



SOUTH INDIAN HISTORY CONGRESS

Proceedings of the South Indian History Congress
Journal of the South Indian History Congress since 1981
ISSN No.: 2229-3671
UGC CARE Listed Journal

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Source: Proceedings of the South Indian History Congress 37(2017), pp. 561-565

Stable URL: http://journal.southindianhistorycongress.org/journals/articles/2017/SIHC_2017_V37_154.pdf

Published By: South Indian History Congress

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Mugainadu was in the middle of Pangalanadu. Tirumalai was part of middle part of Mugainadu. Tirumalai had been a Pallichandam village.⁶ Other inscription speaks Chinnavai wife of Vallavaayar who had appeared in Tiruvallam inscriptions. In this same record she was called Ilayanangai means younger queen. She first donated twenty kasus to a lamp to be burned in this Jain temple. This record advised to level a land using the kasus and get crops from the land for burning the above lamp.

Responsible person might had utilised crops for burning a above mentioned lamp. The same queen donated sixty kasus for burning other lamp in the same shrine. In this record also noted Jayagondacholamandalam. middle part of Mugainadu which was part of Pangalanadu.⁷

Conclusion: With available eight inscriptions of Rajendra Chola I donations mainly lamps to various shrines focused. Different donors and merchants came forward and donated to our study temples.

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S.II. Vol: No. 67

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S.II.Vol. No. 68

“BRAHMANICAL TEMPLE EVOLUTION IN EARLY HISTORICAL
ANDHRA PRADESH” – A STUDY

Govindu Surendra & Venkata Subba Reddy. N

*Van-opanta-nadi-saila-nirjhar-opanta-
bhumishu!*

The gods always play where groves are near rivers, mountains and springs, and in towns with pleasure gardens. Such places are chosen for building temples for enshrining one or the other of the many forms of deities. In all these places there must be sources of water, either natural or artificial, near the temples. As the path of devotion to and worship of the gods and goddesses is an ancient one, the practice of building temples to the deities dates back to very early times. The beginnings of the worship of natural and supernatural phenomena can be traced to Neolithic-Chalcolithic times. In the propagation of the popular form of worship as means to the realization of the ultimate, the temples, therefore, became the most important centers of activity of the people. The Hindus of earliest periods were primarily concerned with the vedic religion of sacrifices, the common people seem to have been practicing a subdued form of the religion of devotion, with its concomitants like temple-building, image-

*ramante devata nityam puresh-
udyanavatsu cha!!*

making, festival- conducting etc. This is testified by the references to the images of Skanda, Visakha, etc. in the *Mahabhashya* of Patanjali and by the existence of inscriptions like those from Besnagar recording the erection of a *Garuda-dhvaja* by Heliodorus, a *yavana* converted to Bhagavatism and from Nagari (about 1st century B.C.) mentioning stone temple to Samkarshana, Vasudeva etc. Among the other evidences showing the prevalence of temple worship of the Hindus, the most remarkable are the Hindu antiquities, including a number of inscriptions and remains of structural temples, discovered at Nagarjunakonda in Andhrapradesh.¹ The main subject of this paper is to discuss the early Andhrapradesh temple constructions and that how it throws a new light on early temple architecture an ephigraphical study.

Temple architecture in south India has an incredibly long history and continuity of art traditions. Beginning from the 4th century,

there was almost incessant architectural activity till the 16th century under various ruling dynasties² geographically, the temples of the Dravidian style occur in Tamilnadu, Kerala, Andhrapradesh and Karnataka, the Andhradesa temple with its prototype in southern India. Tamilnadu, Kerala, and Karnataka is a place of worship for an ordinary devotee, a haven of peace for the pursuer of solitude, a place of entertainment for the aesthetical minded person, a pageant of architecture for the connoisseur of art and an office of registry and a repository of ancient records in stone and mortar for an antiquarian who gets an authenticated material without fabrication, forgery and defying the vagaries of weather and political upheaval.

