 1, all the others are *chaitya* or *stupa* slabs. Their discovery is thus of some value, for though numbers were seen by Colonel Mackenzie at Amaravati, they mostly all afterwards disappeared; only a very few having been since recovered. They can be judged of, from the drawings he made. Standing in position, as those now found did, around and forming the casing of the *stupa* itself, is a feature of some significance. In the present instance, these slabs have been found standing in position round and against the main wall of the building, with the spaces for the intermediate *chakra* pilasters remaining intact. The inner rail at Amaravati seems to have stood at the same level as the outer rail on the pavement, and was formed of slabs placed against each other, and so differed considerably from the upright posts and crossbars of the outer rail. As Amaravati is so well known, it will give some idea of the present example if the main features of the two *stupas* are compared. There is nothing anomalous in this, though their proportions are so very different, for their sculptures show them to be of about the same date.

Large statues of Buddha, similar to those found at Amaravati and Jaggayyapeta, have existed here, for portions of two faces with curled locks of hair, and some pieces of the flowing robes of a figure, were found near the position of the west gateway. One would be about life size, and the other, whose eyes measure $1\frac{1}{2}$ " broad, would be somewhat over it, if standing erect, nearly 8 feet 5 inches high.

There are two kinds of limestone used in the sculptures, one white, and the other with a tinge of yellowish brown, probably acquired through longer exposure. The carving of the discovered fragments of the rail is in the former, and is somewhat inferior in style to the others; leaves and other minute portions being represented in cases by little more than a mere outline chiselled in the marble. In the others, scrupulous attention has been paid to the working of the most minute parts; they equal in beauty of execution, and in no way differ in style, from the finer of the slabs at Amaravati. The design in each of these *stupa* slabs is the same; but they widely differ in detail in every example. Their style and arrangements will be found closely to resemble those described and illustrated by Dr. Burgess in his Amaravati volume, and those referred to by Boswell in his report to Government on the antiquities of the Kistna District.* Five pieces of marble have letters of inscriptions dating about the 3rd century A.D. Their letters are similar to some of those from Jaggayyapeta.† With the exception of one from the bottom, and

* G.O., No. 1725, of the 17th November 1870, p. 5.

† Burgess, *Amaravati and Jaggayyapeta Stupas*, Pl. LXII.

another from the top of a slab, all are fragments of pillars. They have only a paleographical interest, as the form of the letters may help to fix the date. One has nearly the half of the curve on the semi-disc usually seen on these pillars, dividing the square from the octagon, and a production of this curve, gives a square, for the pillar of 12 inches. This half-disc is not ornamented with a lotus leaf pattern as was the inscribed pier discovered at Kollitippa, but has a flat surface, ornamented on the lower side with a medallion in outline, surmounted by a small finial. The letters are inscribed under the top of the curved line. They are as given in the

facsimile (No. 1). A portion of the left side of the pier remains, but has no ornament; the pillar must therefore only have had the carving in front. Perhaps it was one of the five stele on the face of the dome.

The piece from the top of a slab has a diamond diaper pattern outlined over the letters (No. 2).

The others are also mere fragments useful only for the forms of the few letters they contain (Nos. 3; 4 and 5).

The last has been from the bottom of a slab.

A small disc of black granite was picked up in the south pavement. It is $2\frac{1}{4}$ " in diameter and $1\frac{1}{2}$ " thick. The sides are rounded off; one side flatter than the other. Through the centre is a cylindrical hole $\frac{3}{8}$ " diameter. On both sides, around this perforation, are a number of triangular lines grouped in the form of a star. Its use may have been similar to a small soft, black-stone cylinder found last season at Amaravati. It is shaped somewhat like an ordinary thread bobbin, the side being convex, and a small head running round each end. It is $1\frac{7}{8}$ " long and $1\frac{1}{8}$ " diameter; with a cylindrical hole through the centre of its length of $\frac{3}{8}$ " diameter. It also has the triangles marked around the two ends of the perforation (fig. 1.)

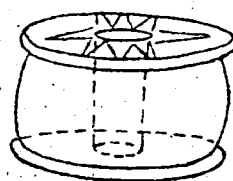
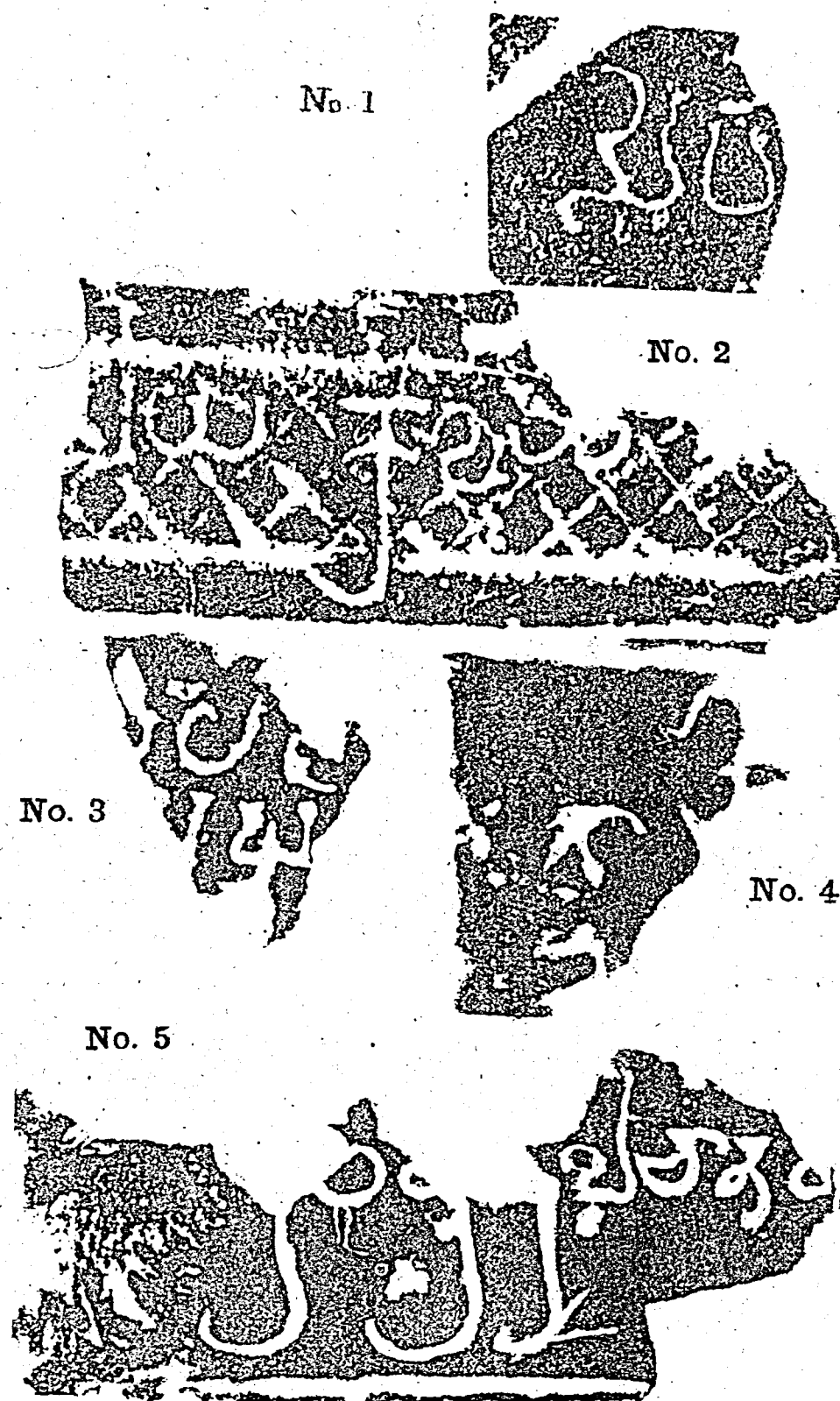


Fig. 1

(2) Notes on the Sculptured Slabs.

The following are the white marble sculptures now found:—

Slab No. 1 (Drawing No. 737, Photo. No. 52).—This panel is in two pieces, with the top broken off and lost. The principal figure is a seated Buddha; the head has been broken, but the rest of the figure is complete. His right hand is raised in benediction, and he sits with the left folded across the body, the folds of his robe hanging over his elbow. He is seated on a cushioned throne, with two attendant fanbearers standing on his left. Similar figures would be on the right, but this is broken away. Directly under his seat are four grotesque *bhutas* or dwarfs; two below support other two who climb up the front of the throne. The left under one has, what appears to be, a torch in his hand, and holds it up to the two others above. His breasts are made so as to form two eyes, and a nose is represented as a projection extending from the middle of his chest down to his navel. The whole front of the body thus has the appearance of a large face supported on two short legs, giving it a most grotesque appearance. The right dwarf looks up shading his eyes with his left hand, while his right holds a bell. The right upper dwarf has a club in his hands, and attempts to climb up the front of Buddha's throne. The other dwarf, again, crawls up on the other's back, and supports himself by grasping his neck-band with the right hand, and seizing the back lock of hair in his teeth. It would be interesting to learn to what race these pigmies belonged; they cannot have been Buddhists, from the hostile attitude they are always shown as bearing towards the author of the religion. They may possibly be fanciful representations of the demons of darkness. But the offering-bearing attendants are also usually dwarfs of a somewhat negro type; they may be a race who, without adopting the religion, were brought into subjection by the Buddhists. Or is it possible that the idea may have been taken from the Greeks, who represented similar large-headed, short-legged, fighting dwarfs on their vases? This may have been so, as the Buddhists undoubtedly owe the origin of some of their finest art, if not to Greek sculptors themselves, at least to their direct influence.

On each outer side of these dwarfs are two jewelled women, standing with their arms around each other's necks. The peculiarities of dress worn by the different figures merit attention. The two on each side of Buddha are males; one carrying a long-bow. They wear a waist-cloth with robes flowing down, and partly covering the lower limbs; they have bangles on the wrists and over the elbows. The two women standing on each side of the throne are in each case differently dressed. On both sides, the female standing on the right has a long robe, girt at the waist with a belt, and flowing down and covering the limbs to the ankles. They wear a peculiar high head-dress. A number of thin bangles encircle the wrists and the arm above the elbow; a double bracelet is round the neck; and a long thread passes over the left shoulder, behind the waist-belt and down round the right ankle. The two wearing this form of dress probably represent married ladies. The other two females standing on the left of the others may represent the unmarried class, or perhaps maids in attendance on the others, though as they stand with their arms wound around each other's necks, the familiarity of the attitude might show them to be equals. The jewellery worn is of the same kind, but simpler. They wear two large bangles on the ankles. They have no covering on the upper part of the body, and wear no flowing robe, nor have they the shoulder thread, their sole dress is simply a waist-cloth encircled by a belt. None of the figures are in an attitude of worship, and the scene evidently represents the temptation of Buddha.

Up each outer edge of the panel is a pilaster with base and band; there may also have been a capital, but the upper part is broken away. Size, $3' 10\frac{1}{2}" \times 3' 2\frac{1}{4}"$.

On the right of the slab is a raised space on the wall, 8 inches broad, against which has been a marble pilaster dividing the panel from that adjoining it. On the right of the pilaster is a space in the wall for a slab, similar in breadth to the above; but it is now away. Under it, however, is a black stone support on which it had rested. On the right is the raised space for another pilaster, and adjoining it stood the panel noted below.

Slab No. 2 (Drawing No. 738).—This is a portion of a *stupa* slab, which wants the greater part of the top. In the centre—represented as inside the gate—is Buddha seated on a throne raised over two seated worshippers, who have each a thick cloth over the shoulders, evidently to allow of their bearing some burden easily. On each side is a broad pier with a vase at its base and four circular raised pateras or discs along the height of the pier over. Attached to each pier on its outer side is a shaft, with moulded and carved base and capital. Above is a small entablature surmounted by a seated lion. Outside is a representation of the upright piers and rails of the *stupa*, with circular discs in the intermediate spaces; these are raised and rounded convex as knobs. A *Chouri* bearer and female are on the outer sides, and between them and the gateway is a dwarf bringing offerings. Size, $2' 8\frac{1}{2}" \times 1' 8\frac{1}{2}"$ high.

On the right of the preceding is a raised space for a pilaster, then a panel.

Slab No. 3 (Drawing No. 739, Photo. No. 53).—This is a *stupa* slab, more complete than the last, though its top has also been broken away. A portion of the dome, however, remains to shew what its decoration had been.

Inside the gateway is Buddha, seated on an ornamental throne with cushions and carved back. An *areola* is around his head, and the sacred tree *Bodhidruma* behind. The throne is

supported by two seated lions, with a casket between them, while on the ground below are two kneeling worshippers, who bring a large circular dish with offerings of (?) fruit.

Over Buddha, and forming the top or lintel of the gate, is a panel with a number of small images, around a figure of unusual form in the centre. A throne is shewn with two cushions on the seat, and side arms. On this is placed a figure with three upright lines, probably meant for a *trisula*, with side lines radiating upwards as flames. On each side of the panel are three kneeling worshippers. The scene may represent the worship of the fiery *trisula*. A similar

* Burgess, *Amar. and Jagg. Stupas*, Pl. XVII, Fig. 4. image is sculptured on a slab from Amaravati.*

The pier and shaft on the gateway are similar to those previously described; the surmounting lions sit facing outwards from the gate. Over these, and on each side of the central *trisula* panel, are two other lions, sitting facing the centre.

On the ground on each side of the gate is a man standing in a graceful attitude, with his left hand resting on his thigh, and the right holding a bunch of lotus flowers. On the exterior side of each is a female—probably the wife of the other—seated on three cushions and holding a large lotus bud. Next the gate-pillars is an attendant dwarf bearing a dish of offerings on his head. These figures present a striking difference from similar groups on all the other slabs, in that they are shewn of much higher stature. On the others, the male barely reaches midway up the height of the posts of the rail. In this panel they stand with their heads level with the under side of the upper carved rail panel. Behind them are the rail posts and cross-bars, the upper panel sculptured with the usual wavy scroll, supported by figures in the hollows between. Over the exterior top of the rail coping is a seated lion; others sit inwards nearer the centre. Between the lions, and surmounting the rail, is a *stambha*, with a three-stepped slab on its top; the widest of the steps is uppermost. It is similar to that surmounting the *tee* of the dome of a *stupa*. This representation explains the use of some slabs—each cut in three steps—

found last season at the east and south gateways of the Amaravati *stupa*.* Their use was not then quite apparent; they had holes cut in their

sides and I thought them to have been bases. It is quite evident now, that they have been the slabs topping these *stambhas* over the rail, and the holes would be for fixing them on to the top of the shaft, and for the securing of the finials which surmounted them, also represented on this slab.

The dome on the slab has a lower tier of square floral panels shewn as an inner rail with coping, all projecting out from the surface of the dome as if it stood on the ledge of the encircling platform. Fergusson supposes that such a rail or balustrade must have existed at Sanchi,†

and that such has been the case here, the indications on the ledge of the platform itself, and the further representations on each of these panels, distinctly shew. It appears as a minor copy of the great outer rail itself.

Over is a series of panels with groups of figures. These have either one, or in others two, figures, seated on a throne with attendant worshippers on each side. One panel has a screen, behind which female faces look out towards those seated on the throne. These panels are sculptured on the surface of the dome, and from their appearance, it is clearly seen that they were meant to shew the slabs placed against it. A wavy, running decoration over these replaces a band of *trisulas* occupying a similar position on another and older slab (No. 6).

This panel has a newer appearance than the others. Its panels have the carving less undercut; and have not the same artistic finish. It is undoubtedly more modern, and may have replaced an older one which had been damaged or destroyed. Size, 3' 5" x 3'.

Slab No. 4 (*Drawing No. 741*).—A representation of a *stupa*, in two pieces, found standing at the west projection of the main circular wall. In the centre is a pedestal supporting a *Dharmachakra* placed over a casket, with worshippers on each side, and two animals below. Under these are two worshippers, who kneel on a pedestal placed over the semi-circular step at the entrance of the gateway. The offering-bearers approaching the gate from the right and left are the usual group of three, but they seem a different class of people. It was probably the intention of the sculptors to represent on the various slabs the different races who were devoted to the worship of Buddha. The front of the rail, and carved coping panel with the sculptured scroll, all shew flat towards the centre, and are returned back with a curve on each side to shew the circular sweep of the railing. It may be here noted, that all the panels shew this, the front with the body of the building, being raised from 4 to 5 inches above the background at each side. A piece of the dome is on the right upper end, with panels similar to those last noted. The top of the slab is defaced. Size, 3' 5½" x 3' 0½".

Slab No. 5 (*Drawing No. 742*).—This stood, separated by the breadth of a pilaster, from the preceding. It is a *stupa* slab with a five-hooded coiled *naga* as the central object. Below it are two figures, who kneel on a pedestal above a semi-circular, lotus-ornamented step at the gate. The *naga* has no worshipping attendants on each side. This peculiarity has been already

† *Amar. and Jagg. Stupas*, p. 78.

remarked on by Dr. Burgess.† The panel over the gate has a seated Buddha, with a worshipper at his side. The piers and shafts of the gateway support a seated lion, with the head of an

elephant appearing in the space behind. The return or in-going of the top of the gate at this point has a standing fan-bearer. Over him are the upper lions surmounting the façade.

The usual groups—male, female and dwarf—bring offerings to the *stupa*. The rails have four tiers of raised knobs; while over is the flowing scroll panel. On the bottom of the dome are the inner balustrade, and slabs in floral and figure design.

The top of the slab is away. When found, it lay back at an angle of 45°; and has in consequence suffered from moisture lodging in the hollows of the sculpture. The marble is, on the surface of the parts most exposed, as soft and friable as chalk. Size, 3' 4½" x 3' 1½".

Slab No. 6 (*Drawing No. 740*).—This is a *stupa* slab with its dome almost complete to the crown, and with sufficient of the ornament remaining to enable us to judge of the mode of decoration employed in the missing parts of the other slabs; and probably on the great dome of the building itself. The stone stood at the east side of what had been the south projection of the main circular wall—on its left side with its face towards the building: it inclined outwards at an angle of about 60°. The sculpture has therefore suffered from the moisture which would lodge on its surface, and a proportion of the carving is obliterated, some parts being quite soft and spongy. This is unfortunate, as it is the largest and most complete of any, but part of the top ornament remains, and supplies some portions missing in others. That it stood on its side, and not with its length upright, we may conclude is the reason for its top not being smashed off.

The central gate has the outlines of two kneeling images on a semi-circular step. Over them is a pedestal having the *Dharmachakra* with worshippers on each side. Over the gate lintel can be traced the outlines of a seated Buddha. Surmounting it are the five *stelæ* (*ayaka khambo*) which stood near the dome opposite each gateway. Their position, if not actually against the dome, might have been on the edge of the projection, of the encircling platform or inner *pradakshina*, at the four cardinal points. From the front representation of these *stelæ*, it might perhaps be thought that they stood over the gateway. The side elevation of the corresponding pillars at the sides shows, however, that this cannot have been the case. The recessed vertical side panels of the slabs are really the sides of the right and left gateways, and the *stelæ* there are not shown over the entrances, but inside and close to the dome.

The front of the rail only remains in part, but on the return sides it is perfectly distinct.

The upper inner balustrade is showing with its coping clearly raised from the surface of the dome. Over it, on the dome, are figure panels separated by pilasters. Each panel has a seated figure, with others grouped around. Over them is a sculptured band of *trisula* ornament, which has been carried right around the curve. Above it is a blank surface and then a horizontal band of wavy ornament. At the top of the slab, on the right side, is a large circular patera with tassels on the under side: a similar ornament has been in the centre, and another at the left. Running parallel between each is a series of ornamental rolls, with a hanging tassel on the surface between each patera.

On the right and left of the slab is a recessed upright panel, showing a continuation of the great outer rail. Opposite the coping panel of the rail is a *wakara*, and above it two lions, the one placed over the other, each in a separate panel. These are intended to show the side elevations of the corresponding right and left gateways, at the other two sides of the *stupa*. Size, 4' x 2' 11".

Slab No. 7 (*Drawing No. 743, Photo. No. 53*).—This panel was standing erect behind a large blackstone slab at the east projection of the main wall. It is carved with a *stupa*, complete up to the figure panels over the inner upper balustrade. In the centre are two worshippers kneeling behind a semi-circular step, and Buddha seated on a throne with a sacred *bodhi* tree at each side. In front of the throne are three kneeling worshippers. The people with offerings who stand on each side of the gateway, are similar in their grouping to those before described. In front of the right side recess is another offering-bearing dwarf. An important feature is shown on the sculptured panel along the top of the rail. In place of the usual scroll ornament is a procession of figures grouped together. Some are mounted on lions, and others recline on the backs of the animals with their feet on the ground behind. Some seem to wrestle with the rearing lions, while others lead them along; a few are borne down in the struggle and recline on the ground. This piece of the sculpture is interesting in that it differs from the more usual scroll found on these rails.

In the panel over the gate is a seated Buddha, with attendant worshippers. The inner rail has figure panels divided by posts with circular discs. Above this the marble is broken off.

The upper central panel, the inner rail panels, and the four central lions, have their raised surfaces slightly worn or flattened, not through decay of the stone as in slab No. 6, but, from their appearance, it would seem that it must at some previous time or other have lain so that it may have been trodden on by people passing over it. As it stood erect, however, it is unlikely that it could have fallen, and been again raised into position. It may therefore have been caused by being rubbed against, while the *stupa* was in use for worship. Similar cases are often seen in the sculpture of the more frequented parts of the South Indian temples.

This panel is almost a duplicate of one of the *chaitya* slabs from Amaravati illustrated by Dr. Burgess.* On both is the procession of animals shown on the upper panel of the rail.

* *Amar. and Jagg. Stupas*, Pl. XXXVI, Fig. 3.

A slight variation of detail is seen in the centre, where, over the two kneeling images, there are, in this example, three, while in that from Amaravati there are seven. The date of each cannot be widely different, for a comparison of the details of each shows a wonderfully close similarity. The other slabs now found might also be compared in most parts with those illustrated in the work above referred to, and would tend to show the identity of style in each. But where this is so generally marked, only the most strikingly characteristic can thus be specially referred to. Size, 2' 10 $\frac{1}{2}$ " high by 3' 0 $\frac{1}{2}$ " broad.

No. 8 (*Drawing No. 744*).—This example is a fragment of the right upper centre of a *stupa* slab. A part of the *areola* of a Buddha is the only piece of what has been the centre panel. Over it is a panel with a *chakra* on a pedestal, and a seated and standing worshipper on each side. Over this are four of the five *stela* or *arya stambhas* of the dome. They are square below, octagonal in the middle of the shaft, with a square foliated capital. In an inscription at Jag-

* Burgess' *Amar. and Jagg. stupas*, p. 71.

gappeta these shafts are called *Ayaka khambe*. On the right of the fragment is a lion seated facing the centre. Over it is a panel with a small figure of Buddha seated on a throne, and two worshippers on his right. An ornamental band of processional lions, and another of sculptured *trisulas* are over; this has formed a part of the lower curve of the dome.

The sculpture has a much newer appearance than any of the slabs, as if it had been less exposed to the weather; and the execution of the more minute floral ornament has not the high finish of workmanship displayed by the others. It is similar in style to No. 3. Though a comparatively small piece of sculpture, it supplies a portion of the upper central ornament over the gate, which is less complete in the other examples. Size 2' 1" high by 10" broad.

Though this is the largest of the three *stupas* here discovered, the fact of their standing so widely apart perhaps shows that a considerable Buddhist town must have existed on the spot; it is very probable therefore that, though a large building, it may not have been the principal place of worship on the site. The large mound, with the trigonometrical station and bungalow on the top, is circular, and about the same size as the *Dipalidine* at Amaravati; it is quite possible, judging from the remains on the surface, that a large building may lie buried under it. In connection with this, it is curious that, till these were discovered, there was even no shadow of a tradition regarding this having been a Buddhist site. Their name was completely blotted out, and the only traces that survived lay buried in the mounds, even these being attributed as the relics of a small and obscure European settlement which existed in a corner of the town the Buddhists had founded. There would thus seem to be some truth in the legend of a sudden destruction having overwhelmed the town, and almost completely effaced it at one sweep, though it would be wrong to ascribe this—as has been done—to the much later time when a European colony appreciated the advantages of the site as a place of settlement.

VI.—KAMAPALLE.

Is a small village, 12 miles south-west of Narsaravupeta. It has been mentioned* that there is a deserted temple, and an inscribed stone on a mound. The former is almost completely ruined, only the four corner up-

* Sewell's *Topog. Lists*, Vol. I, p. 69.

right stones of the shrine and the roof remaining. Foundations of brick are visible, and in front is a rough pier with an image carved on the side facing the shrine. An image of Krishna stands near.

The mound is named *Scmuladinne*, and the inscription is in old Telugu letters, slightly cut on an uneven surface and almost illegible: at the head is an outlined *linga*. A stone with a nandi carved on the top and a number of boulders lie near. The mound is probably a tumulus, and the boulders still remaining may be part of the enclosing stone circle. Under a tree to the north is a dolmen, and close on the north outskirts of the village are three others. One with its top slab gone, has a Ganesa inside. Two others remain complete, and one has been adapted as a shrine to Ganga, of whom a small image stands inside. In this instance, the round hole usually found in a side slab of certain *kistvaens*, exists on the west upright slab; the side facing the east is open. This is one instance at least of a shrine for the dead being adapted as a place of worship for the living.

In the village is a bas-relief of Hanuman, and a thin slab with a defaced *viran* carved on its surface in low relief.

VII.—CHEZARLA.

The village stands 14 miles west-north-west of Narsaravupeta (not "east-north-east," as in Mr. Sewell's *Lists*, p. 68). The north, west and south-west sides of the village are enclosed by a low range of rocky hills covered with jungle scrub, and in parts infested by wild animals.

The previously published information of the extent and nature of the antiquities is rather misleading. From it, the village would seem to be filled with temples, statues, sculptures, &c., 78 temples being mentioned. With the exception of a roofless enclosure recently built to enclose a bas-relief of Hanuman, there is only one temple, and no statues in the village. There are a few ruined shrines on the surrounding hills. The list may have referred to the unusually large number of small shrines in the court of the large temple itself; or, the case may be similar to Dendaluru in the Godavari district, where I found that 55 temples, reported to be there, had only a traditional existence. This latter would seem to be the case here, for the remains quoted in the *Lists* (*ib.*) correspond with those given in one of the inscriptions dating from the end of the last century. If the inscription can be trusted, it is interesting as showing what remains then existed; the majority have now disappeared.

(1) Abstract of the Inscription.

It is dated Monday the 10th *magha* of the year *Kalayukti*, or of the year A.D. 1799.

The invocation is Sri Cherum Cherala, the Southern Kasi (Benares). Sri Mat Kapotesvara Sibirajavaradu (the temple of the god of that name). Sri Mat Kapotesvara, Sriman Maha Deva Deva (the abode of the true god). Sriman Mukha, Sri Karna, Sri Namasvaya, Gauri (secondary deities). In the boundaries of the village of Sri Cherum Cherala are 78 temples, 28 *Nandis*, 11 *Vinayakas*, 10 *Bhairavas*, 1 *Kumaraswami*, 1 *Mathava*, 1 *Girudda*, 1,000,001 *Lingas*, 62 *Purgas*, 2 *Viras*, 20 *Nagukals*, 9 *Suriyas*, 11 *Chandras*, 1 *Viran*. 24 *Akkadevas*, (goddesses), 2 *Krishnas*, 4 *Ramalakshmanas*, 3 *Hanumans*, 2 *Venkates-*

* At present in the temple with others more modern.

† Of the *ficus* species growing in the south court.

‡ A Buddhist *Trisula* over a long inscription on white marble (*Ins. No. 374*).

§ Buddhist; in white marble.

|| Three are natural, in the Devarakonda hill, and one from which the large tree is supposed to grow.

icaras, 6 *Sasanams*,* 1 great tree,† 8 *Duvarapalakas*, 1 *Sulam*,‡ 4 *stambhas*,§ 4 caves,|| 4 *chaultris*, 101 wells, 1 aqueduct, 3 tanks and 30 ponds.

Tangaturti Butchayya (the donor) daily performs 1,000 acts of worship. He who repeats that all these are in the village will have practised the same charity, as if he had placed 1,000 *Lingas* in Benares. But he who denies it will have committed the like sin of having killed a Brahman at Kasi. This inscription was engraved by Rangoji Ramudu.

(2) Kapotesvara Temple.

The principal temple in the village is of great antiquity and sanctity, and dedicated to Kapotesvaraswami. It is a curious medley of 35 small shrines scattered about, without apparent arrangement, inside a double courtyard, (Dr. No. 745); most of them seem quite modern. In one is a finely carved Chalukyan doorway, (Dr. No. 746). The outer court measures 298 feet from north to south, and 291 feet from east to west. Its walls are 6 feet 3 inches thick, built of small coarse stone slabs. They are now somewhat ruined in places, but must in early times have been of the nature of a fort. The inner court is 167 feet 3 inches from north to south and 174 feet from east to west. Its walls are 5 feet 6 inches thick, built of large polygonal blocks of masonry.

The main shrine is a remarkable structure of curious and unusual design, and is very ancient. The peculiarities of plan and construction merit special attention. It is apsidal-ended on the west, and square on the east or entrance side. The roof is barrel vaulted; the vault being returned round the apsidal end. The east facade is upright to the crown of the vault, the tympanum being ornamented with niches, accessory pilasters and cornices. Its total height is lofty in relation to its breadth; the proportions being similar to various sculptured representations of *Chaitya* halls. A study of its features should be sufficient to prove that it has had a Buddhist origin.

(3) A Buddhist Chaitya Hall.

(Accompanying Plate I.)

A few of the most typical proofs of the character of this structure may be first briefly noted as follows:—

1. A shrine built of large bricks, with thick walls indicating great age.
2. Its floor is not only under court level, but below the level of its entrance *mandapas*, showing that it is older than they.
3. Its apsidal-ended plan and design are those of a Buddhist *chaitya*.
4. Though now used by Hindus, its proportions are widely different from any shrine originally built for their worship.
5. It bears undoubted and admitted evidences of having been altered to adapt it to Hindu worship.
6. The presence of the following white marbles. Two Pali inscriptions on a pier; and another lengthy one with a *trisula* over it. Several Buddhist columns; a sculptured slab and a large number of *Lingas* also in marble, which may very possibly have been hewn out of Buddhist piers as was the case at Amaravati.
7. An adapted Buddhist *Jataka* for the *sihala purana*.

