MANMATHAKUNDA (THE TANK)

This lies to the northeastern side of the Kanakagiri temple of Virupaksha temple. West of this tank is a group of small temples, on the north is the enclosure wall of the Virupaksha temple, on the east is Nagaresvara temple with entrance pavilions. The descending steps on west and north leads to Manmathakunda. All the four sides of the tank have gallery type of walls smeared with the red ochre and lime vertical strips. The basreliefs of Hamsas, Nandis and Sages are on the topmost course of the sidewall. The south sidewall is bit different than the rest of the walls.

Access to the tank is through the flight of steps from the west and north east and north of Manmathakunda. This tank is rectangular in shape surrounded by projected descending row of steps are on three sides, except on the south. The projected rows of steps are in east, west and north. At the south west side it is partly subsided. The sides are long courses with bands at places. The lower part of the tank were built out of rectangular blocks placed in alternate series with length and breadth variations, with a square platform all around the central part of the tank. The alternate series of length and breadth scheme is continued to certain extent and then at the top it ends with tripartite adhisthana series of typical Vijayanagara style. The tripartite adhisthana series have the provision for niches and they are in the upper rows in east, west and north. The east has two and north has four niches, but the west has only one niche. Two niches are
devoid of miniature shrine arrangements; each niche is like a miniature shrine with finials on the top. The door way is simple and the top of the door way has kaput motif.

Towards the west of the tank there is a cluster of temples, built at various point of time with different orientation. Over many years, by the ravages of time some of the temples have reached the final stages of destructions. Few temples have lost the walls and superstructures. Three temples are still being worshipped and others are abandoned and some are being used as temporary shelters for short period. The north and west have retaining walls, but in the later side it is completely collapsed, now represents with broken section here and there. while on the west, at the center, the flight of steps leads to the Vidyaranya mutt, recent construction are made over the earlier adhishtha, this can be evidenced in north west of this area and this is used as a cow shed, beyond the temples on north is a gate way with a passage on north-south leads to river, on the northern face of this colonnade are two temples. To the south is another temple with super structure tallies with Nagareswara temple

**SHRINE NO. 1**

This shrine lies to the north of the northern enclosure wall and the south side wall abuts the above enclosure wall. This has a square garbagriha and a porch in the front with four columns. The adhishtha has a single upana course and the walls are plain. In the north at the lower portion of the northern wall is the pranala. The wall, terminated by a projected prastara, consists of a course tapped by a roughly formed series of members in brick and stucco (vajana quarter-rounded moulding kapota with nasikas). No traces of the super structure survive above.

The inner side of the garbha griha is plain. The floor is made out of flat stones and the pranala is placed at the lower level. The top of
the wall terminates with plain rectilinear beam. The ceiling slabs are laid flat over it. The doorway jamb is devoid of any decoration with two recesses and one projection. The pillars of the porch are square in section throughout and the pillar base has *padma* and high *padma*.

**SHRINE 2**

This shrine is very close to the enclosure of Virupaksha temple and it abuts the northern enclosure wall. The temple consists of a *garbhagriha* and a porch in front. The shrine is filled with soil all around. Here the *adhistana* mouldings are not clear. The walls are plain and they are terminated by a *kapota* (Single curved profile). Above this is a tower with four storeys, each storey has coarsely curved rectilinear course and this is capped by an uttara-vedi consisting of kandhara, recess, upturned padma and over flying vajana. The square *griva* holds, double flexed shikhara with bosses at the corners. The super structure seems to be covered with thin plaster. There is very rough finishing is on the tower.

Inner part of the garbhagriha is plain with square pilasters at the corners. The ceiling is flat. The door frame has three plain shakas. The columns in the front porch stand on the column bases which have high *padma* mouldings. The angled brackets have a projected central band. The beams of the *mandapa* have grooves once plastered and perhaps painted. A low course of roughly cut masonry has been inserted between adjacent pillar bases in the porch.

**SHRINE 3**

This consists of *garbhagriha* and an open *mandapa* facing east (an open fronted antarala). The *garbagriha* has corner columns and horizontal veneer slabs formed the walls. The *adhistana* is covered under the earth. The exterior of the wall is plain and the four corner pillars carry the brackets

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and there is no super structure, comparing the adjacent shrine this is at higher level.

Inner part of garbhagriha is filled with soil up to the top so no part of the temple is visible here. The doorframe is carved with three plain bands. In the corner pillars of antarala there are square shafts with angled brackets carrying the beams. The end part of the beam is designed to place the eaves but the eaves are missing. Flight of steps lead to the level of the shrine.