It is created out of respect for the precept of *dharmā* imbibed by the ancient rulers and citizens of the land whose main object is to preserve, practice and perpetuate that *dharmā* and acquire *punya* or religious merit there by, to atone for the sins of life and to secure peace and prosperity. It is one of the *sapta-santanams*³ and of which the construction of a temple and consecration of an idol of god in it is one of the foremost. It combines the performance of *dharmā* and the perpetuation of the family name and fame. The rulers, the members of the royal families, the subordinates of the court, the feudal chiefs and the citizens of the land vied with each other in the performance of this sacred function. The various endowments granted either on a copper plate or on a stone give a genealogy of the donor, the auspicious occasion, the date of the grant, the names of the donees, the property bequeathed, the privileges conferred and the implications for the breach of performance of the objects for which the grant was made. In fact, every inscription in stone or copper is a perfect form of document with a special style practically common to almost all cases as it is intended as a perpetual record for a registration.⁴ Gudimallam in Chittoor district of Andhra Pradesh famous for its Siva temple known as Parasuramesvara. It is the earliest

anthropomorphic representation of the deity which, according to Sivaramamurty, "represents, the Vedic concepts of Agni and Rudra in one figure". The anatomy of the Gudimallam figure no doubt, follows the *yaksha* model of early Indian art.

In Andhradesa earliest examples of temple architecture pertain to Buddhism, remains of a number of *stupas* were discovered at various places especially in the coastal area in Anhrapradesh, between the Krishna and the Godavari rivers. They range in date from about 200 B.C. to 300 A.D. The most famous of the *stupas* of this region were also Jaggayyapeta, Ghantasala, Gudivada and Bhattiprolu. They consisted of brick built hemispherical domes on a low base which had projections at the four cardinal points. Five high and beautifully chiseled pillars in a row were erected on each of these projections, a characteristic, unique to the *stupas* of Andhrapradesh. Buddhism and Jainism were responsible for adopting the means of art and architecture of temple for spreading the religion far and wide and this resulted in the magnificent creations of temples of a special class of those religions, like the *stupa*-complex and rock-cut *chaitya*-halls. The excavations at Nagarjunakonda revealed the earliest existence of the temples during the period of Ikshvakus. The names of the gods mentioned there in are Kumara swami, Pushpabhadraswami, Siva, Sarvadeva and Ashtabhuja swami. The temple complex evolved during this period, and is best seen in the Pushpabhadraswami temple which comprises an apsidal shrine, a detached *mandapa*, a *dhvajastambha* and a *prakara* with gateways on all sides, and a masonry tank.⁵

The Ikshvaku monarchs and their wives patronised both Buddhism and Brahmanism and the latter would appear to be worshippers of god Siva with the various names mentioned above. An earliest mention of the temple goddess during the times of Ikshvakus at Nagarjunakonda a temple flanked by two bigger rooms with an image of Hariti the Buddhist mother goddess whom Buddha

permitted to be worshipped by children and lovers and seekers of children, was found excavated at the site. The image of the goddess is made of lime stone. During the period of Vishnukundins who succeeded Ikshvakus in the Andhradesa, we find that the Vishnukundins were the worshippers of god Siva of Sriparvata. Their inscriptions start with the salutation to Siva, the Lord of Sriparvata, i.e. Mallikharjuna of Srisailam. Their partiality for saivism is illustrated by the Chikkulla grant of Vikramendra varma in favour of Tryambaka alias somagiri- swaranath, god Siva on the banks of the river Krishna, though the dynastic name of the rulers postulate the name of Vishnu and the names of the kings disclose affinity with god Vishnu. There is no epigraphically evidence so far to show that they either consecrated a Vishnu temple or made grant to any Vishnu deity. Their catholicity towards other religious was amply demonstrated by the Indrapalangara copper plate grant of Vishnukundina Govindavarma to Buddhist *vihara* by his queen.