The dimensions of the building are as follows (Dr. No. 748, fig. 1). The plan is apsidal on the west end, the exterior being semi-circular, while the interior is a flatter segmental curve. The curved wall is 4 feet 7 inches thick. The interior breadth across the apse is 8 feet 3 inches, with side walls 3 feet 10½ inches thick. The breadth at the entrance is 8 feet 9 inches, but as the exterior lines of the side walls are parallel, this increased breadth makes them 3 inches thinner than they are at the back. The exterior length is 30 feet 3 inches; the inner length is 22 feet 11 inches; but to this is added a wall 2 feet 9 inches thick, built across the east end to form an entrance. This may be the extent of the original building, though as the porch directly in front is also built of large bricks, whose courses would seem to run parallel to the others, it may also have been original, though its walls are slightly thinner than the others. This feature of an entrance porch exists in some of the rock-cut examples; as at Karli* and Dhamnar. If this had been the case here, its front would be occupied by two piers with side pilasters; while standing detached in front would be the

* Fergusson's *Ind. and East Arch.* Pls. 54 and 65.
Fergusson and Burgess' *Cave temples of India*, Pls. LIII, LXII, &c.

usual two lion-*stambhas*. The porch adds another 25 feet, making the total inside length 50 feet 8 inches. With regard to this, it must be noted that this porch floor is 9 inches above the shrine floor. Now unless the floor has been raised, it would go to disprove the theory of the porch being of an equal age. The *mahamandapa* is without doubt a later erection, built to conform the shrine to the usages of Hindu worship. The shrine floor is a foot below the courtyard level. Along the two interior sides are ten stone piers, propped at intervals against the walls, supporting stone beams and a ceiling of flags, 7 feet 6 inches high. This was an innovation introduced to reduce the height, and bring it down to the proportions of a Hindu shrine. A reference to the section will explain this. Nothing could be learned of the construction of the interior above the ceiling, except that there is a tradition as to its being a hollow space with a vault over. There can be little doubt but that the walls proceed upright to the wallhead at the springing of the vault, and above that, there would be, or perhaps at present are, curved wooden rafters acting as supports to the vaulting, as was usual in *chaityas* such as those illustrated by Fergusson.† The vaulting is of brick, in horizontal

† *Ind. and East. Arch.* Pls. 46, 53, 56 and 58.

courses, and of a low parabolic section. The side elevations are of unique construction. The brick courses are horizontal, but the vault and lines of the wall-head cornices dip backwards for 2 feet 3 inches in the length. On the north exterior side of the shrine are 12 small detached monolithic shrines of ancient design, such as are seen on niches or cells of early cave works. The stone is a white limestone resembling marble. Each has a small *linga* carved out of the solid in bas-relief on the back of a small opening. Whether these are contemporaneous with the shrine it is difficult to say. There are four others in the courtyard, and another lies by the south side of the large tank west from the village. They may date from the first Hindu occupation (Drs. Nos. 749 and 750). The exterior of the shrine vault is plain brick and plaster, and the side walls are devoid of ornament, there being simply the main cornice, with three tiers of stepped mouldings above it. The east elevation is upright, and the lower portion of the facade is abutted against by a porch or *mandapa*. Above the porch roof, the wall is vertical up to the line of the springing of the vault. Over this, the wall inclines backwards at right angles to the line of the ridge. The ornament on this facade is in plaster, and Hindu in character. It probably replaces a tympanum of wooden construction such as *chaitya* halls seem to have had.‡ The bricks used are 1' 5" x 9" x 3". Some others

‡ *Id.* compare Pls. 47 and 111.

appearing through cracks in the plaster are 1' 4" and 1' 3" long. It has been above noticed that the floor is below the courtyard level. To any one acquainted with the subject it will be at once apparent that this could not have been the case when the structure was erected. It would be placed *higher* than the surrounding ground, at a surface now below the floor of the court. It is thus a link in the evidence proving the ancient character of the shrine. With reference to the dipping of the roof, and the increased width of the entrance, it will be remarked that whether intentional or otherwise, the construction is one calculated to give the building acoustic properties such as would aid in concentrating and throwing forward the voice of a speaker stationed inside. Its length too would impart a resonance which would give to his words an impressiveness otherwise wanting. For a Hindu shrine these would be no desiderata, but it might be otherwise for one built for the worship of Buddha. These are points for consideration, and when it is acknowledged that the Buddhists were masters in artistic architectural and constructional art, and when, according to Fergusson, they had studied the art of lighting their shrines, we may be permitted to suggest that in addition to borrowing a knowledge of art they may also have learned something of acoustics from the Greeks who originated the science.

The structure is brick throughout, and without any tower. In connection with this, two important facts must be mentioned. The only races in the south, that we yet know of, who erected apsidal-ended shrines were, first the Buddhists with their *chaityas* constructed of bricks in the early centuries of our era; and the later Cholas who, in the eleventh century, formed circular-ended structures in stone. These latter have left no examples of this class in brickwork. In addition to the Cholas the Pallavas may be mentioned, as they have left a monolithic example at Mamallapuram. A feature peculiar to the first of these, is that they had no tower; the latter

invariably had, always rising direct over the circular end of the shrine. It will be seen that this building resembles the first of these classes and has no features in common with the others, nor with any Chola building yet known. The building is thickly coated with plaster so little can be learned from the form of the detail. The wall head-cornice nevertheless bears its ancient character, and, in spite of the plaster, the remarkable proportions of the shrine are at once apparent. Though it is unfortunate that the early detail should be thus obliterated, we must not forget that it is to the fact of the Hindus having adopted it as a place of worship—as they

* One is worshipped as a *linga* at Guntupalle.

have done with certain Buddhist caves and *dagobas*—* that we owe its preservation to the present time. There thus seems a certainty that

here we have a Buddhist *chaitya* standing in its entirety, though sadly defaced by the white-washing tendencies of the Hindus. It should be noted in connection, that there are in this and other shrines 29 *lingas* of white marble. There are several white marble columns with Buddhist carvings in the court (Dr. No. 750); one has two inscriptions in Pali (fig. 1, and inscriptions, Nos. 376 and 377); the other is carved with the usual Buddhist semi-circular pateras of lotus leaves. Another marble pier has latterly been inscribed in modern Telugu (Dr. No. 747, fig. 3, and Ins. No. 384). There is also a figure sculptured white marble slab in the south side of the courtyard (Dr. No. 747, fig. 1); and another slab of the same material standing in front of the shrine with a long inscription of 49 lines, with a *trishula* over it (Dr. No. 747, fig. 2, Ins. No. 374). The presence of these supports the theory, as they may have been removed from their position in the *chaitya* portico, when the building was being adapted to Hindu worship by the erection of the adjoining *mandapas*. This would necessitate the removal of the colonnade of marble piers.

(4) *An Ancient Sacred Tree. (Adansonia digitata).*

Standing in a line with, and south from the *chaitya*, inside the outer court, is a large tree which, having a hollow core, is popularly stated to grow from out of a subterranean cave. It is known as *Perulni pedda manu* (the nameless great tree). Around the base is a platform 25 feet by 22 feet 6 inches and 3 feet high. The circumference of the trunk at that height is 58 feet 6 inches. The first branches are 9 feet 6 inches from the ground, and there the girth is 56 feet. The spread of the foliage is 78 feet across, and the height of the tree is about 87 feet. It has large 5–7 lobed leaves: large flowers; and seed in a hard woolly pod. It must be of great age (Photo. No. 56).

(5) *Various Ruins, and Traces of the ancient Manufacture of Steel.*

The other ancient buildings around the village are few and insignificant. On the tops of the hill to the north-west is a ruined shrine of Kumarasvami. At the west base of the same hill are a few small brick shrines all more or less ruined; none of them can be older than the 16th century. The Hanuman temple in the village is simply a three-walled roofless enclosure. On the east outskirts is a large clay pit from which the ruins of a temple have been removed to provide building materials. It is said that a brass image and two others in black stone were found there and they now serve as deities in the large temple. It is probable that the large bricks, of which some of the modern shrines in the Kapotesavara temple are built, were found here. Further to the east is a low irregular mound named *linga dibba*, after five *lingas* which still stand erect on the foundations of some demolished Hindu shrines. There are no other mounds in or near the place which might mark an ancient site. Between the Kapotesavara temple and the west tank are some large and ancient heaps of debris from the smelting of iron ore. No such industry is carried on in the village now-a-days, nor even has been in recent times; but a local tradition states that in ancient days an extensive manufacture of steel was carried on here, the ore being brought from the hill of Guttikonda in the Dachepalle taluk. India was anciently famous for its steel, blades of high temper and quality being in great repute. The manufacture reached a high state of perfection before the Christian era. Though this industry has undoubtedly been carried on here, it would be hazardous to assert that it might have flourished at so early a date as that: there are no visible proofs present to fix even its approximate date.

(6) *Remains on the Devarakonda Hill (Hill of the gods).*

The hill stands over a mile west of Chezarla and reaches an elevation of some 200 feet. It is covered with large granitic rocks and jungle scrub. At the south base is a small ruined and deserted stone temple of Durgibhairava. It has a shrine, enclosed *mandapa*, and small pillared *gopura*. It may date from the 16th century.

Close to the west of it, is a natural cave in the rock. The roof is rounded and the entrance has been artificially widened by hewing the rock. To give regularity to the interior, walls are built under some of the overhanging portions of the rock inside. In front is a rough enclosure formed of stone blocks. In this space, 7 or 8 images about 2½ feet high are said to be buried in the ground; the face of one was picked up on the spot. The cave had been in use as a temple about the same time as the adjoining structural shrine.

About 50 feet above, and slightly to the west, is another similar cave, with mud and stone walls built inside and in front. Standing near, is a thin slate slab, 2 feet high, carved with an

image in low relief. Another small square stone with the corner off, has two *śrīpadās* on a circular lotus patera. Another small slab has standing figures of Krishna and two *gopīs*. In the inner recess is a buried *linga*. An inner and an outer stair lead up to the upper part of the cave which has been formed into a separate compartment or shrine by the erection of walls. In it is a small brick enclosure built against the wall, its sides being stepped back and upwards to a point against it. It has been a shrine for a *linga*, the *panavatham* of which lies upon it. All the constructional work is of the roughest possible description. These caves, along with the temple of Durgibhairava, seem to have been deserted after being desecrated by the Muhammadans. The caves are mentioned in the local *Sthala purana* as having been the abode of *rishis*. There seems no reason to doubt its being true. Around the base of the hill, towards the west, is a small brick shrine, with some upright enclosing pavement slabs standing around. Three others similar stand at intervals on the west and the north sides of the hill. These are said to mark the road by which the processional *ratha*, attached to the above temple, proceeded round the hill when it was dragged out at the annual festival.

On the summit of the hill is a ruined temple of Mehallamallesvarasvami. It is a brick structure: the shrine and tower being in a dilapidated condition. In the front *mandapa* are two Bhairavas and a Durgi to whom *pūja* is occasionally made. In front is another Durgi on a slab. There are also a Ganesa and a *nandi*, both with their heads smashed off. The *nandi* stands on a *panavatham* with one line of a nearly illegible Telugu inscription which seems to read శ్రీసామపాదుపు (Sri sanamupadupu).

At the south side is a black slab with seven seated female figures or *sathamahas*. In a panel below each are their several *vahanas*, in the following order from the left, *hamsa*, *nandi*, parrot, *girūda*, buffalo, elephant, and an ass. All the heads and breasts of the goddesses are chipped off. At the back of the temple are two other slabs with their heads destroyed. The condition of these betokens a previous visit from the Muhammadans. Up the east side of the hill is a rough causeway leading to the shrine on the summit. It is now little used and blocked with bushes. Two small shrines stand by the way.

(7) Burial Customs.

In the burial grounds on the east side of the village are some modern kistvaens, which have been erected by certain of the castes to cover the remains of the dead. Though these differ considerably from the megaliths—of the pre-historic tribes—which exist all over the country, they are nevertheless interesting in showing that the custom is not yet extinct, but is still practised by some, and probably always has been from pre-historic times. The custom had at one time been a general one in use by all the tribes scattered over the country, and though it had fallen into disuse by other sections of the people, it has survived here; probably through the facility with which the people can procure suitable slabs of pavement from the adjoining quarries. This would seem to have been the case, for even here, members of the castes—which use these kistvaens—when they cannot afford them, dispense with their use altogether. It does not, therefore, seem to be a matter of caste necessity, though they have a preference for its use when possible, and were stone unavailable, it would probably fall into disuse completely, even the tradition of its having been so used would disappear, as it has done elsewhere. A consideration of this circumstance might go to prove that at different periods in early times, a considerable migration of the original people, who used this mode of burial, had taken place; and that they must have come from hilly tracts where stone was plentiful and easily obtained. When they settled in their new habitation on the plains, they would take their customs with them, and this special one, they would, for a time, continue to practise even in spite of the difficulties attendant on procuring stone slabs of suitable size. These difficulties would in time gradually force themselves upon the people, till the custom fell into disuse; and this neglect would in time permeate even the tribes who dwelt nearer the hills, till it disappeared altogether. The custom which supplanted the use of megaliths, was probably that of placing the remains in earthenware sarcophagi. The intermediate or transition stage would be shown when these two occur simultaneously, or when the earthen sarcophagus was placed inside a kistvaen. The latter stage would be reached when the earthenware grave stood apart and free of any such enclosure. Even this latterly fell into desuetude, probably through some sufficient cause, though we cannot at present say what it may have been. The remains were then simply placed in the earth without any enclosure whatever, as is that in general modern use.

In the custom which prevails here, the body is laid horizontally in a shallow grave, the earth is heaped over it in a long narrow mound, and these kistvaens are then placed over it. They do not approach a square, as in the ancient examples, but bear a proportion to the size of the body. At the head and feet are small upright slabs about two feet broad. Long slabs are placed upright at the sides, and another of sufficient length and breadth to cover these four upright stones is laid on the top. In some instances a separate stone is placed upright at the head of the grave. Their use thus seems primarily to be to protect the mound, and prevent its being washed down by the weather. Another important purpose these kistvaens would serve, and probably one of the first considerations which influenced their adoption would be—in a time when they were more numerous than they even are now—to protect the remains from the ravages of wild beasts.

Those who still practise this mode of burial are Vaishnavas of the following castes: the Gentus or Balingallu, here known as Telakallu (cultivators); Sakalavallu (dhobies or washermen); by the Sathani (or Sudra priest for the Vaishnavas); Salavallu (weavers or workers in cloth); and the Pariahs. Saivites of the same castes burn their dead. This is curiously the reverse of the custom peculiar to the sects further south, where the Saivites bury and the Vaishnavas burn. With the Saivites here, a shallow grave is also dug, and after the remains are placed therein, bushes are cut on the spot, and heaped over the body. Large stones are then thrown over these, and the pile is lighted in the evening. When everything is consumed, the earth is heaped over. The absence of Kistvaens in these cases seems to be simply that no purpose would be served by their use. With the others, of course, the case is different. In the casting of stones over the layer of bushes, we probably have a simple explanation of the presence of such in some of the pre-historic graves at Pallavaram, and other places lately examined. In these particular cases, cremation may have been practised, and the small holes which were seen

in some of the pyriform tombs may have been to facilitate the burning.* In the village, all Brahmans, both Vaishnava and Saivite, practise cremation. Some years ago, a carpenter fell

over the rocks on the west side of the Devarakonda hill, and was killed. He was buried where he fell, and a cairn of stones heaped over the grave. An upright stone post, with a *nandi* on the top, and an inscription recording his name and the year of his death, was placed to mark the spot. The fact of his remains not being removed to the ordinary burial place in the village seems to have been through a superstition held regarding the nature of the fatality, and the sacredness of the hill, the scene of the sacrifice, as related in the *Sthala purana*, of two devotees of Siva.

(8) Legends of the Sthala Purana. (An adapted Buddhist Jataka).

The *Puranas* of Chezarla, and the sacred shrine of Sri Sailam in the Karnul district—distant about 70 miles—are intimately associated. The two are written in Sanskrit verse, bound in one palm-leaf manuscript, in the possession of the *Dharmakarta* of the Chizarla temple. Another

Purana of the latter place is in the possession of a Brahman† at Timmapuram, but it is stated to be quite new. The one with the *Dharmakarta* is said to be over 100 years old.‡ It is traditionally stated that the king who built Sri Sailam was also connected with the erection of this temple. This favors Dr. Burgess' theory of the Buddhist origin of the former.¶ Pilgrims who visit that most sacred of temples, must first pass through one or more of eight others which rank second in religious importance. These are metaphorically styled gateways. These shrines stand at various distances around the chief one, at the eight points of the compass. Those pilgrims who come from the north-east pass through Chezarla; those from the east are said to go *viā* Tripurantakam; others visit Yelesvaram, and so on at the five other places.

The legend of the origin of the temples at Chezarla, as narrated by a Brahman of the village, is as follows. The story is a version of one of the Buddhist *Jatakas*:—

In Kashmir, one of the largest and richest of the 56 kingdoms of India, a king named Sivi-chakravarti, son of Mandata, and grandson of Eyayatimaharaja (see the *Ahreyaparva* 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 Cherla 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 penance, it assumed the form of a *Linga*. The people who saw this, built a temple over the *Linga*, and named it Mehadambaresvara. 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

* See remarks on the subject in *Some pre-historic remains in Southern India*. *Journal, Asiatic Society, Bengal*. Vol. LVII, par. 1, No. 2, p. 10, 1888.

† Sewell's *Topog. Lists*, p. 69.

‡ The Chizarla MSS. had been detached and sent to a Brahman—one Kolatsala Yegga Narayana of Ramachendrapura Agraharam—at Guntur, for translation into Telugu prose. I was therefore at the time unable to see it. I was shown the Sri Sailam *Purana*. It is in 74 pages written in Sanskrit verse with Telugu characters. I had a translation made, but it has little or no historical information, and is chiefly of a mythical nature, relating a conversation between Siva and Parvati extolling the extreme sacredness of the site. It need not therefore be given here at present.

¶ See the interesting paper in G.O., No. 742 A, of the 8th April 1886.

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 1,000,001 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 (*kapotabakshi*). The hunter with his arrow then ran and jumped about, affecting a desire to shoot the bird, at a place now named Kunkulagunta (*kunkul* jumping about).*

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

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 the flesh of birds and animals; this bird that you now hold in your bosom I have pursued 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 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, Annadaratshaka, O Patbunta, 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 over, and named Sivi's *linga* Kapotesvara, 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 story not only occurs in the Mahabharata, but also in the Buddhist *Jatakas* where the king's sacrifice was made to save the life of a hunted pigeon. The connection of the legend with the place may be very ancient, and probably originated during the Buddhist occupation. The Hindus having a similar story, adopted it, using their own version, with their own deities as the principal actors, to the exclusion of the Buddhist characters who had figured in the tale. It is doubly interesting when we consider that it was also a Buddhist legend, and taken in conjunction with the discovery of Buddhist remains, may be looked on as additional proof of the identity of the shrine. The legend, as related, has therefore been given in full.

VIII.—KUNKULAGUNTA.

This is one of the places mentioned in the Chezarla *sthalapurana*. There are two temples here, both in a ruinous condition. On the north outskirts is the small temple of Virabhadrasvami. The shrine is a plain structure, with a small walled *antarala mandapa* and a pillared

mahamandapa. The former is quite plain; the latter has 16 piers in four rows, the four central ones being older than the others. The first are square below and above, with an octagonal portion in the middle of the length. The others have square shafts. The temple is built of stone throughout, and some portions are in a ruinous condition. Near the *mahamandapa*, some stones lie in two lines on the ground: they have been intended for the construction of a platform around it. An inscribed stone stands near.

About 200 yards north-east of the village are the remains of a temple of Bogesvara. There are a few rough piers, some of which still stand erect, and others lie about in different places. A *linga* stands in a heap of mud, and adjacent are two inscribed stones.

The temples date from the 12th century.

IX.—MOUNDS AT PANIDEM.

The village stands about 6 miles south-south-east of Krosuru. About a mile to the west is the hamlet of Dipalinnepaliam, named after three large adjacent mounds. The largest is about 173 feet in diameter, and 28 feet high. Two others are near and measure, the one on the north, some 173 feet in diameter by 9 feet high and that on the south, 126 feet in diameter by 7 feet high. A trench had been previously cut through each of them, and the sections thus exposed, showed them to be artificial, with thick layers of black earth, and thin deposits of gravel. In these excavations nothing whatever was found, and there was no trace of even a brick or other building material. Around the base of the largest is a circle of large stone-boulders. As the previous trenches were cut right through at the level of the present ground surface, the non-existence of a building might scarcely be considered as conclusively proved. A few cuttings were therefore made at the entrance to the trenches, and at some other points varying in depth from 3 feet 6 inches to 6 feet. In every instance, at the former depth, a natural strata of lime nodules or kankar (Tel. *gatsu*) was found, and as it continued down to the greater depth, it was unlikely that anything would be found by carrying the digging deeper. The black artificial earth of the mounds has been placed immediately over this strata; the sections showed this clearly. Should that have been the ancient surface, the date of the mounds would be about the 13th century.

Local tradition states that they were made through the heaping up of the soil taken out while digging a tank now silted up; and the boulders were placed in a circle round to prevent the earth being washed down into the tank. The explanation is more ingenious than probable, as it would be a very unusual proceeding in works of the kind. Others relate the usual myth of a buried treasure. A story states that a dancing-girl lived on one of them, and buried a large treasure there; she lighted a lamp on the top, each night that she saw another on the *Dipalinne* at Amaravati.

The mounds seem to be large tumuli.

X.—ANCIENT SITE AT ATTALURU.

This is a small village about 6 miles to the north-east of Panidem. On the north are some extensive irregular clay mounds, from which the villagers procure material for building purposes. They are known under the name of Peddapadu, and are evidently the site of an ancient settlement, from the name, probably Buddhist. There are no walls visible; the houses would thus seem to have been built of mud, hence the large deposit of this material. Broken pottery abounds, but no signs of bricks or stones; it is said that coins are sometimes found. On the north side of the site is a circular mound about 60 feet in diameter by 8 feet high, known as *Dipalinne*. Its surface is formed of gravel, and some rough blocks of black stone appear at intervals around it. The people say it formed part of the bund of an old tank now silted up, which was attached to the ancient village. This, however, is very unlikely as it has no appearance of being such. It is either the site of a building, or a tumulus like the mounds at Panidem. As there are no bricks or other remains on the surface, it is most probably the latter. There is a stone standing near the mounds, inscribed on two sides in old Telugu characters.

APPENDIX A.

DRAWINGS.

1. 10th to 12th December 1888.—Ground plan of Sri Venkatesvarasvami temple, Bittragunta (on hill), Nellore district. Scale $\frac{1}{100}$. Half sheet. M. Balakrishna Naidu, No. 733.
2. 10th to 12th December.—Side elevation of Sri Venkatesvarasvami temple, Bittragunta, Nellore district. Scale $\frac{1}{100}$. Half sheet. S. N. Apparao Mudaliar, No. 734.
3. 24th to 26th December.—Plan of Stupa at the north-east of Franguladinne, near Pedda Ganjam. Scale $\frac{1}{50}$. Half sheet. S. N. Apparao Mudaliar, No. 735.
4. 29th to 31st December.—Plan of (Bogundani dinne) Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{100}$. Half sheet. B. N. Muthu Alagiri Naidu, No. 736.
5. 27th to 30th December.—Slab No. 1 from wall of Stupa No. 1 at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. S. N. Apparao Mudaliar, No. 737.

6. 31st December to 1st January 1889.—Slab No. 2 from wall of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. S. N. Apparao Mudaliar, No. 738.
7. 31st December to 5th January.—Slab No. 3 from wall of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. M. Balakrishna Naidu, No. 739.
8. 1st to 5th January.—Slab No. 6 from wall of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. C. P. Nathamuni Naiker, No. 740.
9. 31st December to 5th January.—Slab No. 4 of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. S. N. Apparao Mudaliar, No. 741.
10. 2nd to 4th January.—Slab No. 5 from wall of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. B. N. Muthualagiri Naidu, No. 742.
11. 2nd to 5th January.—Slab No. 7 from wall of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. C. Munisami Naiker, No. 744.
12. 5th January.—Slab No. 8 and pieces of sculpture from Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. C. P. Nathamuni Naiker, No. 744.
13. 10th to 20th January 1889.—Ground plan of Sri Kapotesvarasvami temple, at Chezarla, Kistna district. Scale $\frac{1}{16}$. Full sheet. M. Balakrishna Naidu, No. 745.
14. 10th to 20th January.—Doorway of Virabhadra shrine in the Kapotesvarasvami temple, Chezarla. Scale $\frac{1}{4}$. Half sheet. C. P. Nathamuni Naiker and S. M. Apparao Mudaliar, No. 746.
15. 10th to 15th January.—Sculptures on two marble slabs, and a pillar in the Kapotesvarasvami temple, Chezarla. Scale $\frac{1}{4}$. Half sheet. S. N. Apparao Mudaliar, No. 747.
16. 14th to 15th January.—Plan section and elevation of main shrine of Sri Kapotesvarasvami temple, Chezarla. Scale $\frac{1}{16}$. Half sheet. C. Munisami Naiker, No. 748.
17. 16th to 20th January.—Longitudinal section of Sri Kapotesvarasvami temple, Chezarla. Scale $\frac{1}{16}$. Half sheet. C. Munisami Naiker, No. 749.
18. 16th to 17th January.—Two marble pillars in the first entrance of Sri Kapotesvarasvami temple; and a niche near tank at Chezarla. Scale $\frac{1}{16}$, and $\frac{1}{4}$. Half sheet. S. N. Apparao Mudaliar, No. 750.

Note.—Full sheet 40" × 27"; half sheet 27" × 20".

APPENDIX B.

INSCRIPTIONS COPIED IN FAC-SIMILE.

1. Bittragunta; in Sri Venkatesvarasvami temple. On the base of dvajastamba, 5 feet 5 inches × 1 foot 2 inches; 5 lines of 33 letters in Telugu. No. 369.
2. Musunuru; in the middle of village. On an upright stone, 2 feet 10 inches × 1 foot 1 inch; 17 lines of 9 letters in Telugu. No. 360.
3. Paliem; near Musunuru, in front of Venugopalsvami temple. On a stone, 3 feet 2 inches × 1 foot 1 inch; 19 lines of 8 letters in Telugu. No. 371.
4. Ongole; on a stone standing in a field close to the road, 2 feet 4 inches × 2 feet; 13 lines of 23 letters in Telugu. No. 372.
5. Ongole; on a stone standing in a field close to the road (on back), 2 feet × 4 inches; 2 lines of 11 letters in Telugu. No. 373.
6. Chezarla; in Kapotesvarasvami temple. On a white marble slab, with *trisula* on top, standing in front of the shrine, 5 feet 6 inches × 1 foot 4 inches; 49 lines of 20 letters in an old form of Telugu. No. 334.
7. Chezarla; in Kapotesvarasvami temple. On a slab standing at the south of the shrine, 4 feet × 1 foot 1 inch; 35 lines of 20 letters in Telugu. No. 375.
8. Chezarla; in Kapotesvarasvami temple. On a white marble pillar at the entrance to the Gopura, 2 feet 1 inch × 1 foot 1 inch; 12 lines of 19 letters in Pali. No. 376.
9. Chezarla; in Kapotesvarasvami temple. On a white marble pillar at the entrance to the Gopura (on back), 2 feet 5 inches × 1 foot 1 inch; 13 lines of 10 letters in Pali. No. 377.
10. Chezarla; in Kapotesvarasvami temple. On a slab standing in front of the shrine, 2 feet 1 inch × 1 foot 5 inches; 18 lines of 20 letters in Telugu. No. 378.
11. Chezarla; in Kapotesvarasvami temple. On a slab standing in front of the shrine, 2 feet × 10 inches; 18 lines of 9 letters in Telugu. No. 379.
12. Chezarla; in Kapotesvarasvami temple. On a slab standing in front of dvajastambha (on north side), 3 feet 2 inches × 8 inches; 35 lines of 10 letters in Telugu. No. 380.
13. Chezarla; in Kapotesvarasvami temple. On a slab standing in front of dvajastambha (on south side), 3 feet 5 inches × 7 inches; 36 lines of 7 letters in Telugu. No. 381.
14. Chezarla; in Kapotesvarasvami temple. On a pillar lying on the ground at the south of dvajastambha, 2 feet 3 inches × 1 foot 5 inches; 12 lines of 12 letters in Telugu. No. 382.
15. Chezarla; in Kapotesvarasvami temple. On a stone in front of Vishnu shrine, 3 feet × 1 foot 2 inches; 20 lines of 12 letters in old Telugu. No. 383.
16. Chezarla; in Kapotesvarasvami temple. On a white marble pillar (on back), 4 feet 7 inches × 1 foot 2 inches; 34 lines of 10 letters in Telugu. No. 384.

17. Kunkalagunta; in front of Virabhadra temple. On an upright stone, 2 feet 10 inches × 1 foot 6 inches; 15 lines of 11 letters in Telugu. No. 385.
18. Kunkalagunta; on a stone slab lying near the Bogesvara temple, 3 feet 3 inches × 3 feet 2 inches; 21 lines of 32 letters in Telugu. No. 386.
19. Kunkalagunta; on a slab standing near the Bogesvara temple, 3 feet × 1 foot 6 inches; 17 lines of 9 letters in Telugu. No. 387.
20. Panidem; in Venugopalsvami temple. On a stone standing in front, 1 foot 3 inches × 1 foot 3 inches; 13 lines of 15 letters in Telugu. No. 388.
21. Panidem; at the side of the temple of the Gramadeva. On an upright stone, 3 feet 10 inches × 1 foot 6 inches; 36 lines of 11 letters in Telugu. No. 389.

APPENDIX C.

PHOTOGRAPHS.

1. Pedda Ganjam.—Stupa No. 3; view of walls, 12" × 10" wet plate. No. 50.
2. Pedda Ganjam.—Stupa No. 2; view of walls, 12" × 10" wet plate. No. 51.
3. Pedda Ganjam.—Stupa No. 1; marble slab No. 1, 12" × 10" wet plate. No. 52.
4. Pedda Ganjam.—Stupa, No. 1; slab Nos. 3 and 7, 12" × 10" wet plate. No. 53.
5. Chezarla.—North-east view of *chaitya* at Kapotesvara temple; 12" × 10" wet plate. No. 54.
6. Chezarla.—North-west view of *chaitya* at Kapotesvara temple; 12" × 10" wet plate. No. 55.
7. Chezarla.—View of the ancient *ficus* tree and *chaitya*, from the south; 12" × 10" wet plate. No. 56.

ORDER—dated 30th April 1889, No. 382, Public.