**SHRINE 4**

This shrine faces east and it consists of a *garbhagriha* and an *antarala* (probably added in due course). The *adhistana* is buried under the raised floor. The top portion of *adhistana* is visible. It consists of projecting patta moulding between fillets above and below. The walls are devoid of any decoration. The wall is terminated by prastara with flat projected *pattika*, above and it is *kapota* with uncut *kudus*. The superstructure is two storeyed, each storey consists of a vertical course. The top *kapota* has four uncut *kudus* and the bottom portion is curved. Above the second storey is a plain *kanta* over which is a square griva with pilaster at corners and over it is a double curved uncut flat projection (dentate nasika) at the centre. The top of this is adorned with a single *padma*.

The exterior of the *antarala* is different from the garbagriha. Like the *adhistana of the garbhagriha* this *adhistana* is also covered under the surrounding raised floor and it is flat without any mouldings. The walls are comparatively not so well finished like *garbagriha*, up to the roof it is plain. The south side the top of the wall is disturbed.

*Garbhagriha* is square with corner pilasters. The shaft is square and has no bases or capitals. The flat ceiling and the beams are not having any decoration. The slabs on the floor are rough, devoid of any decoration. The periphery are not so delicately trimmed. The walls are made out of
plain slabs vertically placed one above the other. There are three slabs on each side and it is devoid of any architectural features. The door has two recesses, so the last one is projected.

The *antarala* and its front portion have two pilasters. They are plain without any base, but carry the bracket, with single projection on the east side. The pilasters in the front are slightly widened. They carry the bracket with single projection towards the door. The doorjamb of the *antarala* is divided into three plain concentric bands and the Gajalakshmi is carved on the lintel. The rear brackets are angled with grooves at the edges, while the front brackets are angled with central band and grooved at the edges. The southern wall of the *mandapa*, its outer veneer slabs are fallen. The outside has three tiers, the inner side has two vertical slabs on north and south side.

**SHRINE 5**

This temple faces west. It consists of a square *garbharaviha* with a front porch to the west. The adhishthana with its lower portion is covered under the raised pavement. The visible portion has *tripatta kumuda, kantha* with two *pattika* at the top and bottom, over which is a projected *patta* with recession on the top. The wall is completely in ruins, the exterior veneer slabs are also in ruins, what remains now is the inner slabs placed vertically one above the other, originally the wall is constructed out of double shell made out of slabs placed one above the other. The super structure is dilapidated.

The inner part of the *garbhagriha* is filled with fillings, the *pranala* opening is there on the north wall. Which is attached to the drain block. Like in other temples the load bearing corner pilasters are square and on the top it carries the beams. The floor of the sanctuary is lower than the kumada. The inner part of the wall is made up of three vertically placed
slabs. The beams and the horizontally placed ceiling are flat and there is devoid of decoration. The surviving garbhagriha, exhibits the two recession bands. The right jamb of the garbagriha is preserved and has concentric bands. The left jamb and lintel are missing.

The front porch is well dressed. The pillar is of square type and consists of four parts. The base of the pillar is square with two grooves, the upper part is hollow, the central part has projected band flanked by recesses on either side and at the bottom is a triangle. The upper part has a groove, the third part is square with grooves at the top like the bottom block. The top part has deep grooves with upward triangles on the top and recessions at the either side. The brackets have projecting central band with bevelled ends. The beams are well dressed with a pattika on the top and supports the flat roof slabs. The end slabs are projected and carries the beams. On the north a square pillar is placed horizontally in between the columns erected recently. The north-west projections of the beams are trimmed probably for easy movement. The beams are fixed with interlocking system and can be seen at the four corners above the pillars.

SHRINE NO 6, SHANKARESWARA TEMPLE

This small temple has a garbhagriha with a mandapa in front, which is added later. The adhistana of the garbhagriha has upana, jagati, padma (with corner bases) fillets, kandhara, fillet, vajana and fillet. From the top course of adhishthana a pranala with makara and pendent lotus projects in the north wall. The walls are free from decorations or bas reliefs. The top of the wall is terminated by two horizontal slabs and above is a super structure now completely covered by thick plaster.

The inner part of the garbhagriha has a linga placed on a square peetha at the centre. The walls are plain and there is no corner pilasters, like in other temples. On the walls are the beams with projections and
recesses, over which the flat slabs form the ceiling. At the centre of the ceiling is a rotated square of two tiers capped by the inverted lotus flower.

The doorframe of the garbhagriha has Shaiva dwarapalas at the base, the jamb part has three shakas, concentric bands with lotus petals, flowers, lotus petals, meandering creeper, lotus petals. On the lintel of the door frame is the Gajalakshmi panel.