During the time of Anandagothraja kings, we found the Chejerla inscription an invocation to god Pindiswara and Kaliswara. Both evidently relate to a form of god Siva. In the same temple on the same slab of the previous inscription, belongs to the Pallava Mahendra Vikrama Maharaja's inscription making a grant to god Kapoteswara.⁶ According to some historians both these inscriptions that several temples existed by the time of Anandagothraja and Pallava monarchs. Structural architecture in brick is best seen in the standing temple of Kapoteswara at Chejerla in Guntur district. Recent research has shown that the temple can be dated to the 3rd century AD, and was a Brahmanical and not Buddhist structure. Some historian's opinion that the temple of Siva called Kapoteswara betrays its Buddhist origin. It was originally a *Chaityagrha* or apsidal sanctum in the 3rd century AD had an *adhithana* with *upana*, *jagati* and *pattika* mouldings, and plain walls topped by heavy *kapota* mouldings. The *gajapristhakara vimana*

above is majestic. Inside, stone pillars are set along the apsidal wall and support the beams that span the ceiling. To this sanctum, a *mukhamandapa* was added in the 5th century AD. The *gopura* was added later, in the 6th century AD. Kukkuteswara temple at Pithapuram in the East Godavari district was associated with the *jataka* legend *Kukkuta-jataka*. The characteristic feature of the Andhra school of *Mahayana* Buddhism seemed to be the peculiar form of perpetuating certain *jataka* legends in well-known places connected with Buddhism in Andhradesa and cited the two instances of Kopoteswara temple at Chejerla in Guntur district and Kukkuteswara temple, Pithapuram in the East Godavari district. The early Pallava kings Simhavarman and Trilochanavarman were responsible for causing damage to Buddhist establishments at Nagarjunakonda and Amaravathi. As a champion of Brahmanism, Trilochanavarman is credited with the construction of numerous Siva temples. The Vishnukundins who put an end to the Pallava rule in Andhra region built large number of Brahmanical structures of Undavalli and Mogalrajapuram. Pallavas rock-cut architecture was inspired by Vishnukundins exhibit continuity with regard to the rock-cut architectural tradition in early historic Andhrapradesh.

The Anantasayanagudi is a five-storeyed rock-cut temple situated at Undavalli. The ground floor of the temple is unfinished, with seven bays in transverse and three bays in the deep with massive pillars. The first floor has a large pillared hall with shrines at the rear. The second floor has a shrine on the southern end, while an Anantasayi Vishnu is carved on the northern end. The top storeys are unfinished. Noteworthy features are the *padabandhaadhithana*, heavy *kapota* with broad *nasikas*, *hara* of *kuta*, *sala* and *panjara*, and *makara torana* over the pilasters of the door. Another group of five temples was discovered in the Mogalrajapuram caves. Each has either a single cell or at times three cells with a *mandapa* in the front.

The Uruvappalli grant of Yuva Maharaja Gopa Varma states that Vishnu Gopa Varma who is described as the worshipper of the divine one (*Parama-bhagavata*), granted 200 *Nivartanas* of land in the village of Uruvappalli in the Mundarashtra to the temple of god Vishnuhara established by the commander Vishnuvarman at the Village of Kundukara. Evidently by Vishnuhara it means that it is a temple dedicated to Vishnu. The first epigraphically evidence that the name of the god was called after the person who consecrated the image comes from the Uruvappalli grant. This is the only instance among the epigraphs found in the Andhradesa relating to Pallava period of administration granting an endowment to a Vishnu temple.

In the southern territories of the Chalukyan Empire, several temples were built under the direct patronage of the Chalukyan monarchs and their nobles. Though the main centre of architectural experiment carried out by the Chalukyas was confined to their capitals in Karnataka, its influence was very much reflected in some of the monuments of Andhrapradesh. In the realm of architecture and sculptural décor, these temples reveal distinct innovation in the temple architecture of Andhrapradesh. Red sand stone is used for the construction of temples in all Chalukyan temples of Alampur, Kudaveli, Panyam, Satyavolu, and Mahanandi in Andhrapradesh.⁷ A sand stone quarry is located at Satanikota where large numbers of fragments of carved stones and pillars are found. Added to these, there are found on a boulder label nscriptions recording "*Sri utpatti pidugu Sri Attumnan, Ekantanivasi loka sila bhima Sri Vimala Candran Sri ovajan civitra, sili kalkattigara padadhuli, Srideva deva samsara bhita, Sri paramesvara mahaduri lokagani, Svastisri Samsara bhita* etc., some of these are found on the walls of the Alampur temples as well. The *Nagara* style structural model was introduced in Andhrapradesh in the architectural style of the Chalukyan period. At Alampur, a small-scale building in