The Government has read Mr. Rea's report with much interest. The discoveries reported seem important.

2. The matter referred to in paragraph 3 of the Director-General's letter has already been dealt with in G.O., dated 3rd April 1889, No. 308.

3. The Collector of Kistna will take steps for the protection of the *stupa* at Garikipad.

(True Extract.)

J. F. PRICE,
Chief Secretary.

To the Director-General, Archaeological Survey.
" the First Assistant, Archaeological Survey.
" the Collector of Kistna.
" all Collectors of districts.
" R. Sewell, Esq.
" the Public Works Department.
" V. A. Smith, Esq., Bengal Civil Service.
" Dr. R. Rost, Librarian, India Office.

Copy to Secretary, Royal Asiatic Society.
" to President, Asiatic Society, Bengal.
" to Secretary, Madras Literary and Scientific Society.

Exd. A. Raitt.

Govt. of {1889} Madras
PUBLIC.

Issued

Recd.

Encl.

G.O., 30th April 1889, No. 382.

APRIL.

E.I.

Archæology.

Passing orders on letter from the Director-General, Archæological Survey of India, forwarding the progress report of the Madras Archæological Survey under Mr. Rea for December 1888 and January 1889.

30TH MARCH 1889, No. , PUBLIC.

GOVERNMENT OF MADRAS.

PUBLIC DEPARTMENT.

READ—the following paper:—

From J. BURGESS, Esq., LL.D., C.I.E., Director-General of the Archæological Survey of India, to the Chief Secretary to the Government of Madras, dated Calcutta, 21st February 1889, No. 189.

I have the honor to forward herewith the progress report of the Madras Archæological Survey under Mr. A. Rea, for the months of December and January last.

2. Mr. Rea's tour during these months has been singularly prolific in discoveries of ancient Buddhist remains at places where they were least suspected to exist. Those of the stupas at Franguladinne and Garikipad, and of a veritable structural Buddhist Chaitya temple at Chezarla, are of great interest and importance.

3. It is exceedingly desirable that the sculptures he has left at the Pedda Ganjam canal bungalow, and those he excavated at Amaravati last year, should be early and safely transmitted to Madras. Mr. Rea has no means nor the time at his disposal for effecting this, and the duty should properly fall on the Public Works officers, who can best arrange for boats and carriage.

4. The stupa excavated at Garikipad is specially noteworthy, and its sculptures should either be carefully protected *in situ*, or so numbered that their precise arrangement may be preserved, and then transmitted to Madras Museum.

5. The impressions of the inscriptions at Chezarla have been forwarded to Dr Hultzsch for translation, but the oldest is so mutilated that I fear little can be learnt from it.

P.S.—Mr. Rea's report has been hurriedly written at intervals, and he had better see the proof before it is printed off.

ENCLOSURES.

From A. REA, Esq., M.A., First Assistant to the Director-General, Archæological Survey of India, dated Garikipad, 3rd February 1889, No. 61.

I have the honor to forward my progress report for the months of December and January 1888-89.

2. I have been fortunate in the places selected for visit; and much interesting information has been obtained. Every facility for the investigation of the archæology of these places has been freely given by the local officers, chiefly through the interest taken by Mr. Arundel in the work.

3. On the 15th November, I left Kāvali, and went to Juvuladinne, where I found some remains of ancient buildings existing in a mound (Section I of report). The place had hitherto been unnoticed. I had only time to note the remains, and consequently was unable to make an extended excavation. A temple at Bittragunta was surveyed (Section III). The south of the Nellore

district seems to have comparatively few, if any, examples of works of very ancient date; but, on the coast, and towards the north where it borders on the Kistna, Buddhist remains may be confidently expected.

4. On the 16th I returned to Kárali, and then moved the camp into the Kistna district, via Ongole, to Franguladinne, where I arrived on the 20th. I excavated the large Buddhist *stupa* discovered there last season, and found a number of finely-sculptured marbles (Section V). These have been removed to the Pedda Ganjam canal bungalow, and Mr. Vincent, Executive Engineer of the canal, has kindly consented to their remaining there till the orders of Government as to their removal to the Madras Museum can be received. Another small Buddhist *stupa* was discovered on the site, but only the foundations remain, and as the mound is low, probably all the sculptures have been removed. It would have been useless, therefore, to extend the excavation and look for them. The discovery is thus but of partial interest. (Section IV).

5. On finishing the excavation of the large *stupa*, I went to Narsaravupeta and inspected the antiquities there. In the town are several temples, all however unnoteworthy. The Zamindar's palace is a good example of the class which existed during the last century, and is deserving of a survey, which should be carried out at no distant date, as some parts of the buildings are in danger of falling. The woodwork of the floors and cornices is in a tottering condition, and it is a pity but something could be done in the way of preservation. In one of the halls there are a number of curious paintings on the walls, representing people dressed in the costume of the time and the large state coaches used during the past century.

6. From Narsaravupeta I visited the small village of Kamapalle (Section VI); and then on the 8th January went to Chezarla (Section VII), a most interesting village, said to belong to the Zemindar of Narsaravupeta. The village officials and temple authorities were very obliging, and aided me in procuring all the information asked for. The discovery of a complete structural Buddhist Chaitya is of the first importance; and the inscriptions and sculptures are of interest. A large and ancient tree grows there, and I sent a specimen of the leaves, flowers and fruit to Sir Charles Lawson, Honorary Secretary of the Madras Agri-Horticultural Society, and his reply will decide the matter. I found remains of an ancient, but now extinct, industry in the manufacture of steel; saw some interesting burial customs, relics of those in use in pre-historic times; and gleaned a number of ancient legends concerning the village.

7. On the 19th idem I left Chezarla, and, proceeding to Panidem, inspected the *Dipaladinne* mounds there. I found them to be, to all appearance, specimens of ancient tumuli (Section IX). I also visited an ancient site at Attalur (Section X).

8. Mr. P. Virasami Nayana, Tahsildar of Krosur, visited my camp at Panidem, and gave me some interesting information regarding a number of hitherto unknown mounds, and other antiquities in his taluka. One of the former—at Garikipad—was stated to be a mound with "bricks in chunam," and, as I suspected it might be a *stupa*, I decided to visit it, and went there on the 24th ultimo. In the mound I made an important discovery of an ancient Buddhist *stupa* possibly dating prior to the Christian era. The excavation is now finished as far as it can be carried out at present. A trench has been dug round the circle, which has been found to be 80 feet in diameter, with sculptured marble slabs standing in position almost continuously round. A number of these are almost complete; and have sculpture of a very archaic type. The survey is not yet quite complete, so I defer a description till the ensuing report. It will have to be decided whether the slabs are all to remain on the spot, or whether a few of the most complete might not be removed to Madras. The *stupa* will, in any case, have to be conserved, and this might be best done by planting a cactus hedge round. The plants can be got near the neighbouring village of Gudipad, and could be removed in carts and planted at but a small outlay.*

* Say, 2 carts removing the plants for 2 days 2 0 0
12 coolies at 3 annas at cutting and planting, for, at the most, 3 days 6 12 0
1 man tending and watering for a few days. 1 4 0

Total .. 10 0 0

I should be obliged could I have the favor of a proof copy before final printing.

I.—JUVULADINNE.

The remains at this place have been hitherto unnoticed, and I was only induced to visit the village through the significance attached to the ancient form of the name. The modern village itself stands to the west of an extensive mound now covered with sand and under cultivation, after which it is named. The local account of the origin of "Juvuladinne" is, that it is derived from a plant (*juvul*), which once covered the mound, but there is no such similar term in the very complete list of the flora of the district given in the *Nellore Manual* (pages 95—145), and it seems improbable that this is the correct explanation. The adjacent remains shew it to have been an ancient site, one of the many seaports which prior to, or during the period of, the decay and fall

of Buddhism, from the 4th to the 8th centuries, seem to have existed along this coast; though now, through the recession of the coast line seawards, it stands at some distance inland. In each of these there is a tradition of their having been destroyed by an inundation of the sea. This may have been so, more especially as the tradition is so general. The towns being thus either completely or partially destroyed, they would not again to any extent revive, though a few might carry on a lingering existence. India had undoubtedly commercial relations with western and other countries, but it was principally carried on in the ships of other nations. This may be attributed to caste prohibition against long voyages by sea. Not till the appearance of European powers in India do we find any considerable settlements on the coast.

Local tradition asserts a European settlement once existed at a neighbouring mound named *Wallandula dibba*, and Franguladinne further north is "Mound of the Franks," where a Venetian colony existed in the 13th century (A.D. 1224).

A traditional Dutch Colony.

About a mile south by east of the village, a quarter of a mile distant from the coast line, and on the south of a salt marsh once traditionally a natural harbour, or arm of the sea, is an extensive mound. It rises with a somewhat steep slope to a height of about 15 feet direct from the edge of the waterline of the marsh. The top of the mound is nearly level; and forms almost a square, with sides of about 60 yards in length. The angles are rounded off and stand north and south, east and west, with the sides on the intermediate points of the compass. Broken bricks are strewn over the surface of the north-west side, which has less drift sand than the others. Beyond this mound to the south, the ground is broken by a number of smaller ones, now covered by sand. The large mound is supposed to be the site of a fort, and is named *Gudikartikota*; it is also known, after the European settlers whom local tradition states to have built it, as *Uland* or *Wallandula kota*, that is, the "Fort of the Hollanders."

The Dutch had early settlements at various parts of the coast—at Pulicat, for example, where the remains of a fort and numbers of tombs still exist to testify to their presence. There they had a mint where gold was coined. They are also said to have founded the first fort at Masulipatam under the kings of Golconda in the beginning of the 17th century. Numbers of inscribed tombstones of that date still exist there. These seem to resemble those of Pulicat* for they have each a coat-of-arms and inscriptions, all executed with considerable skill. I find, too, that the site in Masulipatam where the Dutch had their villa residences is still known as Valandupalem, being a corruption of *Hollandepalem*. If a

* Section I (3) of my previous report. In one of the inscriptions given therein, is the word *Pallikatta*. I find in a letter from the Dutch Governor to the English Governor at Fort St. George quoted in the *Kistna District Manual* (pages 104—106), that Pulicat is written *Palliacat*, also *Paleakat* (page 59). The other is evidently meant for the same place.

† *Ib.*, page 100. See also pages 97—104.

European Dutch colony has really existed near Juvuladinne, which seems probable, it may have been in conjunction with an earlier native one. It would be a convenient site for carrying on an inland trade with the town of Nellore. At Franguladinne, Buddhist *stupas* and other interesting remains of the same period were lately discovered on ground adjacent to the mound on which had been the European colony. The tradition therefore, as to the Dutch fort near Juvuladinne, there is reason to believe, may be trustworthy. It is another discovered example of these numerous and hitherto unknown sites of ancient cities or seaports which in early times flourished all along this part of the coast. They show that a very extensive trade must have been carried on, but through the civil wars which desolated the country, they had fallen to mere fishing villages. The recession of the sea left them further and further inland, leaving their natural harbours but mere marshes; the *raison d'être* of their existence had thus gone. The trade never revived, and all that remains to prove what has been, is only shewn by the ruins now covered by mounds.

II.—EXCAVATIONS IN THE MOUND OF WALLANDULA KOTA.

As no traces of any walls appeared on the surface, a slight excavation was necessary to determine whether any did exist. Three short trial trenches were driven in, at intervals of about 12 feet apart, on the north-west side, and shewed the ground to be formed of red sandy soil for a depth of 4 feet; below which was a yellow sea sand. The trenches were carried in just below the point where the ground dips down from the upper level portion, as, should walls exist, it was to be expected they would, from the configuration of the ground, be found there. The west trench came on a wall 3 feet thick running north and south; directly in front of it at a distance of a foot was another of similar breadth; these were traced for a length of 12 feet. The middle trench shewed nothing but a large collection of oyster shells mixed with broken bricks; while the east one came on a wall running east and west. The bricks forming these are large, and such as are only found in very early buildings, they measure 20" long by 9 3/4"

broad, and 2 1/2" thick. These walls were built on blocks of stone laid in the sand, and could not, from their high position, insufficient foundation, and nature of the plan, be those of a fort. The bricks, moreover, are not such as we find used in early European buildings in the south. Nor were they used in later Indian works. The want of mortar also militates against the theory of a European foundation for these at least.

Only a few men were engaged in the digging for a short time, simply to ascertain whether remains really existed. One small piece of white marble and two fine large conch shells were found. It would be interesting to carry on further exploration of the ground, as it would appear, could time and funds have permitted the tracing of them into the level upper ground, these walls may still exist in sufficient preservation to shew at least the plan and nature of the building or buildings.

III.—BITTRAGUNTA.

This village stands 7 miles south by west of Kāvali. The Vishnu temple is stated to have been built by the Rishi Narada, and improved and enlarged by Gaurāmaniba,* a princess of the Langula Gajapati family. The "cave temple" mentioned as being here, is a natural cavern in the hill.

*Sewall's Topog. Lists, page 142.

Sri Venkateswaram Temple.

(Drawing Nos. 733 and 734.)

The ~~place~~ ^{plan} is a rectangular courtyard, measuring 191 feet by 119 feet. The entrance gopura stands on the north of the court, and is a plain blackstone structure. Inside to the west of the entrance is a small shrine in stone, dedicated to *Krishnagami*. The main shrine is a small, square cell with thick walls, ornamented on the exterior with pilasters; and a tower above, decorated in plaster. In front is an antechamber, and square *mandapa* with four piers inside. On the north is the *Anman* temple, the goddess of which is *Alamallama*, *gathammal*. Its plan is of similar form, but smaller than, that which it adjoins. Both these shrines stand on a moulded platform, and constitute the only ancient portions of the temple. In front of the *mahamandapa* of the main shrine is a four-pillared *mandapa*; *dvajastamba*; and a small square shrine of Hanuman facing them. In the south-east corner of the court is a *yagasala*, with a round and a square trough on the floor for the preparation of the *homa*. In the north-east of the court is a *kalyanamandapa* for placing the images at the annual festival; and a square walled structure for the reception of twelve small images (*Abarmithi*).

IV.—DISCOVERY OF STUPA, No. 3, PEDDA GANJAM.

The discovery of these remains was first announced in December 1888.† It forms the third of this class of Buddhist relics found at the Franguladinne mounds. If not extensive, and with but little of it remaining, it shews some interesting features and is important in helping to prove the previous existence of a large Buddhist settlement at the place. The two former *stupas* stand at the south-west extremity of the site, and on the west side of the canal. This is on the extreme north, or about a mile distant, and on the east bank of the canal. It is hardly to be expected that any remains will be found in this locality in a very complete condition: the mounds are all low, and the walls are easily got at. In addition, they seem to have suffered at the hands of some former iconoclasts, or through some great catastrophe, or inundation.

A small mound about 50 feet in diameter by 4 feet high, surrounded by others, to all appearances the same, had bricks, and some chips of white marble strewn over its surface. A close examination showed at one point four or five bricks, lately uncovered by the rain, evidently laid so as to form part of a circular wall. A trench dug in front of these showed at least eight courses of brickwork standing on a foundation of blocks of stones. This was traced out for over a quarter of the circle with an exterior diameter of 32 feet; it also exposed two projecting facets, each of a length of 9 feet 6 inches, on the north and east faces of the circle. (Figs. 1 and 2.)

The most interesting feature was revealed by the shaft sunk in the centre. It showed a rectangular pit, 10 feet 6 inches by 8 feet, with vertical sides, which had originally been dug in the clay and closely packed with stones and earth. On the removal of the stones, and at a depth of 2 feet 6 inches from the surface was a series of large bricks (Fig. 3). Below was a large *svastika* formed of eight bricks; four radiate at right angles from the centre, while other four lie at right angles to their extremities (Fig. 4). On the top of the east arm of this figure was a smaller one of four bricks, each pointing to the right, and laid with its end against the side of another. All the bricks fitted together in the centre (Fig. 5); it had no arms at the extremities.

On the top of this was a square of four bricks ~~(Fig. 6)~~. The large under bricks measure 19" x 9" x 3 1/2". Curiously, the objects lay facing different points of the compass; the lower one at one point west of north, and the two upper at one point east of north. It will be remembered that in *stupa* No. 1, at Pedda Ganjam (Bogandanidibha); two large *svastikas* were found in the centre, but the one not lying directly on the top of the other, a packing of stones being between the two. In that case they also lay with two points of difference, so the coincidence can scarcely be said to be accidental. In the present case a few bricks lie in a line along the north, east, and south sides of the pit at a level with the lower *svastika*. It would be interesting to know whether this feature is peculiar to this locality only. It is unlikely that it would be so, and it may occur elsewhere; though it probably was only used in certain classes of *stupas*, else we might have heard of it before. No relic casket was found, and none could have existed, and been subsequently removed, for the top stone-packing appeared as if it had never been disturbed. In one of the bricks of the small central square (Fig. 5), a bone—evidently human—is embedded in the material. It was in a crumbling condition. This bone may have been the *sarira* or relic of the holy man deposited in its proper place, but without an enclosing box.

V.—PEDDA GANJAM.

Bogandanidibha (Buddhist Stupa No. 1).

Excavation during Season 1888-89.*

This Buddhist *stupa* was discovered during last season's tour, as the result of the investigation made to ascertain whether two marbles found at Franguladinne a few years ago were, as had previously been stated, from one of the then known *topes* of the district, or, as I thought more probable, from a *stupa* on the spot. A close examination of the surface of all the mounds was made, but as no solid brickwork appeared above ground, the existence of a *stupa* could only be assumed from the numerous chips of marble and loose broken bricks strewn around. Even when this mound had been fixed on as the probable site of a *stupa*, a more searching investigation had to be made—without wasting expense in unnecessary digging—to ascertain on what part of the large mound the *stupa* stood. For there had at one time been several buildings there. From numbers of small indications which I cannot here particularise, all pointing in the one direction, the south-east corner was fixed on as the spot to begin digging. This selection was fortunate in that the *stupa* wall was found at the end of a short, shallow, first cutting. A few preliminary or trial trenches were then dug at certain points to fix its extent and plan, but nothing further could then be attempted.

With the grant made for this season's work, the excavation has been continued with the results below described. It was hardly to be expected that the sculpture would be found in anything like a complete condition, for the building bore evident traces in the portions first exposed of having been partly demolished, and the bricks and sculptures removed to be used in the construction of other works, as was the case at Amaravati. From the time of its desertion till it was spared further destruction by being buried in the friendly covering of earth, this spoliation had probably gone on, the building—as so many of its class have done—being utilized as a convenient quarry for the surrounding villages. This is shown to have been the case by the absence of the majority of the marble sculptures that would once adorn the building. These cannot wholly be accounted for, even by the great quantity of fragments which were found at all points around the circumference. Among these it is curious the large number of exquisitely carved heads which have been knocked off the images; this might perhaps point to the Muhammadans as having taken their share in the destruction, when this part of the country was over-run by their armies. The vast number of images adorning these buildings would excite their religious zeal into a perfect frenzy. The probable reason for anything at all existing is perhaps due to the fact that the nearest village is over two miles distant; and the removal of the materials could only be accomplished at some inconvenience to the spoilers. Notwithstanding all this, the remains of the *stupa* now existing are sufficiently complete to allow of our easily picturing what the proportions of the perfect building had been.

The marble used in the sculpture is of a kind which seems peculiarly liable to fracture, and certain parts of it readily scale off in thin flakes. In addition, when the material has been exposed to moisture lodging in the hollows of the sculpture, it has lost its cohesion and become more powdery than chalk. This being so, the slabs used in decoration of the higher portions of the building, such as the body of the dome, would inevitably go to pieces on falling from their lofty position. The large quantities of bricks found around would also cause some considerable destruction, and the consequence is that the only sculptures which have remained at all intact are certain of those round the face of the basement. They are fortunately nearly all *stupa* slabs, and are specially interesting in that they probably represent the *stupa* as it stood complete when

* Continued from Section 5 of Report in G.O., No. 703, of the 14th July 1889.

worship was carried on by the Buddhists. Those slabs were standing erect in their places, firmly secured to the brickwork by an intermediate layer of mortar. Like all those still standing at Amaravati, their tops are broken off. This may have been due to the falling bricks of the dome, for their tops stood higher than the floor of the circular platform, or, as their upper edges were found close to the surface of the ground, the destroyed parts may have projected above it, and been wilfully smashed off, the spoilers fortunately not taking the trouble to dig down and remove the remainder of the slabs. The ground of the mound bears evidence of this, in that nearly all the surface remains of buildings have been removed. The north half of the mound before being brought into cultivation is said to have had a number of walls dug out of it, and the south-west quarter, or that directly west from the *stupa*, though not at present cultivated, shows a large number of old trenches all over it, from whence have been removed the walls of what must have been an extensive series of buildings. One set of these trenches forms three sides of a rectangle about 30 yards broad. A continuation of the digging of one of them was carried out last season, when some foundations with marble fragments on the exterior side were found. Three yards to the inside of the pits and parallel to them, traces of brick walls are still visible. These must have formed the central building, probably a *vihara*, while the basement of a surrounding veranda would extend up to, and be marked by, the foundation walls now removed from the outer trenches. The lower part of a square marble column previously seen here, may have been one of the surrounding colonnade.

(1) Excavation at the *Stupa*.

A trench has been carried round the outer circumference of the basement. The wall of the north-west quadrant was found complete, with the mortar facing still adhering along almost its whole length; and three sculptured marble panels (Nos. 1, 2 and 3), standing at intervals along the wall (see drawing No. 736, figs. 1 and 2), each separated by a space of 8 inches. This upright division between the panels is filled in with mortar and raised from the face of the wall till flush with a channel cut on each side of the slabs. Pilasters in marble, or *chakra* pillars, would undoubtedly be placed in front of these, but no traces of them now remain. Each slab stood on a foundation formed of a smooth block of blackstone placed on edge at a level with the bottom of the brick flooring. The flooring of this portion of the procession path is formed of an under layer of bricks, with slabs of pavement laid over them. The bricks mostly remain intact and a portion of the pavement flooring also. The procession path at this section of the ground is 6 feet below the surface. The wall of the projection on the west face was found by a return of the dressed plaster surface at its north point, while some of the lower brick courses of the projection itself still stand in position. On the face of these, standing in their places, separated by the usual 8-inch spacing, were two slabs (Nos. 4 and 5). The plaster backing at this point was thickly mixed with chips of marble, either intended to make it into a sort of concrete, or perhaps they might have been pieces left over from the burning, had the mortar been made with calcined marble. At the south-west quadrant, the most of the bricks of the face of the wall are away, but there are some at the position of the south projection. Nearly midway between the west and south projections is a small brick platform which may have been for a small cell standing out from the circular wall. The lower brick flooring and some of the pavement slabs are found extending around to this point. No. 6 slab was found lying on its side at the position of the south projection, while close to it, a portion of the plastered surface of the main wall was again met with. The flooring at this quarter averages from 2 to 3 feet below the surface. Along the position of the face of the south-east quadrant, only loose bricks were turned up. The inner courses of brickwork may still remain, but little would have been gained by digging to ascertain, so the trench was carried but little inside the line of the exterior surface. Some bricks of the east projection were found, and near them stood a marble slab (No. 7). Behind it, a large slab of black granite rounded on top, and similar in size to the marble panels, stood erect; and another lay on the floor.

* Burgess, *Amaravati and Jaggayyapeta Stupas*, p. 22.

It will be remembered that rail slabs of a similar material exist at Amaravati,* also near the east gateway there. The recurrence here of the same stone at the same side of the *stupa* is remarkable, and may possibly have had some architectural or other meaning attached to its use in this position. Around the whole of this, and along towards the north projection, the paving was almost intact. At the north-east quadrant the bricks were away from the exterior surface of the wall, though the trench which was previously dug along its inner surface shows them to be quite complete in the inside. While digging at the north projection last season, a complete marble slab, 16 inches high, carved with a coiled *naga* in bas-relief was found in position against its east wall. Along the north-west quadrant, a trench, concentric to the inner one, was dug on the edge of the paving for a length of 40 feet, to ascertain if portions of the outer rail might exist, but only some fragments of pillars with a few letters were found. The ground is highest on the east, and round by the north towards the west, where it averages from 5 to 6 feet above the floor. The other half is from 2 to 3 feet above it. To save expense, the bank between the two trenches was not removed: nor was this outer trench carried round any other part of the encircling pavement. Only from one quarter (the north-west), therefore, has the earth been almost wholly removed. It is, of course, quite

possible that traces of the rail may exist at other parts of the circumference, and had expense been of no consideration, the earth would have been completely removed from the whole circle of pavement and for some distance outside of it. At no point, however, has the trench been carried beyond the outer edge of the paving, as, though every facility for digging was freely offered by the proprietor, it was considered undesirable to encroach on the neighbouring ground, which may at some subsequent time be brought under cultivation. The mound is not sufficiently high to admit of any of the large panels of the rail being still in position, but considering what their weight and size must have been, probably over $6' \times 2' \times 1'$; and that the spoilers had not removed the smaller ones now found, it is probable that at least some of them may still lie underground where they had fallen at a distance less than 20 feet outside the pavement, as did some at Amaravati. Had the ground on which the *stupa* stands, and this space outside of it, or a circular plot measuring only 142 feet in diameter, been Government property, it would have been interesting to have had it excavated, as the results would most likely have repaid the small sum required to dig it. This excavation would have been for a breadth of less than 34 feet outside the north and west walls of the *stupa*.

No earth was removed from the centre, or from over the walls of the *stupa*, except along the north-west quadrant, where the upper plaster flooring was found extending unbroken along its whole length. This upper floor probably remains intact along the greater part of the north half of the *stupa*. It was thickly covered with broken bricks fallen from the dome. A projection of brick work 1 foot deep stood against the dome wall at the north-west. This has probably been an architectural feature repeated at the other three corresponding points of the circumference,

The digging has therefore been strictly confined to such parts as gave most promise of results with the least possible outlay.

With the exception of slab No. 1, all the others are *chaitya* or *stupa* slabs. Their discovery is thus of some value, for though numbers were seen by Colonel Mackenzie at Amaravati, they are mostly all afterwards disappeared; only a very few having been since recovered. They can be judged of, from the drawings he made. Standing in position, as those now found did, around and forming the casing of the *stupa* itself, is a feature of some significance. In the present instance, these slabs have been found standing in position round and against the main wall of the building, with the spaces for the intermediate *chakra* pilasters remaining intact. The inner rail at Amaravati seems to have stood at the same level as the outer rail on the pavement, and was formed of slabs placed against each other, and so differed considerably from the upright posts and crossbars of the outer rail. As Amaravati is so well known, it will give some idea of the present example if the main features of the two *stupas* are compared. There is nothing anomalous in this, though their proportions are so very different, for their sculptures show them to be of about the same date.

Large statues of Buddha, similar to those found at Amaravati and Jaggayyapeta, have existed here, for portions of two faces with curled locks of hair, and some pieces of the flowing robes of a figure, were found near the position of the west gateway. One would be about life size, and the other, whose eyes measure $1\frac{3}{4}$ " broad, would be somewhat over it, if standing erect, nearly 8 feet 5 inches high.

There are two kinds of limestone used in the sculptures, one white, and the other with a tinge of yellowish brown, probably acquired through longer exposure. The carving of the discovered fragments of the rail is in the former, and is somewhat inferior in style to the others; leaves and other minute portions being represented in cases by little more than a mere outline chiselled in the marble. In the others, scrupulous attention has been paid to the working of the most minute parts; they equal in beauty of execution, and in no way differ in style, from the finer of the slabs at Amaravati. The design in each of these *stupa* slabs is the same; but they widely differ in detail in every example. Their style and arrangements will be found closely to resemble those described and illustrated by Dr. Burgess in his *Amaravati* volume, and those referred to by Boswell in his report to Government on the antiquities of the Kistna District.* Five pieces of marble have letters of inscriptions dating about the 3rd century A.D. Their letters are similar to some of those from Jaggayyapeta:† With the exception of one from the bottom, and

* G.O., No. 1725, of the 17th November 1870, p. 5.

† Burgess, *Amaravati and Jaggayyapeta Stupas*, Pl. LXII.

another from the top of a slab, all are fragments of pillars. They have only a palaeographical interest, as the form of the letters may help to fix the date. One has nearly the half of the curve on the semi-disc usually seen on these pillars, dividing the square from the octagon, and a production of this curve, gives a square, for the pillar of 12 inches. This half-disc is not ornamented with a lotus leaf pattern as was the inscribed pier discovered at Kollitippa, but has a flat surface, ornamented on the lower side with a medallion in outline, surmounted by a small finial. The letters are inscribed under the top of the curved line. They are as given in the

facsimile (No. 1). A portion of the left side of the pier remains, but has no ornament; the pillar must therefore, only have had the carving in front. Perhaps it was one of the five stelæ on the face of the dome.

The piece from the top of a slab has a diamond diaper pattern outlined over the letters (No. 2.)

The others are also mere fragments useful only for the forms of the few letters they contain (Nos. 3, 4 and 5).

The last has been from the bottom of a slab.

A small disc of black granite was picked up in the south pavement. It is $2\frac{1}{4}$ " in diameter and $1\frac{1}{2}$ " thick. The sides are rounded off; one side flatter than the other. Through the centre is a cylindrical hole $\frac{3}{8}$ " diameter. On both sides, around this perforation, are a number of triangular lines grouped in the form of a star. Its use may have been similar to a small soft, black-stone cylinder found last season at Amaravati. It is shaped somewhat like an ordinary thread bobbin, the side being convex, and a small head running round each end. It is $1\frac{7}{8}$ " long and $1\frac{1}{8}$ " diameter; with a cylindrical hole through the centre of its length of $\frac{3}{8}$ " diameter. It also has the triangles marked around the two ends of the perforation (fig. 1.)

(2) Notes on the Sculptured Slabs.