Among the eight pillars in the panels, only the front four have carvings. The front pillars stands on the pillar bases which are carved at the bottom. The lower part of the shaft is square with figures on all the four sides. The top of it has grooves with central band and the top of the bottom block has upturned lotus petal at the corner with 8-16-8 bands and the central square shaft with relief sculptures on the top it has 8-16-8 bands and top most part is square with relief sculptures. The brackets above are angled with central bands and carry beams, over which are the horizontal ceiling. There is a short straight-edged chadya running around the perimeter of the porch. Nandi is placed on the floor in the entrance bay and there is a Kannada inscription naming it as ‘Shankareswara’ temple. The two stone blocks placed in front close to adhisthana serve as steps and provides access to the shrine.

SHRINE 7, NAGANANDISWARA TEMPLE

The temple faces east. It consists of a square garbhagriha and a mandapa. The adhisthana consists of jagati, padma, with scalloped profile, fillet, recess, small padma, tripatta-kumuda, small padma, fillet, recess, fillet, quarter rounded mouldings, kapota (with slightly raised edge, slight double course, and plain nasikas aligned with the pilasters in the wall above) and fillet. In the north wall of the garbhagriha a big pranala is issued. This is connected through tripatta kumuda in the north wall of garbagriha. The wall is filled with pilasters at the edges of all angles (including upabhadra).
The shaft is part square, the upper part is a projected square, above it is curved and there is a ridge at the top. It carries two capitals and they are square with kapota and on it is another partly square capital, the underside of it is curved.

On the capitals are the brackets are angled with raised central bands. The brackets have projections on lateral and ventral arm, on line with adhistana. The wall terminates with a kapota cornice with uncut kudu motifs. The uncut kudus are plastered and designed as kirthimukhas with festoons, in line with pilasters of the wall. Kapota is surmounted by a superstructure, which is of brick and mortar and it is thickly coated with plaster with steep gradient on all the four sides. Triangled tower has a projected central band without any decoration. The top of the shikara has a stūpi with two projections and on each projection is a simhalalata with festoons issuing out from the mouth.

The inner part of the garbhagriha is square and plain. The beams have projection and a pattika on the top. The beams support the flat ceiling and it is free from any sculptural representation. At the centre of the garbhagriha is a peetha of a linga, now on it is a nandi facing east. The doorway of the garbhagriha has pilasters on its jamb portion and also it supports the entablature. Over this is a double curved kapota eave delicately designed with kudu motifs. Out of three kudus, one is placed on the pilaster and two at the center. On either side of the pilasters are slight projections. On the rear side there is a shaka of lotus petals, it is not continued on the top. The lintel has two shallow recesses with Gajalakshmi on it. The base of the doorframe has Shiva dwarapalas.

The antarala interior is plain and has four pillars and the pillars on the east are decorative. The pilastes have rounded top, with projections on all the four sides. The bottom part is square with grooves on the top. In the central portion of the pilaster is a tower in relief, almost like an inverted
funnel, touching the top ridge and above it is a square block with ridges, capped by a triangle, flanked by double curved area. On the top of it is an angled bracket with projected band, grooved on either side with projections only towards the doors. The wall terminates with the beam of a pattika on the top. On it is a flat ceiling with lotus medallion.

The door of antarala has four shakas with the central ridge carried all the way to the lintel; on it is Gajalakshmi. The peripheral shakas have lotus petal designs surrounding the whole frame. The base of the doorjamb is plain.

The front open mandapa is of nine ankanas made up of 3x3 columns and it is open around its perimeter. The adhistana of the mandapa is partly buried in the surrounding stone pavement. What remains is the top kantha and the angled mouldings, which are clear these forms the tripartite adhisthana. It is blocked on the three sides, i.e. north, south and east but in the east side there are flight of steps. The four columns at the middle has column bases, with tripartite base, with series of horizontal mouldings, and classified as chitrakanda form (143, Philip Wagnor) and the central part has projections with simha lalatas. The shaft of the column has a square shaft, 16-8-16 in between horizontal grooves. The upper part is square with curved top with top curved projections on all the four sides. The cushion capital has convex projections on the under side. The bracket is bevelled with central projected band. The middle part of the ceiling and the front portion of the antarala have flat ceiling with lotus framed in the square. The peripheral columns are of three types: 1) The lower portion of the shaft is square; above it is a circular fluted bell like formation with projected central band. Over this is a cushion with grooves. At the bottom and top are two armed brackets with projected central band. 2) The two columns on north west and south west have square base. The middle with vertical and intersecting horizontal band above it is square, with bell shaped top curved portion and square projected band.
The shaft is square at the lower portion; the middle part of it is cylindrical; the upper part is square ended with curve and also with central projection, over which is the capital as already explained.