sandstone of the Dravidian style was built during the reign of Vikramaditya. It is a unique model of the *Dravida vimana* exhibiting the *sukanasa*, a feature common to the *Nagara* style. This is the earliest example in the *Dravida vimana* style adopting the *sukanasa* element which later on featured in the Parvati temple at Sandur and in the temples at Pattadakal. Kudali Sangameshwara temple at Kudaveli is situated on the confluence of Krishna and Tungahadra rivers. On plan the temple consists of as a square *garbhagriha*, *antarala* and a closed pillared hall, similar to other Chalukyan examples elsewhere.⁸ Rupamma Gudi at Terala at Macherla in Guntur district is another example built in Chalukyan style in Andhrapradesh, the flying *Gandharva* couples carved on the outer face of *garbhagriha* are similar to those at Pattadakal and Alampur. Bhimeshwara and Panakeswara swamy temples at Panyam in Kurnool distirct, Ramalingeswara and Bhimalingeswara temples at Satyavolu in Prakasam district are also possessing contain several features of Chalukyan architecture. These are some of the example built in Early Andhrapradesh in the Chalukyan style of architecture, it is interesting to note that some of the architectural styles introduced by early Chalukyas in their native monuments and reflected in the above stated monuments in Andhrapradesh were also continued to be in vogue during medieval periods at Mukhalingam and Vengi in Kakatiya monuments of 12th and 13th century A.D. Rashtrakuta hegemony over Andhrapradesh ushered in their style of architecture in their buildings at Bhavanasi Sangam, Pratakota and Veldurti, while the *Nagara latina* mode buildings became a thing of the past, though some conventions of the *Nagara* mode survived.⁹

The Vengi Chalukyas ruled the Coastal Andhra region during the mid 7th century A.D. to the 12th century A.D. this period heralds the temple building activity in stone. In the southern parts of the Chalukyan kingdom from the 11th century onwards strong influence

of Chola architectural tradition affected the temple architectural style. The best example of this new development is seen in Bhavanarayana temple at Bapatla, in Guntur district of Andhra Pradesh.

Andhrapradesh has a unique place not only in Indian History, but also geographically located midway in the subcontinent to receive the cultural impacts from the north and pass them on to southern India. It has many ancient centers of art and

culture. During the pre and early Christian era, it was a great centre of Buddhism and its unique contribution to international Buddhism was the Madhyamika School of philosophy propounded by Acharya Nagarjuna. During the post Ikshvaku times this region reverted back to the mainstream of Brahmanism. In spite of Buddhist hold for more than six hundred years, it is still here that the earliest Brahmanical shrines are noticed, such as at Nagarjunakonda, Vijayawada, Undavalli, Gudimallam and Bhairavakonda.

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SEPULCHRAL MONUMENTS OF KOTTAGUDI RIVER VALLEY

Jothiswaran. P

Introduction

The presence of various eco-settings had played an important role for the foundation of human settlements and for their growth and development. By exploiting the resources from different geological regions, human beings survived since the earlier times. Unanimously, it is believed that, river valley promotes for the expansion of human development and advancement in various spheres, and river zones had served as an area of attraction for the human beings to settle and thereby engaging in various activities. For instance, many archaeological explorations and excavations conducted at the river banks, unveil the glorious past of human culture through material remains of the remote past.

The present exploration conducted at the bank of the river Kottagudi in Bodinayakanur taluk of Teni district reveals

important archaeological vestiges from proto-historic period. The village to village survey in this river bank conducted by the author in Teni district (as part of his Ph.D curriculum) has brought to light a few noteworthy archaeological sites pertaining to Iron Age period of Tamil Nadu. The intensive field work carried out at either banks of river Kottagudi revealed various types of sepulchral monuments pertained to Iron Age. The present paper is dealt with these findings in detail.

Previous Works in this Region

The archaeological remains of Teni district was brought to illumination as early as the late-part of 18th century by the British official. In the year of 1899, when laying road between Bodinayakanur and Kottagudi at the north-western part of the district, Iron Age burials with a huge quantity of earthenware