The following are the white marble sculptures now found:—

Slab No. 1 (Drawing No. 737, Photo. No. 52.)—This panel is in two pieces, with the top broken off and lost. The principal figure is a seated Buddha; the head has been broken, but the rest of the figure is complete. His right hand is raised in benediction, and he sits with the left folded across the body, the folds of his robe hanging over his elbow. He is seated on a cushioned throne, with two attendant fanbearers standing on his left. Similar figures would be on the right, but this is broken away. Directly under his seat are four grotesque *bhutas* or dwarfs; two below support other two who climb up the front of the throne. The left under one has, what appears to be, a torch in his hand, and holds it up to the two others above. His breasts are made so as to form two eyes, and a nose is represented as a projection extending from the middle of his chest down to his navel. The whole front of the body thus has the appearance of a large face supported on two short legs, giving it a most grotesque appearance. The right dwarf looks up shading his eyes with his left hand, while his right hand holds a bell. The right upper dwarf has a club in his hands, and attempts to climb up the front of Buddha's throne. The other dwarf, again, crawls up on the other's back, and supports himself by grasping his neck-band with the right hand, and seizing the back lock of hair in his teeth. It would be interesting to learn to what race these pigmies belonged; they cannot have been Buddhists, from the hostile attitude they are always shown as bearing towards the author of the religion. They may possibly be fanciful representations of the demons of darkness. But the offering-bearing attendants are also usually dwarfs of a somewhat negro type; they may be a race who, without adopting the religion, were brought into subjection by the Buddhists. Or is it possible that the idea may have been taken from the Greeks, who represented similar large-headed, short-legged, fighting dwarfs on their vases? This may have been so, as the Buddhists undoubtedly owe the origin of some of their finest art, if not to Greek sculptors themselves, at least to their direct influence.

On each outer side of these dwarfs are two jewelled women, standing with their arms around each other's necks. The peculiarities of dress worn by the different figures merit attention. The two on each side of Buddha are males; one carrying a long-bow. They wear a waist-cloth with robes flowing down, and partly covering the lower limbs; they have bangles on the wrists and over the elbows. The two women standing on each side of the throne are in each case differently dressed. On both sides, the female standing on the right has a long robe, girt at the waist with a belt, and flowing down and covering the limbs to the ankles. They wear a peculiar high head-dress. A number of thin bangles encircle the wrists and the arm above the elbow; a double bracelet is round the neck; and a long thread passes over the left shoulder, behind the waist-belt and down round the right ankle. The two wearing this form of dress probably represent married ladies. The other two females standing on the left of the others may represent the unmarried class, or perhaps maids in attendance on the others, though as they stand with their arms wound around each other's necks, the familiarity of the attitude might show them to be equals. The jewellery worn is of the same kind, but simpler. They wear two large bangles on the ankles. They have no covering on the upper part of the body, and wear no flowing robe, nor have they the shoulder thread, their sole dress is simply a waist-cloth encircled by a belt. None of the figures are in an attitude of worship, and the scene evidently represents the temptation of Buddha.

Up each outer edge of the panel is a pilaster with base and band; there may also have been a capital, but the upper part is broken away. Size, $3' 10\frac{1}{2}" \times 3' 2\frac{1}{2}"$.

On the right of the slab is a raised space on the wall, 8 inches broad, against which has been a marble pilaster dividing the panel from that adjoining it. On the right of the pilaster is a space in the wall for a slab, similar in breadth to the above; but it is now away. Under it, however, is a black stone support on which it had rested. On the right is the raised space for another pilaster, and adjoining it stood the panel noted below.

Slab No. 2 (Drawing No. 738.)—This is a portion of a *stupa* slab, which wants the greater part of the top. In the centre—represented as inside the gate—is Buddha seated on a throne raised over two seated worshippers, who have each a thick cloth over the shoulders, evidently to allow of their bearing some burden easily. On each side is a broad pier with a vase at its base and four circular raised pateras or discs along the height of the pier over. Attached to each pier on its outer side is a shaft, with moulded and carved base and capital. Above is a small entablature surmounted by a seated lion. Outside is a representation of the upright piers and rails of the *stupa*, with circular discs in the intermediate spaces; these are raised and rounded convex as knobs. A *Chouri* bearer and female are on the outer sides, and between them and the gateway is a dwarf bringing offerings. Size, $2' 8\frac{1}{2}" \times 1' 8\frac{1}{2}"$ high.

On the right of the preceding is a raised space for a pilaster, then a panel.

Slab No. 3 (Drawing No. 739, Photo. No. 53.)—This is a *stupa* slab, more complete than the last, though its top has also been broken away. A portion of the dome, however, remains to shew what its decoration had been.

Inside the gateway is Buddha, seated on an ornamental throne with cushions and carved back. An *arcata* is around his head, and the sacred tree *Bodhidruma* behind. The throne is

supported by two seated lions, with a casket between them, while on the ground below are two kneeling worshippers, who bring a large circular dish with offerings of (?) fruit.

Over Buddha, and forming the top or lintel of the gate, is a panel with a number of small images, around a figure of unusual form in the centre. A throne is shewn with two cushions on the seat, and side arms. On this is placed a figure with three upright lines, probably meant for a *trisula*, with side lines radiating upwards as flames. On each side of the panel are three kneeling worshippers. The scene may represent the worship of the fiery *trisula*. A similar image is sculptured on a slab from Amaravati.*

* Burgess, *Amar. and Jagg. Stupas*, Pl. XVII, Fig. 4.

The pier and shaft on the gateway are similar to those previously described; the surmounting lions sit facing outwards from the gate. Over these, and on each side of the central *trisula* panel, are two other lions, sitting facing the centre. On the ground on each side of the gate is a man standing in a graceful attitude, with his left hand resting on his thigh, and the right holding a bunch of lotus flowers. On the exterior side of each is a female—probably the wife of the other—seated on three cushions and holding a large lotus bud. Next the gate-pillars is an attendant dwarf bearing a dish of offerings on his head. These figures present a striking difference from similar groups on all the other slabs, in that they are shewn of much higher stature. On the others, the male barely reaches midway up the height of the posts of the rail. In this panel they stand with their heads level with the under side of the upper carved rail panel. Behind them are the rail posts and cross-bars, the upper panel sculptured with the usual wavy scroll, supported by figures in the hollows between. Over the exterior top of the rail coping is a seated lion; others sit inwards nearer the centre. Between the lions, and surmounting the rail, is a *stambha*, with a three-stepped slab on its top; the widest of the steps is uppermost. It is similar to that surmounting the *tee* of the dome of a *stupa*. This representation explains the use of some slabs—each cut in three steps—

* Report in G.O., No. 896, dated the 11th September 1888 (slabs, Nos. 56 and 85).

found last season at the east and south gateways of the Amaravati *stupa*.* Their use was not then quite apparent; they had holes cut in their sides and I thought them to have been bases. It is quite evident now, that they have been the slabs topping these *stambhas* over the rail, and the holes would be for fixing them on to the top of the shaft, and for the securing of the finials which surmounted them, also represented on this slab.

The dome on the slab has a lower tier of square floral panels shewn as an inner rail with coping, all projecting out from the surface of the dome as if it stood on the ledge of the encircling platform. Fergusson supposes that such a rail or balustrade must have existed at Sanchi,† and that such has been the case here, the indications on the ledge of the platform itself, and the further representations on each of these panels, distinctly shew. It appears as a minor copy of the great outer rail itself.

† *Ind. and East Arch.*, p. 64.

Over is a series of panels with groups of figures. These have either one, or in others two, figures, seated on a throne with attendant worshippers on each side. One panel has a screen, behind which, female faces look out towards those seated on the throne. These panels are sculptured on the surface of the dome, and from their appearance, it is clearly seen that they were meant to shew the slabs placed against it. A wavy, running decoration over these replaces a band of *trisulas* occupying a similar position on another and older slab (No. 6).

This panel has a newer appearance than the others. Its panels have the carving less undercut; and have not the same artistic finish. It is undoubtedly more modern, and may have replaced an older one which had been damaged or destroyed. Size, 3' 5" × 3'.

Slab No. 4 (Drawing No. 741).—A representation of a *stupa*, in two pieces, found standing at the west projection of the main circular wall. In the centre is a pedestal supporting a *Dharmachakra* placed over a casket, with worshippers on each side, and two animals below. Under these are two worshippers, who kneel on a pedestal placed over the semi-circular step at the entrance of the gateway. The offering-bearers approaching the gate from the right and left are the usual group of three, but they seem a different class of people. It was probably the intention of the sculptors to represent on the various slabs the different races who were devoted to the worship of Buddha. The front of the rail, and carved coping panel with the sculptured scroll, all shew flat towards the centre, and are returned back with a curve on each side to shew the circular sweep of the railing. It may be here noted, that all the panels shew this, the front with the body of the building, being raised from 4 to 5 inches above the background at each side. A piece of the dome is on the right upper end, with panels similar to those last noted. The top of the slab is defaced. Size, 3' 5½" × 3' 0½".

Slab No. 5 (Drawing No. 742).—This stood, separated by the breadth of a pilaster, from the preceding. It is a *stupa* slab with a five-hooded coiled *naga* as the central object. Below it are two figures, who kneel on a pedestal above a semi-circular, lotus-ornamented step at the gate. The *naga* has no worshipping attendants on each side. This peculiarity has been already

† *Amar. and Jagg. Stupas*, p. 78.

remarked on by Dr Burgess.† The panel over the gate has a seated Buddha, with a worshipper at his side. The piers and shafts of the gateway support a seated lion, with the head of an

elephant appearing in the space behind. The return or in-going of the top of the gate at this point has a standing fan-bearer. Over him are the upper lions surmounting the façade.

The usual groups—male, female and dwarf—bring offerings to the *stupa*. The rails have four tiers of raised knobs; while over is the flowing scroll panel. On the bottom of the dome are the inner balustrade, and slabs in floral and figure design.

The top of the slab is away. When found, it lay back at an angle of 45°; and has in consequence suffered from moisture lodging in the hollows of the sculpture. The marble is, on the surface of the parts most exposed, as soft and friable as chalk. Size, 3' 4½" × 3' 1½".

Slab No. 6 (Drawing No. 740).—This is a *stupa* slab with its dome almost complete to the crown, and with sufficient of the ornament remaining to enable us to judge of the mode of decoration employed in the missing parts of the other slabs; and probably on the great dome of the building itself. The stone stood at the east side of what had been the south projection of the main circular wall—on its left side with its face towards the building: it inclined outwards at an angle of about 60°. The sculpture has therefore suffered from the moisture which would lodge on its surface, and a proportion of the carving is obliterated, some parts being quite soft and spongy. This is unfortunate, as it is the largest and most complete of any, but part of the top ornament remains, and supplies some portions missing in others. That it stood on its side, and not with its length upright, we may conclude is the reason for its top not being smashed off.

The central gate has the outlines of two kneeling images on a semi-circular step. Over them is a pedestal having the *Dharmachakra* with worshippers on each side. Over the gate lintel can be traced the outlines of a seated Buddha. Surmounting it are the five *stelæ* (*ayaka khambo*) which stood near the dome opposite each gateway. Their position, if not actually against the dome, might have been on the edge of the projection, of the encircling platform or inner *pradakshina*, at the four cardinal points. From the front representation of these *stelæ*, it might perhaps be thought that they stood over the gateway. The side elevation of the corresponding pillars at the sides shows, however, that this cannot have been the case. The recessed vertical side panels of the slabs are really the sides of the right and left gateways, and the *stelæ* there are not shown over the entrances, but inside and close to the dome.

The front of the rail only remains in part, but on the return sides it is perfectly distinct.

The upper inner balustrade is showing with its coping clearly raised from the surface of the dome. Over it, on the dome, are figure panels separated by pilasters. Each panel has a seated figure, with others grouped around. Over them is a sculptured band of *trisula* ornament, which has been carried right around the curve. Above it is a blank surface and then a horizontal band of wavy ornament. At the top of the slab, on the right side, is a large circular patera with tassels on the under side: a similar ornament has been in the centre, and another at the left. Running parallel between each is a series of ornamental rolls, with a hanging tassel on the surface between each patera.

On the right and left of the slab is a recessed upright panel, showing a continuation of the great outer rail. Opposite the coping panel of the rail is a *makara*, and above it two lions, the one placed over the other, each in a separate panel. These are intended to show the side elevations of the corresponding right and left gateways, at the other two sides of the *stupa*. Size, 4' × 2' 11".

Slab No. 7 (Drawing No. 743, Photo. No. 53).—This panel was standing erect behind a large blackstone slab at the east projection of the main wall. It is carved with a *stupa*, complete up to the figure panels over the inner upper balustrade. In the centre are two worshippers kneeling behind a semi-circular step, and Buddha seated on a throne with a sacred *bodhi* tree at each side. In front of the throne are three kneeling worshippers. The people with offerings who stand on each side of the gateway, are similar in their grouping to those before described. In front of the right side recess is another offering-bearing dwarf. An important feature is shown on the sculptured panel along the top of the rail. In place of the usual scroll ornament is a procession of figures grouped together. Some are mounted on lions, and others recline on the backs of the animals with their feet on the ground behind. Some seem to wrestle with the rearing lions, while others lead them along; a few are borne down in the struggle and recline on the ground. This piece of the sculpture is interesting in that it differs from the more usual scroll found on these rails.

In the panel over the gate is a seated Buddha, with attendant worshippers. The inner rail has figure panels divided by posts with circular discs. Above this the marble is broken off.

The upper central panel, the inner rail panels, and the four central lions, have their raised surfaces slightly worn or flattened, not through decay of the stone as in slab No. 6, but, from their appearance, it would seem that it must at some previous time or other have lain so that it may have been trodden on by people passing over it. As it stood erect, however, it is unlikely that it could have fallen, and been again raised into position. It may therefore have been caused by being rubbed against, while the *stupa* was in use for worship. Similar cases are often seen in the sculpture of the more frequented parts of the South Indian temples.

This panel is almost a duplicate of one of the *chaitya* slabs from Amaravati illustrated by Dr. Burgess.* On both is the procession of animals shown on the upper panel of the rail.

* Amar. and Jagg. Stupas, Pl. XXXVI, Fig. 3.

A slight variation of detail is seen in the centre, where, over the two kneeling images, there are, in this example, three, while in that from Amaravati there are seven. The date of each cannot be widely different, for a comparison of the details of each shows a wonderfully close similarity. The other slabs now found might also be compared in most parts with those illustrated in the work above referred to, and would tend to show the identity of style in each. But where this is so generally marked, only the most strikingly characteristic can thus be specially referred to. Size, 2' 10 $\frac{1}{2}$ " high by 3' 0 $\frac{1}{2}$ " broad.

No. 8 (Drawing No. 744).—This example is a fragment of the right upper centre of a stupa slab. A part of the *arcata* of a Buddha is the only piece of what has been the centre panel. Over it is a panel with a *chakra* on a pedestal, and a seated and standing worshipper on each side. Over this are four of the five *stela* or *arya stambhas* of the dome. They are square below, octagonal in the middle of the shaft, with a square foliated capital. In an inscription at Jag-

* Burgess' Amar. and Jagg. stupas, p. 71.

gappapeta these shafts are called *Ayaka khamblie*. On the right of the fragment is a lion seated facing the centre. Over it is a panel with a small figure of Buddha seated on a throne, and two worshippers on his right. An ornamental band of processional lions, and another of sculptured *trisulas* are over; this has formed a part of the lower curve of the dome.

The sculpture has a much newer appearance than any of the slabs, as if it had been less exposed to the weather; and the execution of the more minute floral ornament has not the high finish of workmanship displayed by the others. It is similar in style to No. 3. Though a comparatively small piece of sculpture, it supplies a portion of the upper central ornament over the gate, which is less complete in the other examples. Size 2' 1" high by 10" broad.

Though this is the largest of the three stupas here discovered, the fact of their standing so widely apart perhaps shows that a considerable Buddhist town must have existed on the spot; it is very probable therefore that, though a large building, it may not have been the principal place of worship on the site. The large mound, with the trigonometrical station and bungalow on the top, is circular, and about the same size as the *Dipalidinne* at Amaravati; it is quite possible, judging from the remains on the surface, that a large building may lie buried under it. In connection with this, it is curious that, till these were discovered, there was even no shadow of a tradition regarding this having been a Buddhist site. Their name was completely blotted out, and the only traces that survived lay buried in the mounds, even these being attributed as the relics of a small and obscure European settlement which existed in a corner of the town the Buddhists had founded. There would thus seem to be some truth in the legend of a sudden destruction having overwhelmed the town, and almost completely effaced it at one sweep, though it would be wrong to ascribe this to the much later time when a European colony appreciated the advantages of the site as a place of settlement.

VI.—KAMAPALLE.

Is a small village, 12 miles south-west of Narsaravupeta. It has been mentioned* that there is a deserted temple, and an inscribed stone on a mound. The former is almost completely ruined, only the four corner up-

* Sewell's Topog. Lists, Vol. I, p. 69.

right stones of the shrine and the roof remaining. Foundations of brick are visible, and in front is a rough pier with an image carved on the side facing the shrine. An image of Krishna stands near.

The mound is named *Semuladinne*, and the inscription is in old Telugu letters, slightly cut on an uneven surface and almost illegible: at the head is an outlined *linga*. A stone with a *mandika* carved on the top and a number of boulders lie near. The mound is probably a tumulus, and the boulders still remaining may be part of the enclosing stone circle. Under a tree to the north is a dolmen, and close on the north outskirts of the village are three others. One with its top slab gone, has a Ganesa inside. Two others remain complete, and one has been adapted as a shrine to Ganga, of whom a small image stands inside. In this instance, the round hole usually found in a side slab of certain *kistraens*, exists on the west upright slab; the side facing the east is open. This is one instance at least of a shrine for the dead being adapted as a place of worship for the living.

In the village is a bas-relief of Hanuman, and a thin slab with a defaced *gran* carved on its surface in low relief.

VII.—CHEZARLA.

The village stands 14 miles west-north-west of Narsaravupeta (not "east-north-east," as in Mr. Sewell's Lists, p. 68). The north, west and south-west sides of the village are enclosed by a low range of rocky hills covered with jungle scrub, and in parts infested by wild animals.

The previously published information of the extent and nature of the antiquities is rather misleading. From it, the village would seem to be filled with temples, statues, sculptures, &c., 78 temples being mentioned. With the exception of a roofless enclosure recently built to enclose a bas-relief of Hanuman, there is only one temple, and no statues in the village. There are a few ruined shrines on the surrounding hills, the list may have referred to the unusually large number of small shrines in the court of the large temple itself; or, the case may be similar to Dendaluru in the Godavari district, where I found that 55 temples, reported to be there, had only a traditional existence. This latter would seem to be the case here, for the remains quoted in the Lists (*ib.*) correspond with those given in one of the inscriptions dating from the end of the last century. If the inscription can be trusted, it is interesting as showing what remains then existed, the majority have now disappeared.

(1) Abstract of the Inscription.

It is dated Monday the 10th *magha* of the year *Kalayukti*, or of the year A.D. 1799.

The invocation is Sri Cherum Cherala, the Southern Kasi (Benares). Sri Mat Kapotesvara Sibirajavaradu (the temple of the god of that name). Sri Mat Kapotesvara, Sriman Maha Deva Deva (the abode of the true god). Sriman Mukha, Sri Karna, Sri-Namasvaya, Gauri (secondary deities). In the boundaries of the village of Sri Cherum Cherala are 78 temples, 28 *Nandis*, 11 *Vinayakas*, 10 *Bhairavas*, 1 *Kumaraswami*, 1 *Mathava*, 1 *Giruda*, 1,000,001 *Lingas*, 62 *Iurgas*, 2 *Viras*, 20 *Nagukals*, 9 *Suriyas*, 11 *Chandras*, 1 *Viran*, 24 *Akkadras*, (goddesses), 2 *Krishnas*, 4 *Ramakshmandas*, 3 *Hanumans*, 2 *Venkates-*

* At present in the temple with others more modern.

† Of the *ficus* species growing in the south court.

‡ A Buddhist *Trisula* over a long inscription on white marble (Ins. No. 374).

§ Buddhist; in white marble.

|| Three are natural, in the Devarakonda hill, and one from which the large tree is supposed to grow.

Tangaturti Butchayya (the donor) daily performs 1,000 acts of worship. He who repeats that all these are in the village will have practised the same charity as if he had

placed 1,000 *Lingas* in Benares. But he who denies it will have committed the like sin of having killed a Brahman at Kasi. This inscription was engraved by Rangoji Ramudu.

(2) Kapotesvara Temple.

The principal temple in the village is of great antiquity and sanctity, and dedicated to Kapotesvaraswami. It is a curious medley of 35 small shrines scattered about, without apparent arrangement, inside a double courtyard, (Dr. No. 745); most of them seem quite modern. In one is a finely carved Chalukyan doorway, (Dr. No. 746). The outer court measures 298 feet from north to south, and 291 feet from east to west. Its walls are 6 feet 3 inches thick, built of small coarse stone slabs. They are now somewhat ruined in places, but must in early times have been of the nature of a fort. The inner court is 167 feet 3 inches from north to south and 174 feet from east to west. Its walls are 5 feet 6 inches thick, built of large polygonal blocks of masonry.

The main shrine is a remarkable structure of curious and unusual design, and is very ancient. The peculiarities of plan and construction merit special attention. It is apsidal-ended on the west, and square on the east or entrance side. The roof is barrel vaulted; the vault being returned round the apsidal end. The east facade is upright to the crown of the vault, the tympanum being ornamented with niches, accessory pilasters and cornices. Its total height is lofty in relation to its breadth; the proportions being similar to various sculptured representations of *Chaitya* halls. A study of its features should be sufficient to prove that it has had a Buddhist origin.

(3) A Buddhist Chaitya Hall.

(Accompanying Plate I.)

A few of the most typical proofs of the character of this structure may be first briefly noted as follows:—

1. A shrine built of large bricks, with thick walls indicating great age.
2. Its floor is not only under court level, but below the level of its entrance *mandapas*, showing that it is older than they.
3. Its apsidal-ended plan and design are those of a Buddhist *chaitya*.
4. Though now used by Hindus, its proportions are widely different from any shrine originally built for their worship.
5. It bears undoubted and admitted evidences of having been altered to adapt it to Hindu worship.
6. The presence of the following white marbles. Two Pali inscriptions on a pier; and another lengthy one with a *trisula* over it. Several Buddhist columns; a sculptured slab and a large number of *Lingas* also in marble, which may very possibly have been hewn out of Buddhist piers at Amaravati.
7. An adapted Buddhist *Jataka* for the *sthal* *purana*.

as was the case

The dimensions of the building are as follows (Dr. No. 748, fig. 1). The plan is apsidal on the west end, the exterior being semi-circular, while the interior is a flatter segmental curve. The curved wall is 4 feet 7 inches thick. The interior breadth across the apse is 8 feet 3 inches, with side walls 3 feet 10½ inches thick. The breadth at the entrance is 8 feet 9 inches, but as the exterior lines of the side walls are parallel, this increased breadth makes them 3 inches thinner than they are at the back. The exterior length is 30 feet 3 inches; the inner length is 22 feet 11 inches; but to this is added a wall 2 feet 9 inches thick, built across the east end to form an entrance. This may be the extent of the original building, though as the porch directly in front is also built of large bricks, whose courses would seem to run parallel to the others, it may also have been original, though its walls are slightly thinner than the others. This feature of an entrance porch exists in some of the rock-cut examples, as at Karli* and Dhamnar. If this had been the case here, its front would be occupied by two piers with side pilasters; while standing detached in front would be the

* Fergusson's *Ind. and East Arch.* Pls. 54 and 65.
Fergusson and Burgess' *Cave temples of India*, Pls. LIII, LXII, &c.

usual two lion-stambhas. The porch adds another 25 feet, making the total inside length 50 feet 8 inches. With regard to this, it must be noted that this porch floor is 9 inches above the shrine floor. Now unless the floor has been raised, it would go to disprove the theory of the porch being of an equal age. The mahamandapa is without doubt a later erection, built to conform the shrine to the usages of Hindu worship. The shrine floor is a foot below the courtyard level. Along the two interior sides are ten stone piers, propped at intervals against the walls, supporting stone beams and a ceiling of flags, 7 feet 6 inches high. This was an innovation introduced to reduce the height, and bring it down to the proportions of a Hindu shrine. A reference to the section will explain this. Nothing could be learned of the construction of the interior above the ceiling, except that there is a tradition as to its being a hollow space with a vault over. There can be little doubt but that the walls proceed upright to the wallhead at the springing of the vault, and above that, there would be, or perhaps at present are, curved wooden rafters

† *Ind. and East. Arch.* Pls. 46, 53, 56 and 58.

acting as supports to the vaulting, as was usual in chaityas such as those illustrated by Fergusson.† The vaulting is of brick, in horizontal courses, and of a low parabolic section. The side elevations are of unique construction. The brick courses are horizontal, but the vault and lines of the wall-head cornices dip backwards for 2 feet 3 inches in the length. On the north exterior side of the shrine are 12 small detached monolithic shrines of ancient design, such as are seen on niches or cells of early cave works. The stone is a white limestone resembling marble. Each has a small *linga* carved out of the solid in bas-relief on the back of a small opening. Whether these are contemporaneous with the shrine it is difficult to say. There are four others in the courtyard, and another lies by the south side of the large tank west from the village. They may date from the first Hindu occupation (Drs. Nos. 749 and 750). The exterior of the shrine vault is plain brick and plaster, and the side walls are devoid of ornament, there being simply the main cornice, with three tiers of stepped mouldings above it. The east elevation is upright, and the lower portion of the facade is abutted against by a porch or mandapa. Above the porch roof, the wall is vertical up to the line of the springing of the vault. Over this, the wall inclines backwards at right angles to the line of the ridge. The ornament on this facade is in plaster, and Hindu in character. It probably

‡ *Id.* compare Pls. 47 and 111.

replaces a tympanum of wooden construction such as chaitya halls seem to have had.‡ The bricks used are 1' 5" × 9" × 3". Some others appearing through cracks in the plaster are 1' 4" and 1' 3" long. It has been above noticed that the floor is below the courtyard level. To any one acquainted with the subject it will be at once apparent that this could not have been the case when the structure was erected. It would be placed higher than the surrounding ground, at a surface now below the floor of the court. It is thus a link in the evidence proving the ancient character of the shrine. With reference to the dipping of the roof, and the increased width of the entrance, it will be remarked that whether intentional or otherwise, the construction is one calculated to give the building acoustic properties such as would aid in concentrating and throwing forward the voice of a speaker stationed inside. Its length too would impart a resonance which would give to his words an impressiveness otherwise wanting. For a Hindu shrine these would be no desiderata, but it might be otherwise for one built for the worship of Buddha. These are points for consideration, and when it is acknowledged that the Buddhists were masters in artistic architectural and constructional art, and when, according to Fergusson, they had studied the art of lighting their shrines, we may be permitted to suggest that in addition to borrowing a knowledge of art they may also have learned something of acoustics from the Greeks who originated the science.

The structure is brick throughout, and without any tower. In connection with this, two important facts must be mentioned. The only races in the south, that we yet know of, who erected apsidal-ended shrines were, first the Buddhists with their chaityas constructed of bricks—in the early centuries of our era; and the later Cholas who, in the eleventh century, formed circular-ended structures in stone. These latter have left no examples of this class in brickwork. In addition to the Cholas the Pallavas may be mentioned, as they have left a monolithic example at Mamallapuram. A feature peculiar to the first of these, is that they had no tower; the latter

invariably had, always rising direct over the circular end of the shrine. It will be seen that this building resembles the first of these classes and has no features in common with the others, nor with any Chola building yet known. The building is thickly coated with plaster so little can be learned from the form of the detail. The wall head-cornice nevertheless bears its ancient character, and, in spite of the plaster, the remarkable proportions of the shrine are at once apparent. Though it is unfortunate that the early detail should be thus obliterated, we must not forget that it is to the fact of the Hindus having adopted it as a place of worship—as they

* *Reg. Mus. Ind.* worshipped as a *linga* at Guntupalle.

have done with certain Buddhist caves and dagobas—that we owe its preservation to the present time. There thus seems a certainty that here we have a Buddhist chaitya standing in its entirety, though sadly defaced by the whitewashing tendencies of the Hindus. It should be noted in connection, that there are in this and other shrines 29 lingas of white marble. There are several white marble columns with Buddhist carvings in the court (Dr. No. 750); one has two inscriptions in Pali (fig. 1, and inscriptions, Nos. 376 and 377); the other is carved with the usual Buddhist semi-circular pateras of lotus leaves. Another marble pier has latterly been inscribed in modern Telugu (Dr. No. 747, fig. 3, and Ins. No. 384). There is also a figure sculptured white marble slab in the south side of the courtyard (Dr. No. 747, fig. 1); and another slab of the same material standing in front of the shrine with a long inscription of 49 lines, with a trisula over it (Dr. No. 747, fig. 2, Ins. No. 374). The presence of these supports the theory, as they may have been removed from their position in the chaitya portico, when the building was being adapted to Hindu worship by the erection of the adjoining mandapas. This would necessitate the removal of the colonnade of marble piers.

(4) An Ancient Sacred Tree. (*Adansonia digitata*)

Standing in a line with, and south from the chaitya, inside the outer court, is a large tree which, having a hollow core, is popularly stated to grow from out of a subterranean cave. It is known as *Perulni pedda manu* (the nameless great tree). Around the base is a platform 25 feet by 22 feet 6 inches and 3 feet high. The circumference of the trunk at that height is 58 feet 6 inches. The first branches are 9 feet 6 inches from the ground, and there the girth is 56 feet. The spread of the foliage is 78 feet across, and the height of the tree is about 87 feet. It has large 5–7 lobed leaves: large flowers; and seed in a hard woolly pod. It must be of great age (Photo. No. 56).

(5) Various Ruins and Traces of the ancient Manufacture of Steel.

The other ancient buildings around the village are few and insignificant. On the tops of the hill to the north-west is a ruined shrine of Kumarasvami. At the west base of the same hill are a few small brick shrines all more or less ruined; none of them can be older than the 16th century. The Hanuman temple in the village is simply a three-walled roofless enclosure. On the east outskirts is a large clay pit from which the ruins of a temple have been removed to provide building materials. It is said that a brass image and two others in black stone were found there and they now serve as deities in the large temple. It is probable that the large bricks, of which some of the modern shrines in the Kapotesavara temple are built, were found here. Further to the east is a low irregular mound named *linga dibba*, after five lingas which still stand erect on the foundations of some demolished Hindu shrines. There are no other mounds in or near the place which might mark an ancient site. Between the Kapotesvara temple and the west tank are some large and ancient heaps of debris from the smelting of iron ore. No such industry is carried on in the village now-a-days, nor even has been in recent times; but a local tradition states that in ancient days an extensive manufacture of steel was carried on here, the ore being brought from the hill of Guttikonda in the Dachepalle taluk. India was anciently famous for its steel, blades of high temper and quality being in great repute. The manufacture reached a high state of perfection before the Christian era. Though this industry has undoubtedly been carried on here, it would be hazardous to assert that it might have flourished at so early a date as that: there are no visible proofs present to fix even its approximate date.

(6) Remains on the Devarakonda Hill (Hill of the Gods).

The hill stands over a mile west of Chezarla and reaches an elevation of some 200 feet. It is covered with large granitic rocks and jungle scrub. At the south base is a small ruined and deserted stone temple of Durgibhairava. It has a shrine, enclosed mandapa, and small pillared gopura. It may date from the 16th century.

Close to the west of it, is a natural cave in the rock. The roof is rounded and the entrance has been artificially widened by hewing the rock. To give regularity to the interior, walls are built under some of the overhanging portions of the rock inside. In front is a rough enclosure formed of stone blocks. In this space, 7 or 8 images about 2½ feet high are said to be buried in the ground; the face of one was picked up on the spot. The cave had been in use as a temple about the same time as the adjoining structural shrine.

About 50 feet above, and slightly to the west, is another similar cave, with mud and stone walls built inside and in front. Standing near, is a thin slate slab, 2 feet high, carved with an

image in low relief. Another small square stone with the corner off, has two *sripadas* on a circular lotus patera. Another small slab has standing figures of Krishna and two *gopis*. In the inner recess is a buried *linga*. An inner and an outer stair lead up to the upper part of the cave which has been formed into a separate compartment or shrine by the erection of walls. In it is a small brick enclosure built against the wall, its sides being stepped back and upwards to a point against the wall. It has been a shrine for a *linga*, the *panavatham* of which lies upon it. All the constructional work is of the roughest possible description. These caves, along with the temple of Durgibhairava, seem to have been deserted after being desecrated by the Muhammadans. The caves are mentioned in the local *Sthala purana* as having been the abode of *rishis*. There seems no reason to doubt its being true. Around the base of the hill, towards the west, is a small brick shrine, with some upright enclosing pavement slabs standing around. Three others similar stand at intervals on the west and the north sides of the hill. These are said to mark the road by which the processional *ratha*, attached to the above temple, proceeded round the hill when it was dragged out at the annual festival.

On the summit of the hill is a ruined temple of Mehallamallesvarasvami. It is a brick structure; the shrine and tower being in a dilapidated condition. In the front *mandapa* are two Bhairavas and a Durgi to whom *pūja* is occasionally made. In front is another Durgi on a slab. There are also a Ganesa and a *nandi*, both with their heads smashed off. The *nandi* stands on a *panavatham* with one line of a nearly illegible Telugu inscription which seems to read *శ్రీ సామపాదుపు* (Sri sanamupadupu).

At the south side is a black slab with seven seated female figures or *sathamahas*. In a panel below each are their several *chahanas*, in the following order from the left, *hamsa*, *nandi*, parrot, *giruda*, buffalo, elephant, and an ass. All the heads and breasts of the goddesses are chipped off. At the back of the temple are two other slabs with their heads destroyed. The condition of these betokens a previous visit from the Muhammadans. Up the east side of the hill is a rough causeway leading to the shrine on the summit. It is now little used and blocked with bushes. Two small shrines stand by the way.

(7) Burial Customs.

In the burial grounds on the east side of the village are some modern kistvaens, which have been erected by certain of the castes to cover the remains of the dead. Though these differ considerably from the megaliths—of the pre-historic tribes—which exist all over the country, they are nevertheless interesting in showing that the custom is not yet extinct, but is still practised by some, and probably always has been from pre-historic times. The custom had at one time been a general one in use by all the tribes scattered over the country, and though it had fallen into disuse by other sections of the people, it has survived here, probably through the facility with which the people can procure suitable slabs of pavement from the adjoining quarries. This would seem to have been the case, for even here, members of the castes—which use these kistvaens—when they cannot afford them, dispense with their use altogether. It does not, therefore, seem to be a matter of caste necessity, though they have a preference for its use when possible, and were stone unavailable, it would probably fall into disuse completely, even the tradition of its having been used would disappear, as it has done elsewhere. A consideration of this circumstance might go to prove that at different periods in early times, a considerable migration of the original people, who used this mode of burial, had taken place; and that they must have come from hilly tracts where stone was plentiful and easily obtained. When they settled in their new habitation on the plains, they would take their customs with them, and this special one, they would, for a time, continue to practise even in spite of the difficulties attendant on procuring stone slabs of suitable size. These difficulties would in time gradually force themselves upon the people, till the custom fell into disuse; and this neglect would in time permeate even the tribes who dwelt nearer the hills, till it disappeared altogether. The custom which supplanted the use of megaliths, was probably that of placing the remains in earthenware sarcophagi. The intermediate or transition stage would be shown when these two occur simultaneously, or when the earthen sarcophagus was placed inside a kistvaen. The latter stage would be reached when the earthenware grave stood apart and free of any such enclosure. Even this latterly fell into desuetude, probably through some sufficient cause, though we cannot at present say what it may have been. The remains were then simply placed in the earth without any enclosure whatever, as is that in general modern use.

In the custom which prevails here, the body is laid horizontally in a shallow grave, the earth is heaped over it in a long narrow mound, and these kistvaens are then placed over it. They do not approach a square, as in the ancient examples, but bear a proportion to the size of the body. At the head and feet are small upright slabs about two feet broad. Long slabs are placed upright at the sides, and another of sufficient length and breadth to cover these four upright stones is laid on the top. In some instances a separate stone is placed upright at the head of the grave. Their use thus seems primarily to be to protect the mound, and prevent its being washed down by the weather. Another important purpose these kistvaens would serve, and probably one of the first considerations which influenced their adoption would be—in a time when they were more numerous than they even are now—to protect the remains from the ravages of wild beasts.

Those who still practise this mode of burial are Vaishnavas of the following castes: the Gentus or Balingallu, here known as Telakallu (cultivators); Sakalavallu (dobbies or washermen); by the Sathani (or Sudra priest for the Vaishnavas); Salavallu (weavers or workers in cloth); and the Pariabs. Saivites of the same castes burn their dead. This is curiously the reverse of the custom peculiar to the sects further south, where the Saivites bury and the Vaishnavas burn. With the Saivites here, a shallow grave is also dug, and after the remains are placed therein, bushes are cut on the spot, and heaped over the body. Large stones are then thrown over these, and the pile is lighted in the evening. When everything is consumed, the earth is heaped over. The absence of kistvaens in these cases seems to be simply that no purpose would be served by their use. With the others, of course, the case is different. In the casting of stones over the layer of bushes, we probably have a simple explanation of the presence of such in some of the pre-historic graves at Pallavaram, and other places lately examined. In these particular cases, cremation may have been practised, and the small holes which were seen in some of the pyriform tombs may have been to facilitate the burning. In the village, all Brahmans, both Vaishnava and Saivite, practise cremation. Some years ago, a carpenter fell

See remarks on the subject in *Some pre-historic remains in Southern India*. Journal, Asiatic Society, Bengal. Vol. LVII, par. 1, No. 2, p. 10, 1888.

over the rocks on the west side of the Dvarakonda hill, and was killed. He was buried where he fell, and a cairn of stones heaped over the grave. An upright stone post, with a *nandi* on the top, and an inscription recording his name and the year of his death, was placed to mark the spot. The fact of his remains not being removed to the ordinary burial place in the village seems to have been through a superstition held regarding the nature of the fatality, and the sacredness of the hill, the scene of the sacrifice, as related in the *Sthala purana*, of two devotees of Siva.

(8) Legends of the Sthala Purana. (An adapted Buddhist Jataka).

The *Puranas* of Chizarla, and the sacred shrine of Sri Sailam in the Karnul district—distant about 70 miles—are intimately associated. The two are written in Sanskrit verse, bound in one palm-leaf manuscript, in the possession of the *Dharmakarta* of the Chizarla temple. Another *Purana* of the latter place is in the possession of a Brahman at Timmapuram, but it is stated to be quite new. The one with the *Dharmakarta* is said to be over 100 years old. It is traditionally stated that the king who built Sri Sailam was also connected with the erection of this temple. This favors Dr. Burgess' theory of the Buddhist origin of the former. Pilgrims who visit that most sacred of temples, must first pass through one or more of eight others which rank second in religious importance. These are metaphorically styled gateways. These shrines stand at various distances around the chief one, at the eight points of the compass. Those pilgrims who come from the north-east pass through Chizarla; those from the east are said to go via Tripurantakam; others visit Yelesvaram, and so on at the five other places.

† Sewell's *Topog. Lists*, p. 69.

‡ The Chizarla MSS. had been detached and sent to a Brahman—one Kolatshala Yegga Narayana of Ramachendrapura Agraharam—at Guntur, for translation into Telugu prose. I was therefore at the time unable to see it. I was shown the Sri Sailam *Purana*. It is in 74 pages written in Sanskrit verse with Telugu characters. I had a translation made, but it has little or no historical information, and is chiefly of a mythical nature, relating a conversation between Siva and Parvati extolling the extreme sacredness of the site. It need not therefore be given here at present.

§ See the interesting paper in G.O., No. 742 A, of the 8th April 1886.

The legend of the origin of the temples at Chizarla, as narrated by a Brahman of the village, is as follows. The story is a version of one of the Buddhist *Jatakas*—

In Kashmir, one of the largest and richest of the 56 kingdoms of India, a king named Sivi-chakravarti, son of Mandata, and grandson of Byayatimaharaja (see the *Ahrensaparra* 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 Chizum Cherla where many *Yogis* were doing penance in the caves of Dvarakonda (a hill now also named Mehallamallayakonda). 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 penance, it assumed the form of a *Linga*. The people who saw this, built a temple over the *Linga*, and named it Mehadambarsvara. 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 Chizum 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 1,000,001 people, and making some haltings by the way, at last reached Chirum 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 (*kapotabakshi*). The hunter with his arrow then ran and jumped about, affecting a desire to shoot the bird, at a place now named Kunkulagunta (*kunkul* 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

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

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 the flesh of birds and animals; this bird that you now hold in your bosom I have pursued 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 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, Annadaratshaka, Patbunta, 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 Chirum 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 over, and named Sivi's *linga* Kapotesvara, 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 story not only occurs in the Mahabharata, but also in the Buddhist *Jatakas* where the king's sacrifice was made to save the life of a hunted pigeon. The connection of the legend with the place may be very ancient, and probably originated during the Buddhist occupation. The Hindus having a similar story, adopted it, using their own version, with their own deities as the principal actors, to the exclusion of the Buddhist characters who had figured in the tale. It is doubly interesting when we consider that it was also a Buddhist legend, and taken in conjunction with the discovery of Buddhist remains, may be looked on as additional proof of the identity of the shrine. The legend, as related, has therefore been given in full.

VIII.—KUNKULAGUNTA.

This is one of the places mentioned in the Chirarla *sthal* *purana*. There are two temples here, both in a ruinous condition. On the north outskirts is the small temple of Virabhadraswami. The shrine is a plain structure, with a small walled *antarala mandapa* and a pillared

mahamandapa. The former is quite plain; the latter has 16 piers in four rows, the four central ones being older than the others. The first are square below and above, with an octagonal portion in the middle of the length. The others have square shafts. The temple is built of stone throughout, and some portions are in a ruinous condition. Near the *mahamandapa*, some stones lie in two lines on the ground: they have been intended for the construction of a platform around it. An inscribed stone stands near.

About 200 yards north-east of the village are the remains of a temple of Bogesvara. There are a few rough piers, some of which still stand erect, and others lie about in different places. A *linga* stands in a heap of mud, and adjacent are two inscribed stones.

The temples date from the 12th century.

IX.—MOUNDS AT PANIDEM.

The village stands about 6 miles south-south-east of Krosuru. About a mile to the west is the hamlet of Dipalinnepaliem, named after three large adjacent mounds. The largest is about 173 feet in diameter, and 28 feet high. Two others are near and measure, the one on the north, some 173 feet in diameter by 9 feet high and that on the south, 126 feet in diameter by 7 feet high. A trench had been previously cut through each of them, and the sections thus exposed, showed them to be artificial, with thick layers of black earth, and thin deposits of gravel. In these excavations nothing whatever was found, and there was no trace of even a brick or other building material. Around the base of the largest is a circle of large stone-boulders. As the previous trenches were cut right through at the level of the present ground surface, the non-existence of a building might scarcely be considered as conclusively proved. A few cuttings were therefore made at the entrance to the trenches, and at some other points varying in depth from 3 feet 6 inches to 6 feet. In every instance, at the former depth, a natural strata of lime nodules or kankar (Tel. *gatsu*) was found, and as it continued down to the greater depth, it was unlikely that anything would be found by carrying the digging deeper. The black artificial earth of the mounds has been placed immediately over this strata; the sections showed this clearly. Should that have been the ancient surface, the date of the mounds would be about the 13th century.

Local tradition states that they were made through the heaping up of the soil taken out while digging a tank now silted up; and the boulders were placed in a circle round to prevent the earth being washed down into the tank. The explanation is more ingenious than probable, as it would be a very unusual proceeding in works of the kind. Others relate the usual myth of a buried treasure. A story states that a dancing-girl lived on one of them, and buried a large treasure there; she lighted a lamp on the top, each night that she saw another on the *Dipalidinne* at Amaravati.

The mounds seem to be large tumuli.

X.—ANCIENT SITE AT ATTALURU.

This is a small village about 6 miles to the north-east of Panidem. On the north are some extensive irregular clay mounds, from which the villagers procure material for building purposes. They are known under the name of Peddapadu, and are evidently the site of an ancient settlement, from the name, probably Buddhist. There are no walls visible; the houses would thus seem to have been built of mud, hence the large deposit of this material. Broken pottery abounds, but no signs of bricks or stones; it is said that coins are sometimes found. On the north side of the site is a circular mound about 60 feet in diameter by 3 feet high, known as *Dipalidinne*. Its surface is formed of gravel, and some rough blocks of black stone appear at intervals around it. The people say it formed part of the bund of an old tank now silted up, which was attached to the ancient village. This, however, is very unlikely as it has no appearance of being such. It is either the site of a building, or a tumulus like the mounds at Panidem. As there are no bricks or other remains on the surface, it is most probably the latter. There is a stone standing near the mounds, inscribed on two sides in old Telugu characters.

APPENDIX A.

DRAWINGS.

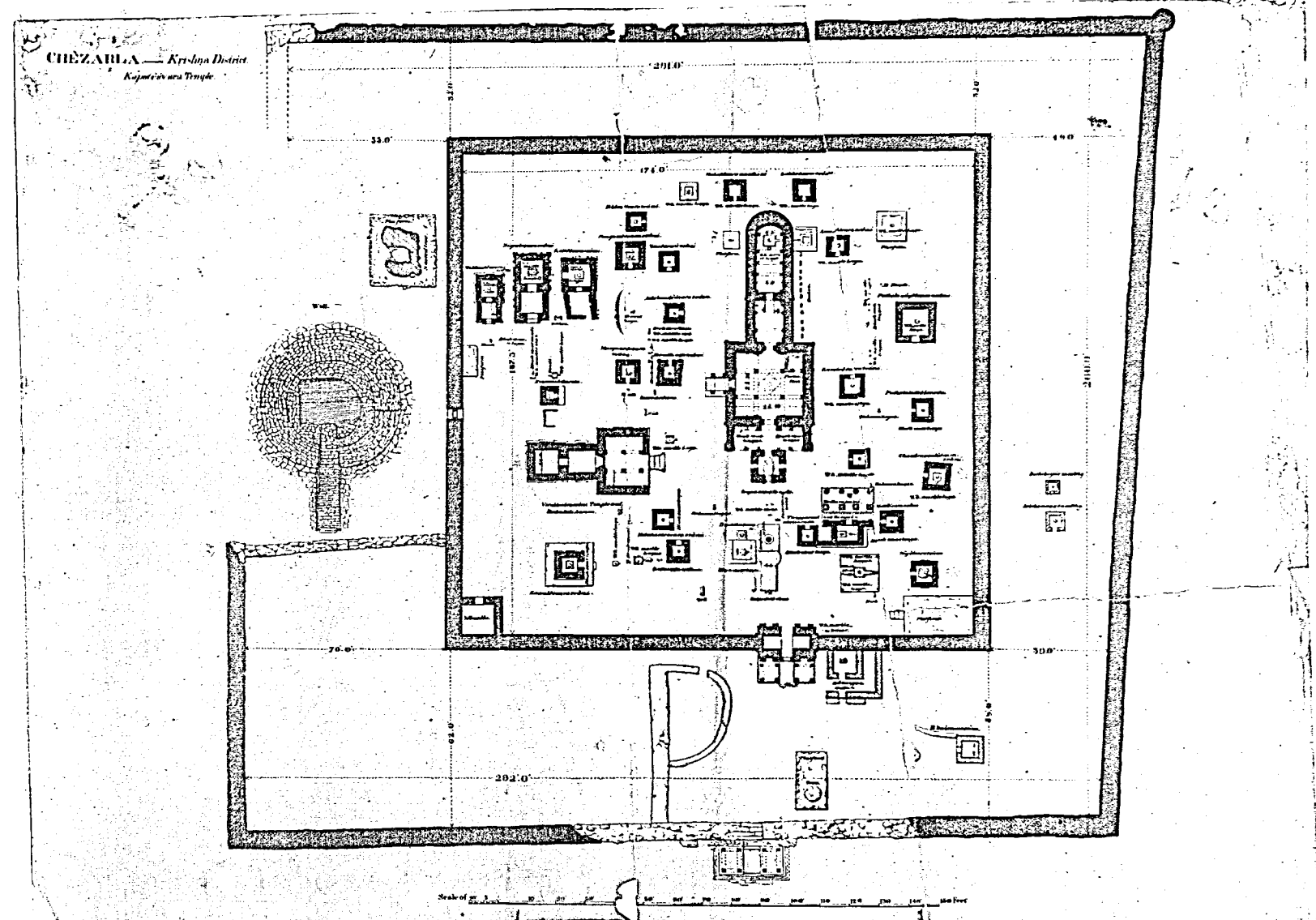
1. 10 to 12th December 1888.—Ground plan of Sri Venkatesvaraswami temple, Bittiragunta (on hill), Nellore district. Scale $\frac{1}{100}$. Half sheet. M. Balakrishna Naidu, No. 733.
2. 10 to 12th December.—Side elevation of Sri Venkatesvaraswami temple, Bittiragunta, Nellore district. Scale $\frac{1}{100}$. Half sheet. S. N. Apparao Mudaliar, No. 734.
3. 24th to 26th December.—Plan of Stupa at the north-east of Franguladinne, near Pedda Ganjam. Scale $\frac{1}{100}$. Half sheet. S. N. Apparao Mudaliar, No. 735.
4. 29th to 31st December.—Plan of (Bogandani dinne) Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{100}$. Half sheet. B. N. Muthu Alagiri Naidu, No. 736.
5. 27th to 30th December.—Slab No. 1 from wall of Stupa No. 1 at Pedda Ganjam. Scale $\frac{1}{100}$. Half sheet. S. N. Apparao Mudaliar, No. 737.

6. 31st December to 1st January 1889.—Slab No. 2 from wall of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. S. N. Apparao Mudaliar, No. 738.
7. 31st December to 5th January.—Slab No. 3 from wall of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. M. Balakrishna Naidu, No. 739.
8. 1st to 5th January.—Slab No. 6 from wall of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. C. P. Nathamuni Naiker, No. 740.
9. 31st December to 5th January.—Slab No. 4 of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. S. N. Apparao Mudaliar, No. 741.
10. 2nd to 4th January.—Slab No. 5 from wall of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. B. N. Muthualagiri Naidu, No. 742.
11. 2nd to 5th January.—Slab No. 7 from wall of Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. C. Munsami Naiker, No. 744.
12. 5th January.—Slab No. 8 and pieces of sculpture from Stupa No. 1, at Pedda Ganjam. Scale $\frac{1}{4}$. Half sheet. C. P. Nathamuni Naiker, No. 744.
13. 10th to 20th January 1889.—Ground plan of Sri Kapotesvarasvami temple, at Chezarla, Kistna district. Scale $\frac{1}{100}$. Full sheet. M. Balakrishna Naidu, No. 745.
14. 10th to 20th January.—Doorway of Virabhadra shrine in the Kapotesvarasvami temple, Chezarla. Scale $\frac{1}{4}$. Half sheet. C. P. Nathamuni Naiker and S. M. Apparao Mudaliar, No. 746.
15. 10th to 15th January.—Sculptures on two marble slabs, and a pillar in the Kapotesvarasvami temple, Chezarla. Scale $\frac{1}{4}$. Half sheet. S. N. Apparao Mudaliar, No. 747.
16. 14th to 15th January.—Plan section and elevation of main shrine of Sri Kapotesvarasvami temple, Chezarla. Scale $\frac{1}{100}$. Half sheet. C. Munsami Naiker, No. 748.
17. 16th to 20th January.—Longitudinal section of Sri Kapotesvarasvami temple, Chezarla. Scale $\frac{1}{100}$. Half sheet. C. Munsami Naiker, No. 749.
18. 16th to 17th January.—Two marble pillars in the first entrance of Sri Kapotesvarasvami temple; and a niche near tank at Chezarla. Scale $\frac{1}{100}$, and $\frac{1}{2}$. Half sheet. S. N. Apparao Mudaliar, No. 750.
- Note.—Full sheet 40" x 27"; half sheet 27" x 20".

APPENDIX B.

INSCRIPTIONS COPIED IN FAC-SIMILE.

1. Bitragunta; in Sri Venkatesvarasvami temple. On the base of dvajastamba, 5 feet 5 inches x 1 foot 2 inches; 5 lines of 33 letters in Telugu. No. 369.
2. Musunuru; in the middle of village. On an upright stone, 2 feet 10 inches x 1 foot 1 inch; 17 lines of 9 letters in Telugu. No. 360.
3. Paliem; near Musunuru, in front of Venugopalasvami temple. On a stone, 3 feet 2 inches x 1 foot 1 inch; 19 lines of 8 letters in Telugu. No. 371.
4. Ongole; on a stone standing in a field close to the road, 2 feet 4 inches x 2 feet; 13 lines of 23 letters in Telugu. No. 372.
5. Ongole; on a stone standing in a field close to the road (on back), 2 feet x 4 inches; 2 lines of 11 letters in Telugu. No. 373.
6. Chezarla; in Kapotesvarasvami temple. On a white marble slab, with trisula on top, standing in front of the shrine, 5 feet 6 inches x 1 foot 4 inches; 49 lines of 20 letters in an old form of Telugu. No. 334.
7. Chezarla; in Kapotesvarasvami temple. On a slab standing at the south of the shrine, 4 feet x 1 foot 1 inch; 35 lines of 20 letters in Telugu. No. 375.
8. Chezarla; in Kapotesvarasvami temple. On a white marble pillar at the entrance to the Gopura, 2 feet 1 inch x 1 foot 1 inch; 12 lines of 19 letters in Pali. No. 376.
9. Chezarla; in Kapotesvarasvami temple. On a white marble pillar at the entrance to the Gopura (on back), 2 feet 5 inches x 1 foot 1 inch; 13 lines of 10 letters in Pali. No. 377.
10. Chezarla; in Kapotesvarasvami temple. On a slab standing in front of the shrine, 2 feet 1 inch x 1 foot 5 inches; 18 lines of 20 letters in Telugu. No. 378.
11. Chezarla; in Kapotesvarasvami temple. On a slab standing in front of the shrine, 2 feet x 10 inches; 18 lines of 9 letters in Telugu. No. 379.
12. Chezarla; in Kapotesvarasvami temple. On a slab standing in front of dvajastambha (on north side), 3 feet 2 inches x 8 inches; 35 lines of 10 letters in Telugu. No. 380.
13. Chezarla; in Kapotesvarasvami temple. On a slab standing in front of dvajastambha (on south side), 3 feet 5 inches x 7 inches; 36 lines of 7 letters in Telugu. No. 381.
14. Chezarla; in Kapotesvarasvami temple. On a pillar lying on the ground at the south of dvajastambha, 2 feet 3 inches x 1 foot 5 inches; 12 lines of 12 letters in Telugu. No. 382.
15. Chezarla; in Kapotesvarasvami temple. On a stone in front of Vishnu shrine, 3 feet x 1 foot 2 inches; 20 lines of 12 letters in old Telugu. No. 383.
16. Chezarla; in Kapotesvarasvami temple. On a white marble pillar (on back), 4 feet 7 inches x 1 foot 2 inches; 34 lines of 10 letters in Telugu. No. 384.



No 189 of 1889.

From

J. Burgess, Esquire, B.L.S., C.I.C.,
Director General of the
Archaeological Survey of India.

To

The Chief Secretary to the Govt of Madras.

Calcutta, 28th February 1889.

Sir,

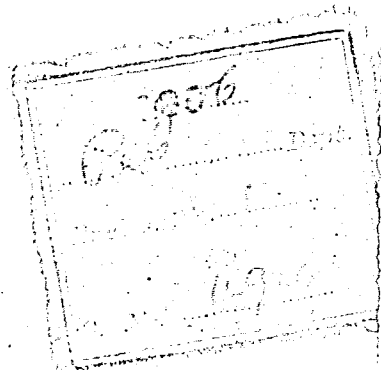
I have the honor to forward herewith the progress report of the Madras Archaeological Survey under Mr. A. Rea for the months of December and January last.

Mr. Rea's tour during these months has been singularly prolific in discoveries of ancient Buddhist remains at places where they were least suspected to exist. Those of the stupas at Franguladinne and Garikipād, and of a veritable structural Buddhist Chaitya temple at Lahezarla, are of great interest and importance.

It is exceedingly desirable that the sculptures he has left at the Pedda Ganjam canal bungalow and those he excavated at Amaravati last year should

(Pmk No 8)

Accompaniment to letter No 971 dated 17th Decr 1906.



should be early and safely transmitted to Madras. Mr. Rea has no means nor the time at his disposal for effecting this, and the duty should properly fall on the Public Works officers, who can best arrange for boats and carriage.

The stupa excavated at Garikpâd is especially noteworthy, and its sculptures should either be carefully protected in situ, or so numbered that their precise arrangement may be preserved, and then transmitted to Madras Museum.

The impressions of the inscriptions at Chezarla have been forwarded to Dr. Hultzsch for translation, but the oldest is so mutilated that I fear little can be learnt from it.

I have the honor to be,

Sir,

Your most obedient servant,

J. Burgess

Director General,

Archaeological Survey of India.

P.S. Mr. Rea's report has been hurriedly written at intervals and he had better see the proof before it is printed off.

Archaeological Department

Camp. Garikpâd. 3rd February 1889

No. 61.

From

A. Rea, Esquire, M. R. A. S.,
First Assistant.

To

Dr. Jas. Burgess, L. D., C. I. B., &c.
Director General,
Archaeological Survey
of India.

Sir,

I have the honour to forward my progress report for the months of December and January 1888-89.

2. - I have been fortunate in the places selected for visit; and much interesting information has been obtained. Every facility for the investigation of the archaeology of these places has been freely given by the local officers, chiefly through the interest taken by Mr. Arundell in the work.

3. - On the 15th November, I left Kānali, and went to Sivuladina where I found some remains of ancient buildings existing in a mound (see report). The place had ~~been~~ ^{been} ~~hitherto~~ ^{hitherto} unnoted. I had only time to do little more than note the remains and consequently was unable to make an extended excavation. A temple at Pitttagunta was surveyed (see report). The south of the Koller district seems to have comparatively few ^{any} examples of works of very ancient date; but, on the coast, and towards the north where it borders on the Krishna, Buddhis remains may be confidently expected.

4. - On the 16th I returned to Kānali, and then moved the camp into the Krishna district, and

3
Negore to Trānguladime, where I arrived on the 20th.

I excavated the large Buddhist stūpa - discovered there last season - and found a number of finely sculptured marbles (Skep. V.). These have been removed to the Pidda Tāñjām canal-bungalow, and Mr Vincent, Executive Engineer of the Canal, has kindly consented to their remaining there, till the orders of Government - as to their removal to the Madras Museum - can be received. Another small Buddhist stūpa was discovered on the site, but only the foundations remain, and as the mound is low, probably all the sculptures have been removed. It would have been useless therefore, to extend the excavation and look for them. The discovery is thus, but of partial interest. (Section IV.).

5. - On finishing the excavation of the large stūpa, I went to Nārāraṅpēṭa and inspected the antiquities there. In the town are several temples, all however unnoteworthy. The ^{my} Zamindar's palace is a good example of the class which existed during the last century, and is deserving of a survey, which should be carried out at no distant date, as some parts of the buildings are in danger of falling. The woodwork of the floors and cornices is in a tottering condition, and it is a pity but something could be done in the way of preservation. In one of the halls there are a number of curious paintings on the walls, representing people dressed in the costume of the time, and the large state coaches used during the past century.

6. - From Nārāraṅpēṭa I visited the small village of Kāmapalle (Skep. VI.); and, then on the 8th January went to Chēnarla (Skep. VII.), a most interesting village, said to belong to the ^{my} Zamindar of Nārāraṅpēṭa. The village officials and temple authorities were very obliging, and aided me in procuring all the information asked for. The discovery of a complete structural Buddhist Chaitya is of the first importance; and the ~~the~~ inscriptions and sculptures are of interest. A large and ancient ~~tree~~ tree grows there, and

3
~~I am inclined to believe it may be a Radhi tree~~
~~and tree of the Buddhists, but cannot say for certain~~
~~at present.~~ I have ~~however~~ sent a specimen of the leaves, flowers and fruit to Sir Charles Lawson, Honorary Secretary of the Madras Agri-horticultural Society, and his reply will decide the matter. I found remains of an ancient, but now extinct, industry in the manufacture of steel; saw some interesting burial-customs, relics of those in use in pre-historic times; and gleaned a number of ancient legends concerning the village.

7. - On the 19th idem I left Chēnarla and proceeding to Panidum, inspected the Dipāldime mounds there. I found them to be, to all appearance, specimens of ancient tumuli. (Skep. IX.) I also visited an ancient site at Aṭṭalime, (Skep. X.).

8. - Mr. P. Nārāṅami Nayagar, Tahsildar of Kovār, visited my camp at Panidum, and gave me some interesting information regarding a number of hitherto unknown mounds, and other antiquities in his taluka. One of the former - at Laikipād - was stated to be a mound with "bricks in chunam", and, as I suspected it might be a stūpa, I decided to visit it, and went there on the 24th ult. In the mound I made an important discovery of an ancient Buddhist stūpa ^{possibly} dating prior to the Christian era. ~~I reported the discovery in a previous letter.~~ The excavation is now finished as far as it can be carried out at present. A trench has been ~~excavated~~ dug round the circle, which has been found to be 80 feet in diameter, with sculptured marble slabs standing in position almost continuously around. A number of these, are almost complete, and have sculpture of a very archaic type. The survey is not yet quite complete, so I defer a description till the ensuing report. It will have to be decided whether the ~~the~~ ^{slabs} are all to remain on the spot, or whether a few of the most complete might not be

see Plate II.

4
removed to Madras. The stipa will, in any case,
have to be conserved, and this might be best done
by planting a cactus hedge round. The plants
can be got ~~at~~ near the neighbouring village
of Ludipāl, and could be removed in carts
and planted at but a small outlay. 0

1 day, 2 carts
removing the plants
for 2 days = Rs 2.
12 coolies @
3 as. cutting and
planting, for - at
the most - 2 days 6. 12
1 man tending
& watering for
a few days = 1. 4
Total Rs 10. —

I have the honour to be,
Sir,

Your Most Obedient Servant

A. M. A.

First Assistant

I should be obliged, could I have
the favour of a proof copy, before
final printing. R.

5
I. Juvuladinne, S.C. 48/2 51

The remains at this place have been
hitherto unnoticed, and I was only
induced to visit the village through
the significance attached to the ancient
form of the name. The modern village
itself stands to the west of an extensive
mound - now covered with sand and
under cultivation - after which it is
named. The local account of the
origin of "Juvuladinne" is, that it is
derived from a plant (jivul), which
once covered the mound, but there is
no such similar term in the very
complete list of the flora of the district
given in the Tallor Manual (pages 95-145)
and it seems improbable that this is the
correct explanation. The adjacent
remains shew it to have been an ancient
site, one of the many seaports which
prior to, or during the period of, the
decay and fall of Buddhism, - from
the 4th to the 8th centuries, - seem to
have existed along this coast, though
now through the recession of the coast
line seawards, it stands at some
distance inland. In each of these
there is a tradition of their having
been destroyed by an inundation of
the sea. This may have been so, more
especially

7
especially as the tradition is so general. The towns being thus either completely or partially destroyed, they would not again to any extent revive, though a few might carry on a lingering existence. India had undoubtedly commercial relations with western and other countries, but it was principally carried on in the ships of other nations. This may be attributed to caste prohibition against long voyages by sea. Not till the appearance of European powers in India do we find any considerable settlements on the coast.

Local tradition asserts a European settlement once existed at a neighbouring mound named Wallandula dibba, and Franguladinne further north is "mound of the Franks," where a Venetian colony existed in the 13th century (A.D. 1224).

A traditional Dutch Colony.)

About a mile south by east of the village, a quarter of a mile distant from the coast line, and on the south of a salt marsh - once, traditionally a natural harbour, or arm of the sea - is an extensive mound. It rises with a somewhat steep slope

8 58
to a height of about 15 feet direct from the edge of the waterline of the marsh. The top of the mound is nearly level; and forms almost a square, with sides of about 60 yards in length. The angles are rounded off, and stand north and south, east and west with the sides on the intermediate points of the compass. Broken bricks are strewn over the surface of the north west side, which has less drift sand than the others. Beyond this mound - to the south - the ground is broken by a number of smaller ones now covered by sand. The large mound is supposed to be the site of a fort, and is named gudi-Kurti Kōta; it is also known after the European settlers whom local tradition states to have built it as Uland or Hāllandula Kōta, that is, the "fort of the Hollanders."

The Dutch had early settlements at various parts of the coast, at Pulicat for example, where the remains of a fort, and numbers of tombs still exist to testify to their presence. There they had a mint where gold was coined. They are also said to have founded the first fort at Masulipatam under the Kings of Golconda in the beginning of

of the 17th century. Numbers of inscribed tombstones of that date still exist there.

These seem to resemble those of Pulicat* for they have each a coat of arms and inscriptions, all executed with con-

*See I. (3). of my previous report. In one of the inscriptions given therein is the word Palliakatta. I find in a letter from the Dutch Governor to the English Governor at Fort St. George quoted in the Nippon District Manual (page 104-105) that Pulicat is written Palliacat, as also Paleakata (page 89). The other is evidently meant for the same place.

siderable skill. I find too that the site in Nagulipatam where the Dutch had their villa residences is still known as valandupalam, being a corruption of Hollandpalem[†]. If a {[†] Sp. p. 100. see also page 97-104.

European Dutch colony has really existed near Sivuladinne, which seems probable, it may have been in conjunction with an earlier native one. It would be a convenient site for carrying on an inland trade with the town of Kellur. At Franguladinne Buddhist stupas and other interesting remains of the same period were lately discovered on ground adjacent to the mound on which had been the European colony. The tradition therefore, as to the Dutch fort near Sivuladinne, there is reason to believe, may be trustworthy. It is another discovered example of these numerous and hitherto unknown sites of ancient cities or seaports which in early times flourished all along this part of the coast. They show that a very extensive

extensive trade must have been carried on, but through the civil wars which desolated the country, they had fallen to mere fishing villages. The recession of the sea left them further and further inland, leaving their natural harbours but mere marshes; the *raison d'être* of their existence had thus gone. The trade never revived, and all that remains to prove what has been, is only shown by the ruins now covered by mounds.

II Excavations in the mound of Mallandula Kitta

As no traces of any walls appeared on the surface, a slight excavation was necessary to determine whether any did exist. Three short trial trenches were driven in at intervals of about 12 feet apart, on the north-west side, and showed the ground to be formed of red sandy soil for a depth of 4 feet, below which was a yellow sea-sand. The trenches were carried in just below the point where the ground dips down from the upper level portion, as should walls exist, it was to be expected they would, from the configuration of the ground, be found there. The west trench came on a wall 3 feet thick running north and south; directly in front of it,

11
at a distance of a foot was another of similar breadth: these were traced for a length of 12 feet. The middle trench showed nothing but a large collection of oyster shells mixed with broken bricks; while the east one came on a wall running east and west. The bricks forming these are large, and such as are only found in very early buildings: they measure 20" long by $9\frac{3}{4}$ " broad, and $2\frac{1}{2}$ " thick. These walls were built on blocks of stone laid in the sand and could not from their high position, insufficient foundation, and nature of the plan, be those of a fort. The bricks moreover, are not such as are found used in early European buildings in the South. Nor were they used in later Indian works. The want of mortar also militates against the theory of a European foundation for these at least.

Only a few men were engaged in the digging, for a short time, simply to ascertain whether remains really existed. One small piece of white marble and two fine large conch shells were found. It would be interesting to carry on further exploration of the ground, as it would appear - could time and funds have permitted the tracing of them into the level upper ground - these walls may still exist in sufficient preservation to show

at

12 78h
at least the plan and nature of the building or buildings. 57

III Pittrajinta a) S.C.

This village stands 7 miles south by west of Kāvali. The Vishnu temple is stated to have been built by the Pishi Nārada, and improved and enlarged by Gauramāmbā,* a princess of the Lāngūla Gajapati family. The "cave temple" mentioned as being here, is a natural cavern in the hill.

Sri Venkateswaraśvāmī temple
(Drawing nos 733 and 734).

The plan is a rectangular courtyard, measuring 191 feet by 119 feet. The entrance gōpura stands on the north of the court, and is a plain black stone structure. Inside to the west of the entrance is a small shrine in stone, dedicated to Krishnaśvāmī. The main shrine is a small square cell with thick walls, ornamented on the exterior with pilasters; and a tower above, decorated in plaster. In front is an antechamber, and square mandapa with four piers inside. On the north, is the Amman temple, the goddess of which is Alamallamāingathammal. Its plan is

of similar form, but smaller than that which it adjoins. Both these shrines stand on a rounded platform, and constitute the only ancient portions of the temple. In front of the mahāmandapa of the main shrine, is a four-pillared mandapa; ¹⁵⁵⁸ dvaṣṭambha; and a small square shrine of Hanumān facing them. In the south-east corner of the court is a yāgasāla, with a round and a square trough on the floor for the preparation of the homa. In the north-east of the court is a Kalyāṇamandapa for placing the images at the annual festival; and a square walled structure for the reception of twelve small images (alvārmithi).

II Discovery of Stūpa No 3. Pedda Gañjām.) S. C.

The discovery of these remains was first announced in December 1888. { *Report No 460
of 26-Decr. 1888.
It forms the third of this class of Buddhist relics found at the Trainga-ladime mounds. If not extensive, and with but little of it remaining, it shews some interesting features and is important in helping to the previous existence of a large Buddhist settlement at the place. The two former Stūpas stand at the south-west extremity

extremity of the site, and on the west side of the canal. This is on the extreme north - or about a mile distant and on the east bank of the canal.

15 98/2
It is hardly to be expected that any remains will be found in this locality in a very complete condition: The mounds are all low, and the walls are easily got at. In addition, they seem to have suffered at the hands of some former iconoclasts, or through some great catastrophe, ~~probably~~ ^{or} inundation.

A small mound about 50 feet in diameter by 4 feet high, surrounded by others, to all appearances the same, had bricks, and some chips of white marble strewn over its surface. A close examination showed at one point, four or five bricks - lately uncovered by the rain - evidently laid so as to form part of a circular wall. A trench dug in front of these, showed at least eight courses of brickwork standing on a foundation of blocks of stones. This was traced out for over a quarter of the circle with an exterior diameter of 32 feet: ~~and~~ ^{it} also exposed two facets projecting facets, each of a length of 9 feet 6 inches on the north and east faces of the circle. (Fig. 1 & 2).

The most interesting feature was revealed by the shaft sunk in the centre. It showed a rectangular pit, 10 feet 6 inches by 8 feet, with vertical sides, which had originally been dug in the clay and closely packed with stones and earth. On the removal of the stones, at a depth of 2 feet 6 inches from the surface was a series of large bricks (fig. 3). Below was a large svastika formed of eight bricks; four radiate at right-angles from the centre, while other four lie at right-angles to their extremities, (fig. 4). On the top of the east arm of this figure was a smaller one of four bricks, each pointing to the right, and laid with its end against the side of another. All the bricks fitted together in the centre, (fig. 5); ~~but~~ ^{it} had no arms at the extremities. On the top of this, was a square of four bricks, (fig. 6). The large under bricks measure 19" x 9" x 3 3/8". Curiously the objects lay at facing different points of the compass; the lower one at one point west of north, and the two upper at one point east of north. It will be remembered that in Stupa No. 1, at Pedda Garjām (Pogandānīdibba) two large

svastikas were found in the centre, but the one not lying directly on the top of the other, a packing of stones being between the two. In that case they also lay with two points of difference, so the coincidence may ^{con} scarcely be said to be accidental. In the present case a few bricks lie in a line along the north, east, and south sides of the pit at a level with the lower svastika. It would be interesting to know whether this feature is peculiar to this locality only. It is unlikely, that it would be so, and it may occur elsewhere; though it probably was only used in certain classes of stūpas, else we ^{might} have heard of it before. No relic-casket was found, and none could have existed, and been subsequently removed, for the top stone-packing appeared as if it had never been disturbed. In one of the bricks of the small central square, (fig. b.), a bone, evidently human - is embedded in the material. It was in a crumbling condition. This bone may have been the śarīra or relic of the holy man deposited in its proper place, but without an enclosing box; though the circumstances of its position are very unusual.

V. - Pedda Ganjām, S. C.

Bogandānidittha (Buddhist stūpa No. 1) Hunt

Excavation during season 1888-89. © M.M.

(1). Continued from
Sec. 5. of Report
in L.D. No. 703, of
The 14th July 1888.

This Buddhist stūpa
was discovered during last season's

Tour, as the result of the investigation made to ascertain whether two marbles found at Frāṅgala - a few years ago, were - as had previously been stated - from one of the then known topes of the district, or, as I thought more probable, from a stūpa on the spot. A close examination of the surface of all the mounds was made, but as no solid brickwork appeared above ground, the existence of a stūpa could only be assumed from the numerous chips of marble, and loose broken bricks strewn around. Then when the

probable site of a stūpa, a more searching investigation had to be made - without wasting expense in unnecessary digging - to ascertain on what part of the large mound the stūpa stood. For there had at one time been several buildings there. From numbers of small indications which I cannot here particularise - all pointing in the one direction - the south-east corner was fixed ^{on} as the spot to begin digging. This selection was fortunate in that the stūpa wall was found at the end of a short shallow first cutting. A few preliminary or trial trenches were then dug at certain points to fix its extent, and plan, but nothing further could then be attempted.

With the grant made for this season's work, the excavation has been continued with the results below described. It was hardly to be expected that the sculpture would be found in anything like a complete condition, for the building bore evident traces in the portions first exposed, of having been partly demolished, and the bricks and sculptures removed to be used in the construction of other works, as was the case at Amarāvati. From the time of its desertion, till it was spared further destruction by being buried in the friendly covering of earth, this spoliation had probably gone on, the building - as so many of its class have done, - being utilised as a convenient quarry for the surrounding villages. This is shown to have been the case by the absence of the majority of the marble sculptures that would once adorn the building. These cannot wholly be accounted for, even by the great quantity of fragments which were found at all points around the circumference. Among these it is curious the large number of exquisitely carved heads which have been knocked off the images; this might perhaps point to the Muh-ammadans as having taken their share in the destruction, when this part of the country was overrun by their armies. The vast number of images adorning these buildings would excite their religious zeal into a perfect frenzy. The probable reason for anything at all existing, is perhaps due to the

fact that the nearest village is over two miles distant, and the removal of the materials should only be accomplished at some inconvenience to the spoilers. ~~The~~ ^{Notwithstanding} all this, the remains of the stupa now existing are sufficiently complete to allow of our easily picturing what the proportions of the perfect building had been.

The marble used in the sculpture is of a kind which seems peculiarly liable to fracture, and certain parts of it, readily scale off in thin flakes. ~~This~~ ^{In} ~~being~~ ^{the} addition, when the material has been exposed to moisture lodging in the hollows of the sculpture, it has lost its cohesion and become more powdery than chalk. This being so, the slabs used in decoration of the higher portions of the building, such as the ~~body~~ ^{body} of the dome, would inevitably go to pieces on falling from their lofty position. The large quantities of bricks found around, would also cause some considerable destruction, and the consequence is that the only sculptures which have remained at all intact are certain of those around the face of the basement. They are fortunately nearly all stupa slabs, and are specially interesting in that they probably represent the stupa as it stood complete when worship was carried on by the Buddhists. These slabs were standing erect in their places, firmly secured to the brickwork by an intermediate layer of mortar. Like all those still standing at Amaravati their tops are broken off. This may have been due to the falling bricks of the dome - for their tops stood higher than the floor of the circular platform - or, as their upper edges were found close to the surface of the ground, the destroyed parts may have projected above it, and been wilfully smashed off, the spoilers fortunately not taking the trouble to dig down and remove the remainder of the slabs. The ground of the mound bears evidence of this, in that nearly all the surface remains of buildings have been removed. The north half of the mound before being brought into cultivation is said to have had a number of walls dug out of it, and the south-west quarter, or that directly west from

the stupa - though not at present cultivated - shows a large number of old trenches all over it, from whence have been removed the walls of what must have been an extensive series of buildings. The set of these trenches forms three sides of a rectangle about 30 yards broad. A continuation of the digging of one of them was carried out last season, when some foundations with marble fragments on the exterior side were found. Three yards to the inside of the pits and parallel to them, traces of brick walls are still visible. These must have formed the central building, probably a nihara, while the basement of a surrounding meranda would extend up to and be marked by the foundations' walls ^{now} removed from the outer trenches. The lower part of a square marble column previously seen here, may have been one of the surrounding colonnade.

(1). Excavation at the Stupa

A trench has been carried around the outer circumference of the basement. The wall of the north-west quadrant was found complete, with the mortar facing still adhering along almost its whole length, and three sculptured marble panels (Nos. 1, 2, and 3), standing at intervals along the wall, (see drawing No. 736, figs. 1 & 2,) each separated by a space of 8 inches. This upright division between the panels is filled in with mortar and raised from the face of the wall till flush with a channel cut on each side of the slabs. Pilasters in marble, or chakra pillars would undoubtedly be placed in front of these, but no traces of them now remain. Each slab stood on a foundation formed of a smooth block of blackstone placed on edge ~~at a level~~ ^{flush} with the bottom of the brick flooring. The flooring of this portion of the procession path is formed of an under layer of bricks, with slabs of pavement laid over them. The bricks mostly remain intact and a portion of the pavement flooring also. The procession path at this section of the ground is 6 feet below the surface. The ~~return~~ wall of the projection on the west face was found by a return of the dressed plaster surface at its north point, while some of the lower brick course of the projection itself still stand in position. In the

face of these, standing in their places, separated by the usual 8 inch spacing, were two slabs (Nos. 4 and 5). The plaster backing at this point was thickly mixed with chips of marble, either intended to make it into a sort of concrete or, perhaps they might have been pieces left over from the burning, had the mortar been made with calcined marble. At the south-west quadrant, the most of the bricks of the face of the wall are away, but there are some at the position of the south projection. Nearly midway between the west and south projections is a small brick platform which may have been for a small cell standing out from the circular wall. The lower brick flooring and some of the pavement slabs are found extending around to this point. No 6 slab was found lying on its side at the position of the south projection, while close to it, a portion of the plastered surface of the main wall was again met with. The flooring at this quarter averages from 2 to 3 feet below the surface. Along the position of the face of the south-east quadrant, only loose bricks were turned up. The inner courses of brickwork may still remain, but little would have been gained by digging to ascertain, as the trench was carried but little inside the line of the exterior surface. Some bricks of the east projection were found, and near them stood a marble slab (No 7). Behind it, a large slab of black granite - rounded on top, and similar in size to the marble panels - stood erect, and another lay on the floor. It will be remembered that rail slabs of a similar material exist at Amaravati, ⁽²⁾ also near

(2) Buzers, Amaravati,
Sargayyapeta stupas
p. 22. —

the east gateway there. The recurrence here of the same stone at the same side of the stupa is remarkable.
~~has some significance, and it~~

may possibly have had some architectural or other meaning attached to its use in this position. Around the whole of this, and along towards the north projection, the paving was almost intact. At the north-east quadrant the bricks were away from the exterior surface of the wall, though the trench which was previously dug along its inner surface, shows them to be quite complete in the inside. While digging at the north

projection last season, a complete marble slab, 16 inches high, carved with a coiled naga in bas-relief was found in position against its east wall. Along the north-west quadrant, a trench - concentric to the inner one - was dug along the edge of the paving for a length of 40 feet, to ascertain if portions of the outer rail might exist, but only some fragments of pillars with a few letters, were found. The ground is highest on the east, & round by the north towards the west, where it averages from 5 to 6 feet above the floor. The other half is from 2 to 3 feet above it. So some expense, the bank between the two trenches was not removed: ^{nor was} this outer trench ~~was~~ carried round any other part of the encircling pavement. Only from one quarter (the north-west) therefore has the earth been almost wholly removed. It is of course quite possible that traces of the rail may exist at other parts of the circumference, and had expense been for consideration, the earth would have been completely removed from the whole circle of pavement and for some distance outside of it. At no point however, has the trench been carried beyond the outer edge of the paving, as though every facility for digging was freely offered by the proprietor, it was considered undesirable to encroach on the neighbouring ground, which may at some subsequent time be brought under cultivation. The mound is not sufficiently high to admit of any of the large panels of the rail being still in position, but considering what their weight and size must have been, probably over 6' x 2' x 1', and that the spoilers had not removed the smaller ones now found, it is ~~very~~ probable that at least some of them may still lie underground where they had fallen at a distance less than 20 feet outside the pavement, as did some at Amaravati. Had the ground, on which the stupa stands, and this space outside of it, or a circular plot measuring only 142 feet in diameter, been Government property, it would have been interesting to have had it excavated, as the results would most likely have repaid the small sum ~~which~~ required to dig it. This excavation would have been for a breadth of less than 34 feet outside the north and west walls of the stupa.

22
The earth was removed from the centre, or from over the walls of the stupa, except along the north-west quadrant where the upper plaster flooring was found extending unbroken, along its whole length. This upper floor, probably remains intact along the greater part of the north half of the stupa. It was thickly covered with broken bricks fallen from the dome. A projection of brickwork, 1 foot deep stood against the dome wall at the north-west. This has probably been an architectural feature repeated at the other three corresponding points of the circumference.

The digging has therefore been strictly confined to such parts as gave most promise of results with the least possible outlay.

With the exception of slab No. 1, all the others are chaitya or stupa slabs. Their discovery is thus of some value, for though numbers were seen by Colonel Mackenzie at Amaravati, they mostly all afterwards disappeared; only a very few having been ^{since} recovered. They can be judged of, from the drawings he made. Standing in position as those, now found, did, around and forming the casing of the stupa itself, is a feature of some significance. ~~The chaitya slabs at Amaravati are supposed to have stood on the pavement detached from the main building, and forming an inner rail of these slabs placed back to back divided by chakra pillars.~~ In the present instance, ^{these} slabs in every way similar to these, have been found standing in position around and against the main wall of the building, with the spaces for the intermediate chakra pilasters remaining intact, ~~and forming as part of a detached rail.~~ The inner rail at Amaravati seems to have stood at the same level as the outer rail on the pavement, ^{and} as it was formed of these slabs placed against each other, so differed considerably from the upright posts and crossbars of the outer rail. As Amaravati is so well known, it will give some idea of the present example if the main features of the two stupas are compared. There is nothing anomalous in this, though their proportions are so very different, for their sculptures show them to be of about the same date.

16

23-20
and so on alternately.

13 8/2
Large statues of Buddha, similar to those found at Amaravati and Saggayyapeta have existed here, for, portions of two faces with curled locks of hair, and some pieces of the flowing robes of a figure, were found near the position of the west gateway. One would be about life size, and the other, whose eyes measure $1\frac{3}{4}$ " broad would be somewhat over it; if standing erect, nearly 8 feet 5 inches high.

There are two kinds of ^{plimstone} ~~marble~~ used in the sculptures, one white, and the other with a tinge of yellowish brown, probably acquired through longer exposure. The carving of the discovered fragments of the rail is in the former, and is somewhat inferior in style to the others; leaves and other minute portions being represented in cases by little more than a mere outline chiselled in the marble. In the others, scrupulous attention has been paid to the working of the most minute parts; they equal in beauty of execution, and in no way differ in style from the finer of the slabs at Amaravati. The design in each of these stupa slabs is the same; but they widely differ in detail in every example. Their style and arrangements will be found (to closely) resemble those described and illustrated by Dr. Burgess in his Amaravati volume, and those referred to by Brownell in his report to Government on the antiquities of the Krishna District. ⑦ Five pieces of marble have letters

⑦ G.O. No 1725 of the 17th November, 1870. p. 5. of inscriptions dating about the 3rd century A.D.

to some of those from Saggayyapeta. ⑧ With the

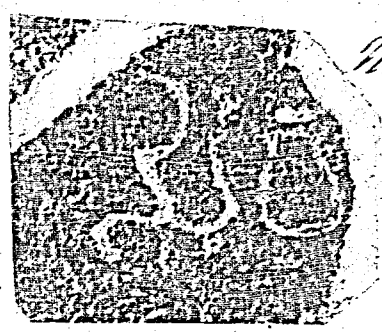
⑧ Burgess, Amar. and Sagg. stupa pl. LXII. reception of one from the bottom, and another from the top of a slab, all are

fragments of pillars. They have only a palaeographical interest, as the form of the letters may help to fix the date. One has nearly the half of the curve on the semi-disc usually seen on these pillars, ~~dividing~~ dividing the square from the octagon and a

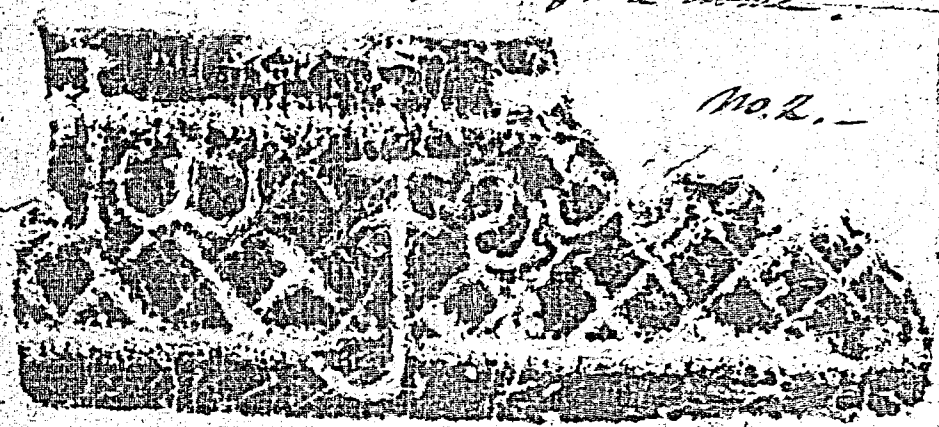
experience themselves found this out: and it may have been the reason of their leaving a circular wall in the centre, of sufficient diameter to allow of a safe corbelling of the bricks on the upper curvature of the cupola. This may have led to the adoption of the tee or small casket chamber on the summit of the dome to cover or conceal this opening or defective point in the construction. It may not be unnecessary to state that these remarks have no application to a cupola formed of solid brickwork, or, to one where the inner packing was sufficiently firm to afford support to the apex of the brick ring. Very few dagobas or stūpas other than those of solid brickwork, remain with their tee complete, and the first point to be noticed seems to have generally been at the apex of the dome. This has undoubtedly been the case here. The interior has been packed with alternate layers of soil and stones. It is doubtful if any solid brick flooring extending across the circumference of the interior has been used at any part in the height. The dangerous character of this mode of construction should be quite evident, for though it presented no point of apparent weakness, while it remained firm; on a flaw occurring in the brick casing of the dome - either through defective foundations or this packing having been insufficiently rammed, moisture would find its way inside. In this securing, the dome was doomed, for the power of expansion of the damp material would be sufficient to fracture anything not of the very strongest possible construction. Even though the dome were strong enough to resist it for a time, the damp would ultimately decompose the mortar. The stones referred to, are of a white flaky limestone in small thin slabs, found in great quantity in all the ancient mounds in the neighbourhood. It has been almost always used for foundations to brick walls, and as a packing for the interior of these stūpas. In the remains of the three buildings discovered here, it is the sole material used. These rough slabs lie in layers closely fitted together, then another layer a thickness of earth, above that, another layer of stone

2664 C. 9. 5
Pencil - plane
14/3
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1859
2664 C. 9. 5
Pencil - plane
14/3

production of this curve, gives a square for the pillar of 12 inches. This semi-disc is not ornamented with a lotus leaf pattern as was the inscribed pier discovered at Kollitappa, but has a flat surface, ornamented on the lower side with a medallion in outline, surmounted by a small finial. The letters are inscribed under the top of the curved line. They are, - as given in the fac simile (No. 1). A portion of the left side of the pier remains, but has no ornament; the pillar must therefore only have had the carving in front. Perhaps it was one of the fine stūpas on the face of the dome.



The piece from the top of a slab has a diamond diaper pattern outlined over the letters (No. 2).



The others are also more fragments useful only for the forms of the few letters they contain (Nos. 3, 4, 5).



The last has been from the bottom of a slab.

A small disc of black granite was picked up in the south pavement. It is 2 1/4 inches in diameter and 1/8 inch thick. The sides are rounded off; one side flatter than the other. Through the centre is a cylindrical



hole $3/8$ " diameter. On both sides, around this perforation, are a number of triangular lines grouped in the form of a star. Its use may have been similar to a small soft black-stone cylinder found last season at Amaravati. It is shaped somewhat like an ordinary thread bobbin, the side being convex, and a small bead running round each end. It is $1 1/8$ " long and $1 1/16$ " diameter; with a cylindrical hole through the centre of its length of $3/8$ " diameter. It also has the triangles marked around the two ends of the perforation (fig. 1.)

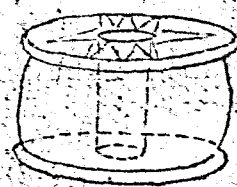


fig. 1.

hole through the centre of its length of $3/8$ " diameter. It also has the triangles marked around the two ends of the perforation (fig. 1.)

(2) Notes on the Sculptured Slabs.

The following are the white marble sculptures now found.

Slab No. 1.

(Drawing No. 737. Photo. No. 52.)

This panel is in two pieces, with the top broken off, and ^{lost} away. The principal figure is a seated Buddha; the head has been broken, but the rest of the figure is complete. His right hand is raised in benediction, and he sits with the left folded across the body; the folds of his robe hanging over his elbow. He is seated on a cushioned throne, with two attendant par-
-hears standing on his left. Similar figures would be on the right, but this is broken away. Directly under his seat, are four grotesque ghatas or dwarfs; two below, support other two who climb up the front of the throne. The left under one has, what appears to be a torch in his hand, and holds it up to the two others above. His breasts are made so as to form two eyes, and a nose is represented as a projection extending from the middle of his chest, down to his navel. The whole front of the body thus has the appearance of a large face supported on two short legs, giving it a most grotesque appearance. The right dwarf looks up, shading his eyes with his left hand, while his right holds a bell. The right dwarf

It can thus be one of the smaller prayer-wheels or small cylinders carried by pious persons, and still in use in Tibet and other Buddhist countries?

has a club in his hands, and attempts to climb up the front of Buddha's throne. The other dwarf again, crawls up on the other's back, and supports himself by grasping his neck-band with the right hand, and seizing the back lock of hair in his teeth. It would be interesting to learn to what race these figures belonged; they cannot have been Buddhists, from the hostile attitude they are always shown as bearing towards the author of the religion. They may possibly be fanciful representations of the demons of darkness. But the offering-bearing ~~dwarfs~~ attendants are ^{also} usually dwarfs of a somewhat negro type; they may be a race who, without adopting the religion, were brought into subjection by the Buddhists. Or is it possible that the idea may have been taken from the Greeks, who represented similar large-headed short-legged fighting dwarfs on their vases? This may have been so, as the Buddhists undoubtedly ^{owe} the origin of some of their finest art, if not to Greek sculptors themselves, at least to their direct influence.

On each outer side of these dwarfs, are two smaller women, standing with their arms around each other's necks. The peculiarities of dress worn by the different figures merits attention. The two on each side of Buddha are males; one carrying a long-knave. They wear a waist-cloth, with robes flowing down, and partly covering the lower limbs. They have bangles on the wrists and over the elbows. The two women standing on each side of the throne are in each case differently dressed. On both sides, the female standing on the right has a long robe, girt at the waist with a belt, and flowing down and covering the limbs to the ankles. They wear a peculiar high head-dress. A number of thin bangles encircle the wrists and the arm above the elbow; a double bracelet is round the neck; and a long thread passes over the left shoulder, behind the waist-belt, and down round the right ankle. The two wearing this form of dress probably represent married ladies. The other two females standing on the left

32
of the others, may represent the unmarried class; or, perhaps maids in attendance on the others, though, as they stand with their arms wound around each other's necks, the familiarity of the attitude might show them to be equals. The jewellery worn is of the same kind, but simpler. They wear two large bangles on the ankles. They have no covering on the upper part of the body, and wear no flowing robe, nor have they the shoulder thread; their sole dress is simply a waist-cloth encircled by a belt. None of the figures are in an attitude of worship, and the scene evidently represents the temptation of Buddha.

Up each outer edge of the panel is a pilaster with base and band; there may also have been a capital, but the upper part is broken away. Size $3'10\frac{1}{2}" \times 3'2\frac{1}{2}"$.

On the right of the slab is a raised space on the wall, 8 inches broad, against which has been a marble pilaster dividing the panel from that adjoining it. On the right of the pilaster is a space in the wall for a slab, similar in breadth to the above; but it is now away. Under it however is a black stone support on which it had rested. On the right is the raised space for another pilaster, and adjoining it stood the panel noted below.

Slab No. 2. (Drawing No 738.)

This is a portion of a stupa slab, which wants the greater part of the top. In the centre - represented as inside the gate - is Buddha seated on a throne raised over two seated worshippers, who have each a thick cloth over the shoulders, evidently to allow of their bearing some burden easily. On each side is a broad pier with a mass at its base, and four circular raised pateras or discs along the height of the pier over. Attached to each pier, on its outer side, is a shaft, with moulded and eared base and capital. Above is a small entablature surmounted by a seated lion. Outside is a representation of the

33
75 168
upright piers and rails of the stupa, with circular discs in the intermediate spaces; these are raised and rounded convex as knobs. A chouri bearer and female are on the outer side, and between them and the gateway is a dwarf bringing offerings. Size $2'8\frac{1}{2}" \times 1'3\frac{1}{2}"$ high.

On the right of the preceding, is a raised space for a pilaster, then a panel.

Slab No. 3. (Drawing No 739, Photo. No 53.)

This is a stupa slab, more complete than the last, though its top has also been broken away. A portion of the dome however remains to show what its decoration had been.

Inside the gateway is Buddha, seated on an ornamental throne, with cushions and eared back. An areola is around his head, and the sacred tree Bodhidruma behind. The throne is supported by two seated lions, with a casket between them, while on the ground below are two kneeling worshippers who bring a large circular dish with offerings of fruit.

Over Buddha, and forming the top or lintel of the gate is a panel with a number of small images, around a figure of unusual form in the centre. A throne is shown with two cushions on the seat, and side arms. On this is placed ~~there~~ a figure with three upright lines, probably meant for a Trisula, with side lines radiating upwards as flames. On each side of the panel are three kneeling worshippers. The scene may represent the worship of the fiery Trisula. A similar image is sculptured on a slab from Amaravati.

③ Reyzers, Amar. & Sagg.

stupa, pl. XVII. fig. 4.

The pier and shaft on the gateway are similar to those previously described. The surrounding lions sit facing outwards from the gate. Over the and on each side of the central Trisula panel are two

other lions, sitting facing the centre.

On the ground on each side of the gate is a man standing in a graceful attitude, with his left hand resting on his thigh, and the right holding a bunch of lotus flowers. On the exterior side of each is a female, - probably the wife of the other, - seated on three cushions and holding a large lotus bud. Behind the gate-pillars is an attendant always bearing a dish of offerings on his head. These figures present a striking difference from similar groups on all the other slabs, in that they are shown of much higher stature. On the others, the male barely reaches midway up the height of the posts of the rail. In this panel, they stand with their heads level with the under side of the upper carved rail panel. Behind them are the rail-posts and cross-bars, the upper panel sculptured with the usual wavy scroll, supported by figures in the hollows between. Over the exterior top of the rail coping, is a seated lion; others sit inwards nearer the centre. Between the lions, and surmounting the rail, is a stambha, with a three-stepped slab on its top; the middle of the steps is uppermost. It is similar to that surmounting the tee of the dome of a stupa. This representation explains the use of some slabs - each cut in three steps - found last season at the east and south gateways of the Amaravati stupa.⁽¹⁰⁾ Their use ~~was not then quite apparent; they had holes cut in their sides and I thought them to have been~~ bases. It is quite evident now, that they have been the slabs topping these stambhas over the rail and the holes would be for forcing them on to the top of the shaft, and for the securing of the finials which surmounted them, also represented on this slab.

(10). Report in E.O. No. 896, dated the 11th Sept 1888 (Slabs Nos. 56 and 85).

The dome on the slab has a lower tier of square floral panels shown as an inner rail with coping, all projecting out from the surface of the dome as if it stood on the ledge of the incircling platform. Fergusson supposes that such a rail or balustrade must have existed at

Sanchi,⁽¹¹⁾ and that such has been the case here, The indications on the ledge of the platform itself, and the further representations on each of these panels distinctly show. It appears as a minor copy of the great outer rail itself. There is a series of panels with groups of figures. These have either one, or ^{in other} two figures, seated on a throne with attendant worshippers on each side. One panel has a screen, behind which, female faces look out towards those seated on the throne. These panels are sculptured on the surface of the dome, and from their appearance, it is clearly seen that they were meant to show the slabs placed against it. A wavy running decoration over these, replaces a band of trisulas occupying a similar position on another and older slab (No. 6).

This panel has a newer appearance than the others. Its panels have the carving less undercut, and have not the same artistic finish. It is undoubtedly more modern, and may have replaced an older one which had been damaged or destroyed. Size, ~~5 feet 5 inches x 3 feet 3' 6" x 3' 0"~~ 3' 6" x 3' 0".

Slab No. 4
(Drawing No. 741). - A representation of a stupa, in two pieces, found standing at the west projection of the main circular wall. ~~of the stupa~~. In the centre is a pedestal supporting a Dharmachakra placed on a casket, with worshippers on each side, and two animals below. Under these, are two worshippers who kneel on a pedestal placed over the semi-circular step at the entrance of the gateway. The offering-bearers approaching the gate from the right and left are the usual group of three, but they seem a different class of people. It was probably the intention of the sculptors to represent on the various slabs, the different races who were devoted to the worship of Buddha.

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The front of the rail, and carved coping panel with the sculptured scroll, all show flat towards the centre, and are returned back with a curve on each side to show the circular sweep of the railing. It may be here noted, that all the panels show this, the front with the body of the building, being raised from 4 to 5 inches above the background at each side.

A piece of the dome is on the right upper end, with panels similar to those last noted. The top of the slab is defaced. Size, $3' 5\frac{1}{4}" \times 3' 0\frac{1}{2}"$.

Slab No. 5.

(Drawing No. 742.) -

This slab, separated by the breadth of a pilaster from the preceding. It is a stupa slab with a fine hooded coiled nāga as the central object. Below it are two figures who kneel on a pedestal above a semi-circular lotus-ornamented step at the gate. The nāga has no worshipping attendants on each side. This peculiarity has been already remarked on by Dr. Buzers⁽¹²⁾. The panel over the gate has a seated Buddha, with a worshipper at his sides.
^{(12) Amar. and Sagg. Stupas. p. 78.} The piers and shafts of the gateway support a seated lion, with the head of an elephant appearing in the space behind. The return or ingoing of the top of the gate at this point has a standing fan-bearer. Over him are the upper lions surmounting the facade.

The usual groups, male, female, and dwarf, bring offerings to the stupa. The rails have four tiers of raised knots: while over is the flowing scroll panel. On the bottom of the dome are the inner kalustrade, and slabs in floral and figure design.

The top of the slab is away. When found, it lay back at an angle of 45° ; and has in consequence suffered from moisture lodging in the hollows of the sculpture. The marble is, on the surface of the parts most exposed, as soft and friable as chalk.

Size, $3' 4\frac{1}{2}" \times 3' 1\frac{1}{2}"$.

Slab No. 6. (Drawing No. 740.) -

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This is a stupa slab with its dome almost complete to the crown, and with sufficient of the ornament remaining, to enable us to judge of the mode of decoration employed in the missing parts of the other ~~slabs~~ slabs; and probably on the great dome of the building itself. The stone stood at the east side of what had been the south projection of the main circular wall - on its left side with its face towards the building: it inclined outwards at an angle of about 60° . The sculpture has therefore suffered from the moisture which would lodge on its surface, and a proportion of the carving is obliterated, some parts being quite soft and spongy. This is unfortunate, as it is the largest and most complete of any, but part of the top ornament remains, and supplies some portions missing in others. That it stood on its side, and not with its length upright, we may conclude is the reason for its top not being smashed off.

The central gate has the outlines of two kneeling images on a semi-circular step. Over them is a pedestal having the Dharmachakra with worshippers on each side. Over the gate lintel can be traced the outlines of a seated Buddha. Surmounting it are the five stelae (Āyaka Khambas) which stood near the dome opposite each gateway. Their position, if not actually against the dome, might have been on the edge of the projection of the encircling platform or inner pradakshina, at the four cardinal points. From the front representation of these stelae it might perhaps be thought that they stood over the gateway. The side elevation of the corresponding pillars ~~shown~~ at the sides, shows however, that this cannot have been the case. The recessed vertical side panels of the slabs are really the sides of the right and left gateways, and the stelae there, are not shown over

The entrances, but inside and close to the dome.

The front of the rail only remains in part, but on the return sides it is perfectly distinct.

The upper inner balustrade is skewing with its coping clearly raised from the surface of the dome. Over it - on the dome - are figure panels separated by pilasters. Each panel has a seated figure, with others grouped around. Over them is a sculptured band of triskla ornament, which has been carried right around the curve. Above it is a blank surface and then a horizontal band of wavy ornament. At the top of the slab, ^{on} the right side, is a large circular patera with tassels on the under side; a similar ornament has been in the centre, and another at the left. Running parallel between each is a series of ornamental rolls, with a hanging tassel on the surface between each patera.

On the right and left of the slab is a recessed upright panel, showing a continuation of the great outer rail. Opposite the coping panel of the rail is a makara, and above it, two lions, the one placed over the other, each in a separate panel. These are intended to show the side elevations of the corresponding right and left gateways, at the other two sides of the stupa.
Size 4' x 2' 11".

Slab No. 7.

(Drawing No. 743. Photo. No. 53.)

This panel was standing erect behind a large blackstone slab at the east projection of the main wall. It is carved with a stupa, complete up to the figure panels over the inner upper balustrade. In the centre are two worshippers kneeling behind a semicircular stupa, and Buddha seated on a throne with a sacred Bochi tree at each side. In front of the throne are three kneeling worshippers. The people with offerings who stand on each side of the

gateway, are similar in their grouping to those before described. In front of the right side recess is another offering-bearing dwarf. An important feature is shown on the sculptured panel along the top of the rail. In place of the usual scroll ornament, is a procession of figures grouped together. Some are mounted on lions, and others recline on the backs of the animals with their feet on the ground behind. Some seem to wrestle with the rearing lions, while others lead them along; a few are borne down in the struggle and recline on the ground. This piece of the sculpture is interesting in that it differs from the more usual scroll found on these rails.

In the panel over the gate is a seated Buddha; with attendant worshippers.

The inner rail has figure panels divided by posts with circular discs. Above this the marble is broken off.

The upper central panel, the inner rail panels, and the four central lions have their raised surfaces slightly worn or flattened, not through decay of the stone as in slab No. 6, but from their appearance, it would seem that it must at some previous time or other have lain so that it may have been trodden on by people passing over it. As it stood erect however, it is unlikely that it could have fallen, and been again raised into position. It may therefore have been caused by being rubbed against, while the stupa was in use for worship. Similar cases are often seen in the sculpture of the more frequented parts of the South Indian temples.

This panel is almost a duplicate of one of the Chaitya slabs from Amaravati illustrated by Dr. Burgess.⁽¹³⁾ On both is the procession of animals shown on the upper panel of the rail. A slight variation of detail is seen in the centre.

⁽¹³⁾ Amar. and Sagg.

stupa pl. XXXVI fig. 3.

where, over the two kneeling images there are, in this example, three, while in that from Amaravati there are seven. The date of each cannot be widely different, for, a comparison of the details of each, shows a wonderfully close similarity. The other slabs now found, might also be compared in most parts with those illustrated in the work above referred to, and would tend to show the identity of style in each. But where this is so generally marked, only the most strikingly characteristic can thus be specially referred to. Size 2' 10 3/4" high, by 3' 0 1/2" broad.

No. 8.

(Drawing No. 744.)

This example is a fragment of the right upper centre of a stupa slab. A part of the areola of a Buddha is the only piece of what has been the centre panel. Over it, is a panel with a chakra on a pedestal, and a seated and standing worshipper on each side. Over this, are four of the fine stobas or arya stambhas of the dome. They are square below, octagonal in the middle of the shaft, with a ~~square~~ square foliated capital. In an inscription at Saggayyapeta these shafts are called Ayaka Khambhe. (14) On the right of the

fragment is a lion seated facing the centre. Over it is a panel with a small figure of Buddha seated on a throne, and two worshippers on his right. An ornamental band of processional lions, and another of ~~processional lions~~ sculptured triśūlas are over; this has formed a part of the lower curve of the dome.

The sculpture has a much newer appearance than any of the ~~slabs~~ ^{slabs}, as if it had been less exposed to the weather; and the execution of the more minute floral ornament has not the high finish of workmanship displayed by the others. It is

similar in style to No. 3. Though a comparatively small piece of sculpture, it supplies a portion of the upper central ornament over the gate, which is less complete in the other examples.

Size 2' 1" high by 10" broad.

Though this is the largest of the three stupas here discovered, the fact of their standing so widely apart, ^{perhaps} shows, that a considerable Buddhist town must have existed on the spot; it is very probable therefore that though a large building - it may not have been the principal place of worship on the site. The large mound, with the trigonometrical station and bungalow on the top, is circular, and about the same size as the Dipādharma at Amaravati; it is quite possible - judging from the remains on the surface - that a large building may lie buried under it. In connection with this, it is curious that, till these were discovered, there was even no shadow of a tradition regarding this having been a Buddhist site. Their name was completely blotted out, and the only traces that survived lay buried in the mounds, even there being attributed as the relics of a small and obscure European settlement which existed in a corner of the town ~~which~~ the Buddhists had founded. There would thus seem to be some truth in the legend of a sudden destruction having ~~completely~~ overwhelmed the town, and almost completely effaced it at one sweep, though it would be wrong to ascribe this to the much later time when a European colony appreciated the advantages of the site as a place of settlement.

VI. Kāmāpalle. S.C.

Is a small village, 12 miles south-west of Narsarāupitā. It has been mentioned¹ that there is a deserted temple; and an inscribed stone on a mound.

¹ O. Smell's Trist. p. 69.

The former is almost completely ruined, only the four corner upright stones of the shrine, and the roof remaining. Foundations of brick are visible, and in front is a rough pier with an image carved on the side facing the shrine. An image of Vishṇu stands near.

The mound is named Sāmuladīnā, and the inscription is in old Telugu letters, slightly cut on an uneven surface and almost illegible: ~~That~~ the head is an outlined linga. A stone with a manḍi carved on the top, and a number of boulders lie near. The mound is probably a tumulus, and the boulders still remaining may be part of the enclosing stone circle. Under a tree to the north, is a dolmen, and close on the north outskirts of the village are three others. One with its top slab gone, has a Ganīsa inside. Two others remain complete, and one has been adapted as a shrine to Tāṅga, of whom a small image stands inside. In this instance, the round hole usually found in a side slab of certain Kistūras, exists on the west upright slab. The side facing the east is open. This is one instance at least, of a shrine for the dead being adapted as a place of worship for the living.

In the village is a bas-relief of Hanumān, and a thin slab with a defaced nīṣan carved on its surface in low relief.

VII. - Chīnarla) S.C.

The village stands 14 miles west-north-west of Narsarāupitā (not "east-north-east," as in Mr. Smell's Trist. p. 68). The north, west, and south-west sides of the village are enclosed by a low range of rocky hills covered with jungle scrub, and in parts infested by wild animals.

The previously published information of the extent and nature of the antiquities is rather misleading. From it, the village would seem to be filled with temples, statues, sculptures &c., 78 temples being mentioned. With the exception of a roofless enclosure recently built to enclose a bas-relief of Hanumān, there is only one temple, and no statues in the village. There are a few ruined shrines on the surrounding hills; ~~but~~ the list may ~~have~~ referred to the unusually large number of small shrines in the court of the large temple itself; or, the case may be similar to Dandakur in the Godavari district, where I found that 56 temples, reported to be there, had only a traditional existence. This latter would seem to be the case here, for the remains quoted in the Trist. (p. 68) correspond with those given in one of the inscriptions dating from the end of the last century. If the inscription can be trusted, it is interesting, as showing what remains then existed. The majority have now disappeared.

(1). Abstract of the inscription.

It is dated Monday the 10th Māgha of the year Kālayukti. These years recur in cycles of 60 years. Since the inscribing of the stone, only one Kālayukti has passed, and as that ^{year} happened 30 years ago or in 1858-59¹ it makes the inscription 90 years old, or of the year 1799 A.D.

¹ Smell's Chronology Table p. XXXV

The invocation is Śrī Chīrum Chīrta, the Southern Kāsi (Benares). Śrī Maṭ Kapōtēśvara ~~Maṭ~~ Sibirājavārada (the temple of the god of that name) Śrī Maṭ Kapōtēśvara Śrīman mahā deva deva (the shade of the true god). Śrīman Mukha, Śrī Karna,

boundaries of the village of Śrī Chērum Cherla are 78 temples, 28 mandir, 11 Hindāyākas, 10 Bhairavas, 1 Kumārāśvāmī, 1 Nāthana, 1 Śivāda, 1,000,001 lingas, 82 Dūrgas, 2 Nāras, 20 nāgakals, 9 Śiviyas, 11 Chandras, 1 Nāran, 24 Akkadēvas, (goddesses), 2 Krishnās, 4 Rāmalakshmanas, 3 Hanumāns, 2 Montakēśvaras, 6 Sāvanams ②, 1 great tree ③,

② It present in the temple with others more modern. 8 Buvārāpālakas, 1 śūlam ④, 4 stambhas ⑤, 4 caus ⑥, 4 chaultris, 101 wells, 1 aqueduct, 3 Tanks, and 30 ponds.

③ Of the figus species growing in the south court. ④ A Buddhist Trāṇa over a long inscription on white marble (Ins. No. 374).

⑤ Buddhist; in white marble. ⑥ Three are natural; in the Dēvarakonda hill; and one from which the large tree is supposed to grow.

Jaigatūrti Butchāyya (the donor) daily performs 1000 acts of worship. He who repeats that all these are in the village will have practised the same charity as if he had placed 1000 lingas in Benares, but he who denies it will have committed the like sin of having killed a Brahman at Kāsi. This inscription was engraved by Rāṅgōji Rāmāch.

(2) Kapōtēśvara Temple.

The principal temple in the village is of great antiquity and sanctity, and dedicated to Kapōt-ēśvaraśvāmī. It is a curious medley of 35 small shrines scattered about, without apparent arrangement inside a double courtyard. (Most of them seem quite modern.) The outer court measures 298 feet from north to south, and 291 feet from east to west. Its walls are 6 feet 3 inches thick, built of small coarse stone slabs. They are now somewhat ruined in places, but must in early times have been of the nature of a fort. The inner court is 167 feet 3 inches from north to south and 174 feet from east to west. Its walls are 5 feet 6 inches thick, built of large polygonal blocks of masonry.

The main shrine is a remarkable structure, of curious and unusual design, and is very ancient. The peculiarities of plan and construction merit special attention. It is apsidal-ended on the west, and square on the east or entrance side. The roof is barrel-vaulted.

In one is a finely carved Chaityaan doorway. (Dr. No. 745)

The vault being returned round the apsidal-end. The east façade is upright to the crown of the vault, the tympanum being ornamented with niches, accessory pilasters and cornices. Its total height is lofty in relation to its breadth; the proportions being similar to various sculptured representations of chaitya halls. A study of its features should be sufficient to prove that it has had a Buddhist origin.

(3). A Buddhist Chaitya Hall. (Accompanying Plate I.)

A few of the most typical proofs of the character of this structure, may be first briefly noted as follows.

1. - A shrine built of large bricks, with thick walls indicating great age.
2. - Its floor is not only under the court level but below the level of its entrance mandapas, showing that it is older than they.
3. - Its apsidal-ended plan, and design are those of a Buddhist Chaitya.
4. - Though now used by Hindus, its proportions are widely different from any shrine originally built for their worship.
5. - It bears undoubted and admitted evidences of having been altered to adapt it to Hindu worship.
6. - The presence of the following white-marbles. - Two Pali inscriptions on a pier, and another lengthy one with a Trāṇa over it. Several Buddhist columns; a sculptured slab; and a large number of lingas also in marble, which may very possibly have been hewn out of Buddhist piers, as at Amarāvati.
7. - An adapted Buddhist Pātaka for the sthalā purāna.

The dimensions of the building are as follows, (Dr. No. 748, fig. 1).

The plan is apsidal on the west end, the exterior being semicircular, while the interior is a flatter segmental curve. The curved wall is 4 feet 7 inches thick. The interior breadth across the

is 8 feet 3 inches, with side walls 3 feet 10 1/2 inches thick. The breadth at the entrance is 8 feet 9 inches, but as the exterior lines of the side walls are parallel, this increased breadth makes them 3 inches thinner than they are at the back. The exterior length is 30 feet 3 inches; the inner length is 22 feet 11 inches, but to this is added a small 2 feet 9 inches thick, built across the east end to form an entrance. This may be the extent of the original building, though as the porch directly in front is also built of large bricks, whose courses ^{would seem to} ~~run~~ parallel to the others, it may have been original. This feature, of an entrance porch, exists in some of the rock-cut examples, as at Karli ① and Dhannar. If this had been the case here, its front would

① Ferguson's Ind. and East. Arch. Pls. 54 and 55. be occupied by two piers with side pilasters, while standing detached in front would be the usual two lion-standards. The porch adds another 25 feet, making the total inside length 50 feet 8 inches. With regard to this, it must be noted that this porch floor is 9 inches above the shrine floor. Now unless the floor has been raised, it would go to disprove the theory of the porch being of an equal age. ~~For in the earliest examples, when both are contemporaneous, the shrine, if not on the same, is always above the level of the porch floor.~~

The mahamandapa is without doubt a later addition, built to conform the shrine to the usages of Hindu worship. The shrine floor is a foot below the courtyard level. Along the two interior sides are ten stone piers, propped at intervals against the walls, supporting stone beams and a ceiling of plags, 7 feet 6 inches high. This was an innovation introduced to reduce the height, and bring it down to the proportions of a Hindu shrine. A reference to the section will explain this. Nothing could be learned of the construction of the interior above the ceiling, except that there is a tradition as to its being a hollow space with a vault over. There can be little doubt but that the walls proceed upright to the wallhead at the springing of the vault, ~~as there~~ and above that, ^{there} would be, or

perhaps at present are, - curved wooden rafters acting as supports to the vaulting, as was usual in chaityas such as those illustrated by Ferguson ②. The vaulting is of brick, in horizontal courses and of a low parabolic section.

② Ind. and East. Arch. Pls. 46, 53, 56 and 58. The side elevations are of unique construction. The brick courses are horizontal, but the vault, and lines of the wall-head cornices, dip backwards for 2 feet 3 inches in the length. On the north exterior side of the shrine are 12 small detached monolithic shrines of ancient design, such as are seen on niches or cells of early cave works. The stone is a white limestone resembling marble. Each has a small linga carved out of the solid in bas-relief on the back of a small opening. Whether these are contemporaneous with the shrine it is difficult to say. There are four others in the courtyard, and another lies by the south side of the large tank west from the village. They may date from the first Hindu occupation (Dr. Dorr. 749 and 750). The exterior of the shrine vault is plain brick and plaster, and the side walls are devoid of ornament, there being simply the main cornice with three tiers of stepped mouldings above it. The east elevation is upright, and the lower portion of the facade is abutted against by a porch or mandapa. Above the porch roof, the wall is vertical up to the line of the springing of the vault. Over this, the wall inclines backwards till it is at right angles to the line of the ridge. The ornament on this facade is in plaster, and Hindu in character. It probably replaces a tympanum of wooden construction such as chaitya halls seem to have had ③. The bricks used

③ Pl. compare pls. 47 are 1'5" x 9" x 3". Some others appearing through cracks in the plaster are 1'4" and 1'3" long.

It has been above noticed that the floor is below the courtyard level. To anyone acquainted with the subject it will be at once apparent that this could not have been the case when the structure was erected. It would be placed higher than the surrounding ground, at a surface now below the floor of the court. It is thus a link in the evidence proving the ancient

character of the shrine. With reference to the dipping of the roof, and the increased width of the entrance, it will be remarked that whether intentional or otherwise, the construction is one calculated to give the building acoustic properties such as would aid in concentrating and throwing forward the voice of a speaker stationed inside. Its length too, would impart a resonance which would give to his words an impressiveness otherwise wanting. For a Hindu shrine there would be no consideration, but it might be otherwise for one built for the worship of Buddha. There are points for consideration, and when it is acknowledged that the Buddhists were masters in artistic architectural and constructional art, and when, according to Ferguson, they had studied the art of lighting their shrines, we may be permitted to suggest that in addition to borrowing a knowledge of art they may also have learned something of acoustics from the Greeks who originated the science.

The structure is brick throughout, and without any tower. In connection with this, two important facts must be mentioned. The only races in the south, that we get know of, who erected apical-ended shrines were, first the Buddhists with their chaityas constructed of bricks - in the early centuries of our era; and the later Chōlas who, in the 11th century formed circular-ended structures in stone. These latter have left no examples of this class in brickwork. In addition to the Chōlas the Pallavas may be mentioned, as they have left a monolithic example at Māmallapuram. A feature peculiar to the first of these, is that they had no tower; the latter invariably had, always rising direct over the circular end of the shrine. It will be seen that this building resembles the first of these classes and has no features in common with the others, nor with any Chaitya building yet known. The building is thickly coated with plaster so little can be learned from the form or the detail. The wallhead

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cornice nevertheless bears its ancient character, and, in spite of the plaster, the remarkable proportions of the shrine are at once apparent. Though it is unfortunate that the early detail should be thus obliterated, we must not forget that it is to the fact of the Hindus having adopted it as a place of worship - as they have done with certain Buddhist caves and dagobas - that

we owe its preservation to the present time. There thus seems as a linga at a certainty, that here we have a Buddhist chaitya standing in its entirety, though sadly defaced by the whitewashing tendencies of the Hindus. It should be noted in connection, that there are in this and other shrines, 29 lingas of white marble. There are several white marble columns with Buddhist carvings in the court (Dr. No. 750); one has 2 inscriptions in Pali (fig. 1) and inscriptions (Nos. 376 and 377); the other is carved with the usual Buddhist semi-circular patterns of lotus leaves. Another marble pier has lately been inscribed in modern Telugu (Dr. No. 747 fig. 3, and Ins. No. 384). There is also a figure sculptured on white marble slab in the south side of the courtyard (Dr. No. 747 fig. 1); and another slab of the same material, ^{standing in front of the shrine,} with a long inscription of 49 lines, with a trident over it (Dr. No. 747 fig. 2, Ins. No. 374). The presence of these, supports the theory, as they may have been removed from their position in the chaitya portico, when the building was being adapted to Hindu worship by the direction of the adjoining mandapas. This would necessitate the removal of the colonnade of marble piers.

(4) An ancient sacred tree.

Standing in a line with, and south from the chaitya, inside the outer court - is a large tree which, having a hollow core, is popularly stated to grow from out of a subterranean cave. It is known as Pēnēni pedda mānu (the nameless great tree). Around the base is a platform 25 feet by 22 feet 6 inches, and 3 feet high. The

circumference of the trunk at that height is 58 feet 6 inches. The first branches are 9 feet 6 inches from the ground, and there the girth is 58 feet. The spread of the foliage is 78 feet across, and the height of the tree is about 87 feet. It is ~~in the form of~~ ^{has} large 5-7 lobed leaves; large flowers; and seed in a hard woody pod. It must be of great age. (Photo. No. 56).

(5). Various ruins and traces of the ancient manufacture of steel. S.C.

The other ancient buildings around the village are few and insignificant. On the top of the hill to the north-west is a ruined shrine of Tumiravami. At the west base of the same hill, are a few small brick shrines all more or less ruined; some of them can be older than the 16th century. The Hanuman temple in the village is simply a three-walled roofless enclosure. On the east outskirts is a large clay pit from which the ruins of a ~~small~~ temple have been removed to provide building materials. It is said that a brass image, and two others in blackstone were found there, and they now serve as deities in the large temple. It is probable that the large bricks, of which some of the modern shrines in the Kapoteśvara temple are built, were found here. Further to the east is a low irregular mound named linga dittha, after five lingas which still stand erect on the foundations of some demolished Hindu shrines. There are no other mounds in or near the place which might mark an ancient site. Between the Kapoteśvara temple and the west tank are some large and ancient heaps of debris from the smelting of iron ore. No such industry has been carried on in the village nowadays, nor even stated that in ancient days an extensive manufacture of steel was carried on here, the ore being brought from the hill of Luffikonda in the Dāchepalle taluk. India was anciently famous for its steel, the manufacture reached a high state of perfection

before the Christian era. Though this industry has undoubtedly been carried on here, it would be hazardous to assert that it might have flourished at so early a date; ~~as that~~; ^{as that} there are no visible proofs present to fix even its approximate date.

(6) Remains on the Dēvarakonda hill.
(Hill of the gods).

The hill stands over a mile west of Chēnārta, and reaches an elevation of some 200 feet. It is covered with large granitic rocks, and jungle scrub. At the south base is a small ruined and deserted stone temple of Dīrgabhairava. It has a shrine, enclosed mandapa, and small pillared gōpura. It may date from the 16th century.

Close to the west of it is a natural cave in the rock. The roof is rounded, and the entrance has been artificially widened by hewing the rock. To give ^{regularity to} the interior ~~some~~ ^{regularity}, walls are built under some of the overhanging portions of the rock inside. In front is a rough enclosure formed of stone blocks. In this space, 7 or 8 images about 2½ feet high are said to be buried in the ground. The face of one was picked up on the spot. The cave had been in use as a temple about the same time as the adjoining structure shrine.

About 50 feet above, and slightly to the west, is another similar cave, with mud and stone walls built inside and in front. Standing near, is a thin slate slab, 2 feet high, carved with an image in low relief. Another small square stone with the corner off, has two śrīpādas on a circular lotus patera. Another small slab has standing figures of Krishna and two gōpis. In the inner recess is a buried linga. An inner and an outer stair lead up to the upper part of the cave which has been formed into a separate compartment or shrine, by the erection of walls. In it, is a small brick enclosure built against the wall, its sides being ^{stepped} back and upwards to a point against the wall. It has been a shrine for a linga. The pānavatham of which lies upon it. All the constructional work is of the roughest

possible description. These caves, along with the temple of Durgibhairava seem to have been deserted after being desecrated by the Muhammadans. The caves are mentioned in the local sthala purāna as having been the abode of richis. There seems no reason to doubt its being true. Around the base of the hill, towards the west, is a small brick shrine, with some upright enclosing pavement slabs standing around. Three others similar, stand at intervals on the west and north sides of the hill. These are said to mark the road by which the processional ratha attached to the above temple, proceeded round the hill when it was dragged out at the annual festival.

On the summit of the hill is a ruined temple of Mihāllamallāśvarāmi. It is a brick structure, the shrine and tower being in a dilapidated condition. In the front mandapa are two Bhairavas and a Durgi to whom pūja is occasionally made. In front is another Durgi on a slab. There are also a Ganisa and a mandi, both with their heads smashed off. The mandi stands on a pāmaratham with one line of a nearly illegible Telugu inscription which seems to read

(ॐ नमो भगवते वासुदेवाय) (the sanamupadupu).

At the south side is a black slab with seven seated female figures or sathamāhas. In a panel below each are their several nāhanas, in the following order from the left, - kamasa, mandi, parrot, giruda, buffalo, elephant, and an asv. All the heads and breasts of the goddesses are chipped off. At the back of the temple are two other slabs with their heads destroyed. The condition of these betokens a previous visit from the Muhammadans.

Up the east side of the hill is a rough causeway leading ~~off~~ to the shrine on the summit. It is now little used and blocked with bushes. Two small shrines stand by the way.

(7). Burial customs.

In the burial grounds on the east side of the village are some modern kistvaens, which have been erected by certain of the castes to cover the remains of the dead. Though these differ considerably from the megaliths of the pre-historic tribes, which exist all over the country, they are nevertheless interesting in showing that the custom is not yet extinct, but is still practised by some, and probably always has been from pre-historic times. The custom had at one time been a general one in use by all the tribes scattered over the country, and though it has fallen into disuse by other sections of the people, it has survived here, probably through the facility with which the people can procure suitable slabs of pavement from the adjoining quarries. This would seem to have been the case, for even here, members of the castes - which use these kistvaens - when they cannot afford them, dispense with their use altogether. It does not therefore, seem to be a matter of caste necessity, though they have a preference for its use when possible, and were stone unavailable, it would probably fall into disuse completely, even the tradition of its having been so used would disappear, as it has done elsewhere. A consideration of this circumstance might go to prove that at different periods in early times, a considerable migration of the original people, who used this mode of burial, had taken place; and that they must have come from hilly tracts where stone was plentiful and easily obtained. When they settled in their new habitation on the plains, they would take their customs with them; and this special one, they would, for a time, continue to practice even in spite of the difficulties attendant on procuring stone slabs of suitable size. These difficulties would in time gradually force themselves upon the people, till the custom fell into disuse; and this neglect would in time permeate even the tribes who dwelt nearer the hills, till it disappeared altogether. The custom which supplanted the use of megaliths, was probably that of placing the remains in earthenware sarcophagi. The intermediate or transition stage would be shown when these two occur simultaneously, or when the earthen sarcophagus was placed inside a kistvaen. The latter stage would be reached when the earthenware grave stood apart and free of any such enclosure. Even this

latterly fell into disuse, probably through some sufficient cause, though we cannot at present say what it may have been. The remains were then simply placed in the earth without any enclosure whatever, as is the case in general modern use.

In the custom which prevails here, the body is laid horizontally in a shallow grave, the earth is heaped over it in a long narrow mound, and these kistvaens are then placed over it. They do not approach a square, as in the ancient examples, but bear a proportion to the size of the body. At the head and feet are small upright slabs about 2 feet broad. Long slabs are placed upright at the sides, and another of sufficient length and breadth to cover these four upright stones, is laid on the top. In some instances a separate stone is placed upright at the head of the grave. Their use thus seems primarily to be to protect the mound, and prevent its being washed down by the weather. Another important purpose these kistvaens would serve, and probably one of the first considerations which influenced their adoption would be - in a time when they were more numerous than they even are now - to protect the remains from the ravages of wild beasts.

Those who still practise this mode of burial are Vaishnavas of the following castes: the Tentus or Balingalla, here known as Telakalla, (cultivators); Sakalanalla (dhoties or washermen); by the Kattani (or Kucha priest for the Vaishnavas); Salavalla (masons or workers in cloth); and the Parishes. Saivites of the same castes burn their dead. This is curiously the reverse of the custom peculiar to the sects further south, where the Saivites bury and the Vaishnavas burn. With the Saivites here, a shallow grave is also dug, and after the remains are placed therein, bushes are cut on the spot, and heaped over the body, large stones are then thrown over these, and the pile is lighted in the evening. When everything is consumed, the earth is heaped over. The absence of kistvaens in these cases, seems to be simply that no purpose would be served by their use. With the others of course, the case is different. In the casting of stones over the layer of bushes, we probably have a simple explanation of the presence of such in some of the pre-historic graves at Pullavaram, and other places lately examined. In these particular cases, cremation may have been practised, and the small

holes which were seen in some of the pyriform Tombs may have been to facilitate the burning. In the village, all

(11) See remarks on the subject in Some pre-historic remains in Southern India. Jour. As. Soc. Beng. Vol. LVII. par. 1. No. 2. p. 10. 1888.

Brahmans, both Vaishnavas and Saivite practise cremation. Some years ago, a carpenter fell over the rocks on the west side of the Devarakonda hill, and was killed. He

was buried where he fell, and a cairn of stones heaped over the grave. An upright stone post, with a mandi on the top, and an inscription recording his name and the year of his death, was placed to mark the spot. The fact of his remains not being removed to the ordinary burial place in the village seems to have been through a superstition held regarding the nature of the fatality, and the sacredness of the hill, the scene of the sacrifice - as related in the Athala Purana - of two devotees of Shiva.

(8) Legends of the Athala Purana. (An adapted Buddhist Sataka).

The Puranas of Chirarla, and the sacred shrine of Sri Sailam in the Karnat district - distant about 70 miles - are intimately associated. The two are written in Sanskrit verse, bound in one palm leaf manuscript, in the possession of the Dharmakarta of the Chirarla Temple. Another Purana of the latter place is in the possession of a Brahman⁽¹²⁾ at Timmapuram, but it is stated to be quite new. The one with the Dharmakarta

(12) See Small's Topog. Histo. is said to be over 100 years old. (13) It is traditionally stated that the king who built Sri Sailam was also connected with the erection of this temple. This favours Dr. Burgess' theory of the Buddhist origin of the form.

(13) The Chirarla M. S. had been detached and sent to a Brahman - one Kolatchala Yegga Narayana of Ramachandrapura Agraharam in Chikmagalur, for translation into Telugu prose. I was therefore at the time unable to see it. I was shown the Sri Sailam Purana. It is in 74 pages written in Sanskrit verse with Telugu characters. I had a translation made, but it has little or no historical information, and is chiefly of a mythical nature, relating a conversation between Shiva and Parvati exhorting the extreme sacredness of the site. It need not therefore be given here at present.

(14) See the interesting paper in As. Soc. Trans. of the 8th April 1886.

Pilgrims who visit that most sacred of temples, must first pass through one or more of eight others which rank second in religious importance. These are metaphorically styled gateways. These shrines stand at various distances around the chief one, at the eight points of the compass. Those pilgrims who come from the north-east pass through Chēnārta; those from the east are said to go via Tripurāntakam; others visit Yēlōmaram, and so on at the five other places.

The legend of the origin of the temples at Chēnārta, as narrated by a Brahman of the village - is as follows. The story is a version of one of the Buddhist Jātakas.

In Kashmir, one of the largest and richest of the 56 kingdoms of India, a king named ~~Divak~~ Divichakravartī, son of Māndakā, and grandson of Vyāyātimahārāja (see the Shrēyāpāra of the Vā Mahābhārata) reigned peacefully and justly during his long period of years. He had two brothers named Mēhadāmbara and Simātavāhana. One day Mēhadāmbara 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 1500 people to accompany him. The prime minister did accordingly, and Mēhadāmbara 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 Chērum Cherla where many yōgis were doing penance in the caves of Dīvarakonda (a hill now also named Mēhālamallayakonda). He went and conversed with the yōgis 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 penance, it assumed the form of a linga. The people who saw this, built a temple over the linga, and named it Mēhadāmbārāsā. 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 Mēhadāmbara, and after consulting with his

younger brother Simātavāhana, 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 Chērum Cherla, where he made enquiry for his brother. When he came to understand that Mēhadāmbara had lost his life, and been transformed into a linga, he determined to do the same; he dismissed his escort, and sat as a yōgi on the same hill. His penance succeeded in severity that of his brother, for which his body soon attained Kailāsa. On the return of the followers to Kashmir, they informed King Sivi what Simātavāhana had done, and that they had not seen the other brother Mēhadāmbara there. The king who had grieved about the first brother, now fell into a 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 1,000,001 people, and making some haltings by the way, at last reached Chērum Cherla. On learning of the ~~deification~~ deification of his two brothers, and seeing the linga of the former, Sivi determined to perform 100 yāhas because of the holiness of the place. He made all ready, and selected a place for yāhāsala by the side of a water-channel, near to the great tree. He completed 99 yāhas, and began the performance of the last. On completing 100 yāhas, the merit would be the attaining of the realm of Brahmā. But this deity and other dēvas conferred with Siva and Viṣṇu to interrupt the last yāha of Sivi so that it might be rendered ineffectual, if he did not stand the test they proposed to impose. These three therefore - Brahmā, Rudra, and Viṣṇu, - descended to Pūlōka at a spot now named Rūpanaguntla (rūpa, sight). The place was thus named through the Tri-murti here making themselves visible to the sight of mortals. They then stepped over to Kāndlaguntla from whence they

looked for Sivi (Kandla looking). After leaving this place they halted at Viṣṇu-parānagari, and there transformed themselves, - Siva as a hunter, Brahmā as an arrow, and Viṣṇu as a bird (Kapōtakakshi). The hunter with his arrow then ran and jumped about, affecting a desire to shoot the bird, at a place now named Kūṁkūlaguṁṭa (Kunkal jumping about) ⁽¹⁵⁾ Then the hunter

(15) Kūpanagūṁṭa, about 10 miles to the south-east. Kandlaguṁṭa 16 miles east. Viṣṇu-parānagari 7 miles south-east; and Kūṁkūlaguṁṭa 2 miles east of Chīrāṭa. Sivi was engaged in his yāha. 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 bow, and spoke thus, "My Lord I am a hunter who lives on the flesh of birds and animals. This bird that you now hold in your bow I have pursued 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 Sivi said he would give of his own flesh, a weight equal to that of the bird's. ⁽¹⁶⁾ To this the hunter agreed, and Sivi placed the

(16) Compare the similar incident in the Merchant of Venice.

bird on one side of a scale. With his own hands he tore off portions of his body, and placed them in the scales; 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 laid one half placed on the scales. Immediately the Trimurti - Brahmā, Rudra, and Viṣṇu - assumed

their real shapes and appeared before Sivi, ^{and Siva,} addressed him thus "My dear believer, I am much pleased with your yāha, 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 Param-śivara, Parvatisamēda, Anadarāṭṭhaka, O Paṭṭāṅga, Sri-Mahādēva, 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 Kailāsa 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 Chīrūṁ Chūṭa. Siva immediately granted these requests, Sivi and his followers attained Kailāsa, and their bodies were transformed into lingas. The Brahmans at once erected a temple over, and named Sivi's linga Kapōtīnara, as he gave up his life for a Kapōtakakshi.

In support of the legend, the Brahmans point to the white marble linga which has two large holes on the top, and small marks around 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 story not only occurs in the Mahābhārata, but also in the Buddhist Jātakas where the king's sacrifice was made to save the life of a hunted pigeon. The connection of the legend with the place may be very ancient, and probably originated during the Buddhist occupation. The Hindus having a similar story, adopted it, using their own version, with their own deities as the principal actors, to the exclusion of the Buddhist characters who had figured in the tale. It is doubly interesting when we consider that it was also a

Buddhist legend, and taken in conjunction with the discovery of Buddhist remains, may be looked on as additional proof of the identity of the shrine. The legend as related, has therefore been given in full.

VIII. - Kuṅkulaguntā S.C.

This is one of the places mentioned in the Chārāṭa Athala purāṇa. There are two temples here, both in a ruinous condition. On the north outskirts is the small temple of Vīrabhadradevī. The shrine is a plain structure, with a small antariāla mandapa and a pillared mahāmandapa. The former is quite plain; the latter has 16 piers in 4 rows, the four central ones being older than the others. The first are square below and above, with an octagonal portion in the middle of the length. The others have square shafts. The temple is built of stone throughout, and some portions are in a ruinous condition. Near the mahāmandapa, some stones lie in two lines on the ground; they have been intended for the construction of a platform around it. An inscribed stone stands near.

About 200 yards north of the village are the remains of a temple of Paśāṇa. There are a few rough piers, some of which still stand erect, and others lie about in different places. A linga stands in a heap of mud, and adjacent are two inscribed stones.

The temples date from the 12th century.

IX. - Mounds at Panidem S.C.

The village stands about 6 miles south-south-east of Kuvāra. About a mile to the west is the hamlet of Dipālokinepalim, named after three large adjacent mounds. The largest is

about 173 feet in diameter, and 28 feet high. Two others are near and measure - the one on the north - some 173 feet in diameter by 9 feet high - and - that on the south - 126 feet in diameter by 7 feet high. A trench had been previously cut through each of them, and the sections thus exposed, shewed them to be artificial, with thick layers of black earth, and thin deposits of gravel. In these excavations nothing ~~whatever~~ was found, and there was no trace of even a brick or other building material. Around the base of the largest is a circle of large stone boulders. As the previous trenches were cut right through at the level of the present ground surface, the non-existence of a building might scarcely be considered as conclusively proved. A few cuttings were therefore made at the entrance to the trenches, and at some other points, varying in depth from 3 feet 6 inches to 6 feet. In every instance, at the former depth, a natural strata of lime nodules or kankar (del. gatan) was found, and as it continued down to the greater depth, it was ~~therefore~~ unlikely that anything would be found by carrying the digging deeper. The black artificial earth of the mounds has been placed immediately over this strata; the sections shewed this clearly. Should that have been the ancient surface, the date of the mounds would be about the 13th century.

Local tradition states that they were made through the heaping up of the soil taken out while digging a tank now silted up; and the boulders were placed in a circle around to prevent the earth being washed down into the tank. The explanation is more ingenious than probable, as it would be a very unusual proceeding in works of the kind. Others relate the usual myth of a buried treasure. A story ~~also~~ states that a dancing-girl lived on one of them, and

buried a large treasure there; she lighted a lamp on the top, each night that she saw another on the Dipaldinne at Amarañati.

The mounds seem to be ~~simply~~, large tumuli.

X. - Ancient site at Appalūre. S.C.

This is a small village about 6 miles to the north-east of Panidem. On the north, are some extensive irregular clay mounds, from which the villagers procure material for building purposes. They are known under the name of Peddapādu, and are evidently the site of an ancient settlement, - from the name - probably Buddhist. There are no walls visible; and the houses would thus seem to have been built of mud, hence the large deposit of this material. Broken pottery abounds, but no signs of bricks or stones. ^{it is said that coins are sometimes found.} On the north side of the site is a circular mound about 60 feet in diameter by 8 feet high, known as Dipaldinne. Its surface is formed of gravel, and some rough blocks of black-stone appear at intervals around it. The people say it formed part of the bund of an old tank - now silted up - which was attached to the ancient village. This however is very unlikely as it has no appearance of being such. It is either the site of a building, or a tumulus like the mounds at Panidem. As there are no bricks or other remains on the surface, it is most probably the latter. There is a stone standing near the mounds, inscribed on two sides in old Telugu characters.

Appendix A. caps Drawings made S.C.

1. 10th to 12th December 1888. - Ground plan of Sri Venkateswara Swami temple, ~~at~~ ^{at} ~~Pitragunta~~ (on hill) Nellore Dist. Scale $\frac{1}{100}$. Half sheet. M. Balakrishna Naidu. No. 733.
2. 10th to 12th December 1888. - Side Elevation of Sri Venkateswara Swami temple ~~at~~ ^{at} ~~Pitragunta~~ (on hill) Nellore Dist. Scale $\frac{1}{100}$. Half sheet. S.N. Apparao Madaligar. No. 734.
3. 24th to 26th December 1888. - Plan of Stupa, ~~excavated~~ at the N. East of Traugala-dinne, near Peddaganjām. ~~Krishna District.~~ Scale $\frac{1}{50}$. Half sheet. S.N. Apparao Madaligar. No. 735.
4. 29th to 31st December 1888. - Plan of (Bogandani dinne) Stupa No. 1 at Peddaganjām. ~~Krishna District.~~ Scale $\frac{1}{100}$. Half sheet. B.N. Muthu alagiri Naidu. No. 736.
5. 27th to 30th December 1888. - Slab No. 1 from ~~the~~ ^{the} wall of Stupa No. 1st at Peddaganjām. ~~Krishna District.~~ Scale $\frac{1}{24}$. Half sheet. S.N. Apparao Madaligar. ~~Serial No. 737.~~
6. 31st December to 1st January 1889. - Slab No. 2 from ~~the~~ ^{the} wall of Stupa No. 1st at Peddaganjām. ~~Krishna District.~~ Scale $\frac{1}{24}$. Half sheet. S.N. Apparao Madaligar. ~~Serial No. 738.~~
7. 31st December to 5th January 1889. - Slab No. 3 from ~~the~~ ^{the} wall of Stupa No. 1st at Peddaganjām. ~~Krishna District.~~ Scale $\frac{1}{24}$. Half sheet. M. Balakrishna Naidu. ~~Serial No. 739.~~
8. 1st to 5th January 1889. - Slab No. 6 from ~~the~~ ^{the} wall of Stupa No. 1st at Peddaganjām. ~~Krishna District.~~ Scale $\frac{1}{24}$. Half sheet. C.P. Nathamuni Nair. ~~Serial No. 740.~~
9. 31st ^{December} to 5th January 1889. - Slab No. 4 from ~~the~~ ^{the} wall of Stupa No. 1st at Peddaganjām. ~~Krishna District.~~ Scale $\frac{1}{24}$. Half sheet. S.N. Apparao Madaligar. ~~Serial No. 741.~~
10. 2nd to 4th January 1889. - Slab No. 5 from ~~the~~ ^{the} wall of Stupa No. 1st at Peddaganjām. ~~Krishna District.~~ Scale $\frac{1}{24}$. Half sheet. B.N. Muthu alagiri Naidu. ~~Serial No. 742.~~
11. 2nd to 5th January 1889. - Slab No. 7 from ~~the~~ ^{the} wall of Stupa No. 1st at Peddaganjām. ~~Krishna District.~~ Scale $\frac{1}{24}$. Half sheet. C. Munuswami Nair. ~~Serial No. 743.~~
12. 5th January 1889. - Slab No. 8 and pieces of ~~sculpture~~ ^{sculpture} from Stupa No. 1st at Peddaganjām. ~~Krishna District.~~ Scale $\frac{1}{24}$. Half sheet. C.P. Nathamuni Nair. ~~Serial No. 744.~~

13. 10th to 20th January 1889. - Ground Plan of Sri Kapōtēśvara svāmi temple at ~~Shizarla~~ Krishna District. Scale $\frac{1}{50}$. Full sheet. M. Balakrishna Naidu. ~~Serial No. 745~~ 745.
14. 10th to 20th January 1889. - Doorway of Virabhadra Shrine in the Kapōtēśvara svāmi temple, at ~~Shizarla~~ Krishna District. Scale $\frac{1}{5}$. Half sheet. C. P. Nathamuni Nair and S. N. Apparao Moodaligar. ~~Serial No. 746~~ 746.
15. 10th to 15th January 1889. - Sculptures on two marble slabs, and a pillar in the Kapōtēśvara svāmi temple at ~~Shizarla~~ Krishna District. Scale $\frac{1}{5}$. Half sheet. S. N. Apparao Moodaligar. ~~Serial No. 747~~ 747.
16. 14th to 15th January 1889. - Plan, Section and Elevation of main shrine of Sri Kapōtēśvara svāmi temple, at ~~Shizarla~~ Krishna District. Scale $\frac{1}{50}$. Half sheet. C. Muniswami Nair. ~~Serial No. 748~~ 748.
17. 16th to 20th January 1889. - Longitudinal Section of Sri Kapōtēśvara svāmi temple, at ~~Shizarla~~ Krishna District. Scale $\frac{1}{100}$. Half sheet. C. Muniswami Nair. ~~Serial No. 749~~ 749.
18. 16th to 17th January 1889. - Two marble pillars in the 1st Entrance of Sri Kapōtēśvara svāmi temple; and a niche near Tank at ~~Shizarla~~ Krishna District. Scale $\frac{1}{10}$, and $\frac{1}{5}$. Half sheet. S. N. Apparao Moodaligar. ~~Serial No. 750~~ 750.

Note. Full sheet 40" x 27"; half sheet 27" x 25".

Appendix. B.

Inscriptions Copied in fac. simile

1. ~~At~~ Pithragunta; in Sri Venkateswara svāmi temple. On the Base of Arājastamba. 5 feet 5 inches x 1 foot 2 inches. 5 lines of 33 letters each in Telugu. ~~Inscription No. 369~~ 369.
2. ~~At~~ Mūstūr; in the middle of Village. On an upright stone, 2 feet 10 inches x 1 foot 1 inch. 17 lines of 9 letters each in Telugu. ~~Inscription No. 380~~ 380.
3. ~~At~~ Pāliem; near Mūstūr, in front of Vēngō-pālasvāmi temple. On a stone, 3 feet 2 inches x 1 foot 11 inches. 19 lines of 8 letters each in Telugu. ~~Inscription No. 371~~ 371.
4. ~~At~~ Ongole; On a stone standing in a field close to the road. 2 feet 4 inches x 2 feet. 13 lines of 23 letters each in Telugu. ~~Inscription No. 372~~ 372.

5. ~~At~~ Ongole; On a stone standing in a field close to the road (on back). 2 feet x 4 inches. 2 lines of 11 letters ~~each~~ in Telugu ~~Inscriptions No. 373.~~ 109

6. ~~At~~ Shēzarla; in Kapōtēvarasvāmi temple. On a white marble slab, with trivāla on top, standing in front of the Shrine. 5 feet 6 inches x 1 foot 4 inches ~~49~~ lines of 20 letters ~~each~~, in ⁱⁿ ~~Ald~~ ^{form of} Telugu. ~~Inscriptions No. 374.~~

7. ~~At~~ Shēzarla; in Kapōtēvarasvāmi temple. On a slab standing at the South of the Shrine. 4 feet x 1 foot 1 inch 35 lines of 20 letters ~~each~~ in Telugu ~~Inscriptions No. 375.~~

8. ~~At~~ Shēzarla; in Kapōtēvarasvāmi temple. On a white marble pillar at the ~~first~~ entrance to the Gōpura. 2 feet 1 inch x 1 foot 1 inch. 12 lines of 19 letters ~~each~~ in Pāli ~~Inscriptions No. 376.~~

9. ~~At~~ Shēzarla; in Kapōtēvarasvāmi temple. On a white marble pillar at the ~~first~~ entrance to the Gōpura (on back). 2 feet 5 inches x 1 foot 1 inch. 13 lines of 10 letters ~~each~~ in Pāli. ~~Inscriptions No. 377.~~

10. ~~At~~ Shēzarla; in Kapōtēvarasvāmi temple. On a slab standing in front of the Shrine. 2 feet 1 inch x 1 foot 5 inches. 18 lines of 20 letters ~~each~~ in Telugu. ~~Inscriptions No. 378.~~

11. ~~At~~ Shēzarla; in Kapōtēvarasvāmi temple. On a slab standing in front of the Shrine ~~at the end~~. 2 feet x 10 inches. 18 lines of 9 letters ~~each~~ in Telugu. ~~Inscriptions No. 379.~~

12. ~~At~~ Shēzarla; in Kapōtēvarasvāmi temple. On a slab standing in front of Bhājastāmbha (on North side). 3 feet 2 inches x 8 inches. 35 lines of 10 letters ~~each~~ in Telugu. ~~Inscriptions No. 380.~~

13. ~~At~~ Shēzarla; in Kapōtēvarasvāmi temple. On a slab standing in front of Bhājastāmbha (on South side). 3 feet 5 inches x 7 inches. 36 lines of 7 letters ~~each~~ in Telugu ~~Inscriptions No. 381.~~

14. ~~At~~ Shēzarla; in Kapōtēvarasvāmi temple. On a pillar lying on the ground at the South of Bhājastāmbha. 2 feet 3 inches x 1 foot 5 inches. 12 lines of 12 letters ~~each~~ in Telugu ~~Inscriptions No. 382.~~

348
15. At ~~Chizarla~~; in Kapotesvaraswami temple.
On a standing in front of Vishnu Shrine, 3 feet x
1 foot 2 inches. 20 lines of 12 letters ~~each~~ in Old Telugu
~~inscriptions No. 383.~~

16. At ~~Chizarla~~; in Kapotesvaraswami temple.
On a white marble pillar (on back) 4 feet 7 inches
x 1 foot 2 inches. 34 lines of 10 letters ~~each~~ in Telugu
~~inscriptions No. 384.~~

17. At ~~Kuichkalagunta~~; in front of Venal Kad.
na temple; On an upright stone. 2 feet 10 inches x 1 foot
6 inches. 15 lines of 11 letters ~~each~~ in Telugu ~~inscriptions~~
No. 385.

18. At ~~Kuichkalagunta~~; On a stone slab
lying ~~in a place~~ near the Bogesvara temple.
3 feet 3 inches x 3 feet 2 inches. 21 lines of 32 letters
~~each~~ in Telugu ~~inscriptions No. 386.~~

19. At ~~Kuichkalagunta~~; On a slab standing
~~in a place~~ near the Bogesvara temple. 3 feet x 1 foot
6 inches. 17 lines of 9 letters ~~each~~ in Telugu.
~~inscriptions No. 387.~~

20. At ~~Panidam~~; in Venugopalaraswami
temple; On a stone standing in front. 1 foot 3 inches
x 1 foot 3 inches. 13 lines of 15 letters ~~each~~ in Telugu
~~inscriptions No. 388.~~

21. At ~~Panidam~~; at the side of the temple
^{the gramadev}
off village god. On an upright stone. 3 feet 10 inches x
1 foot 6 inches. 36 lines of 11 letters ~~each~~ in Telugu
~~inscriptions No. 389.~~

Appendix C.

Photographs.

115

1. — Pedda Ganjam. Stupa No 3. ^{view of walls.} 12" x 10" wet plate. No 50.
2. — Pedda Ganjam. Stupa No 2. ^{view of walls.} 12" x 10" wet plate. No 51.
3. — Pedda Ganjam. Stupa No 1. Marble slab No 1. 12" x 10" wet plate. No 52.
4. — ~~to~~ Pedda Ganjam. Stupa No 1. Slabs Nos. 3 and 7. 12" x 10" wet plate. No 53.
5. — Chizarla. North east view of Charitya at Kapoteivara temple. 12" x 10" wet plate. No 54.
6. — Chizarla. North west view do. do. 12" x 10" wet plate. No 55.
7. — Chizarla. View of the ancient fig tree and Charitya, from the south. 12" x 10" wet plate. No 56.

9

62

CURRENT No.

[9]

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No. 189

Dated 21/2/89

Received

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Archaeological Survey under
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Camp. Pidda Maddur 188
via Begwada

No. 115.-

25th March
1889

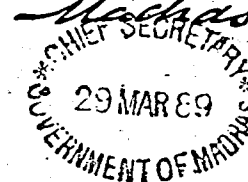
From

A. Rea, Esquire, M. R. A. S.

FIRST ASSISTANT,

To

The Chief Secretary to the
Government of Madras.



SIR,

I have the honour to return the
corrected proof of my progress report
for December and January 1888-89.

I have the honour to be
Sir,

Your Most Obedient Servant

A. Rea

First Assistant.

Public

From,

A. R. R. R.

First Aff.

Archaeological

1115

Dated 25/3/89

29/3/89

Returning

Corrected proof of his
progress report for Dec
+ Jan 1888 + 1889.

17. Kunkalagunta; in front of Virabhadra temple. On an upright stone, 2 feet 10 inches $\times$ 1 foot 6 inches; 15 lines of 11 letters in Telugu. No. 385.
18. Kunkalagunta; on a stone slab lying near the Bogesvara temple, 3 feet 3 inches $\times$ 3 feet 2 inches; 21 lines of 32 letters in Telugu. No. 386.
19. Kunkalagunta; on a slab standing near the Bogesvara temple, 3 feet $\times$ 1 foot 6 inches; 17 lines of 9 letters in Telugu. No. 387.
20. Panidem; in Venugopalasvami temple. On a stone standing in front, 1 foot 3 inches $\times$ 1 foot 3 inches; 13 lines of 15 letters in Telugu. No. 388.
21. Panidem; at the side of the temple of the Gramadeva. On an upright stone, 3 feet 10 inches $\times$ 1 foot 6 inches; 36 lines of 11 letters in Telugu. No. 389.

APPENDIX C.

PHOTOGRAPHS.

1. Pedda Ganjam.—Stupa No. 3; view of walls, 12" $\times$ 10" wet plate. No. 50.
2. Pedda Ganjam.—Stupa No. 2; view of walls, 12" $\times$ 10" wet plate. No. 51.
3. Pedda Ganjam.—Stupa No. 1; marble slab No. 1, 12" $\times$ 10" wet plate. No. 52.
4. Pedda Ganjam.—Stupa, No. 1; slab Nos. 3 and 7, 12" $\times$ 10" wet plate. No. 53.
5. Chezarla.—North-east view of *Chaitya* at Kapotesvara temple; 12" $\times$ 10" wet plate. No. 54.
6. Chezarla.—North-west view of *chaitya* at Kapotesvara temple; 12" $\times$ 10" wet plate. No. 55.
7. Chezarla.—View of the ancient *figus* tree and *chaitya*, from the south; 12" $\times$ 10" wet plate. No. 56.

Corrected
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20/4/89
No. 382

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The foot. have been
Reas. upon into the
The disa. is
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- South Canara, Mangalore. 8
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- Coimbatore. 8
- Cuddapah. 8
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- Godavari, Cocanada. 8
- Kistna, Masulipatam. 8
- Kurnool. 8
- Madras (when necessary).
- Madura. 8
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- Nilgiris, Ootacamund. 8
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