The peripheral columns do not have any pillar bases and are shorter than the central four pillars and the two pilasters flanking the antarala. Since the central pillars are higher they carry flat ceilings. The peripheral columns are shorter, without column bases. There is a sloped roof from the central bay towards the peripheral columns. The beams over the periphery are identical like beams in antarala, the sloped ceiling lacks any sculptural adornment.

**SHRINE NO7A**

This temple lies to the north of shrine 7. It is completely razed to the ground. What remains from the plan is a garbagriha, and a front mandapa, with provisions for columns can be noticed by grooves on the existing slabs.

**SHRINE NO 8**

This temple faces east and it has a garbagriha and an antarala in the front with no articulation between two units. The adhisthana portion is covered by the surrounding pavement and the upper course is clear and it is of flat vertical portion. The walls are devoid of any carvings. The prastara consists of a single, plain rectilinear course; of the superstructure, there is only a simple brick parapet over the garbhagriha.

The *garbhagriha* is plain and has four corner pilasters. These pilasters have square shaft and bevelled armed brackets. They carry the rectilinear beams; on it are the unadorned flat ceiling. The walls are formed by vertically placed slabs and they are plain. The doorway has three plain shakas with central one projected. This formation is carried all the way to the top. At
the base of the door jamb, no figure is carved. The antarala has four pilasters, of which the two close to garbhagriha door have plain surface without any mouldings. It carries an angled bracket with arm to the east. The front two pilasters are of usual type, i.e. the lower portion is square, with grooves, the central portion with projected vertical band and a triangle at the base. The upper one is square with festoons holding horizontalled grooved top. On it sits the upward pointed triangle with recessed sides. The bracket is in north south side for carrying beams. The beams are plain, over which is a flat ceiling without any decoration.

SHRINE NO 9

This temple also faces east and consists of a garbhagriha and a front porch. The construction of a modern wall, with flight of steps leads to Vidyaranya mutt and this is close to the northern portion of the temple. The south side is covered by the platform, apart from east the rest of the sides, it is covered by retaining walls, hence elevation details are lost. The interior of the garbhagriha is plain and devoid of any carvings. The four corner pilasters have square column base and the shaft is square in section and carry angled brackets at the centre of the ceiling. It is of rotated square with three levels and capped by an inverted lotus panel. At the base is a pranala in the north side. In the inner side of the wall that is on the west and the north are projected shelves. The doorframe has shakas carried all through the top with a lotus medallion on the lintel. In the front porch are four columns and are placed on square column bases. The shaft has rectangular lower portion, octagonal middle portion with rectangular upper portion, over which is an angled bracket. The bracket surmounts the beams, covered by the sloped eaves, over which is a rectilinear parapet formed by single square blocks on each side.

The rear pillar of the porch are plain, carry slightly bevelled bracket and beams. None of the beams and pilasters is neatly designed, all are of rough workman ship.
SHRINE NO 10

Covered under Thatch and dirt hence not visible

SHRINE NO 11: DURGADEVI SHRINE

The temple faces east with square garbhagriha and an antarala and a front porch. On the south, towards the west end is the inscription (SII, No.280, ARSIE 1889, No.31). The adhistana of the garbhagriha consists of jagati, fillet, recess, tripatta kumuda, fillet, gala (with vertical bands), moulded kapota, pattika and kapota; worn out, with grooves on the top. On the top northern side the heavy pranala issues from the top moulding course. The adhistana has three projection and two recesses. The wall is articulated with pilasters, filled with pilaster and each one is placed at the free end of the projections. The pilasters are partly square in form, and there are no bases, but the upper portion has a slightly bell like formation with horizontal ridges at the top and bottom. Above it double curved with two square capitals, the first capital is round while the upper one is projected square with double curved underside. On it is bevelled capital carrying beams and rafter, projected from the wall on line with adhistana. In between the pilasters is a trimmed beam, with pattika on the top. In the central projection is a pair of pilasters, with cusped design in between and over the pilasters are uncut crudely designed makara. The wall ends with kapota with uncut kudus in alignment above the pilasters. A vyalamala is not clear. But it has makaras at the ends of projecting centre and also at corners.

SHRINE NO 11A:

Behind the Durga temple is the small shrine basement represented by tripatta kumuda. The west basement is partly concealed by later platform, now being used as a cow shed.
SHRINE NO 12:

This is represented by the doorway of the antarala and the navaranga and mukha mandapa, facing south east. The west of navaranga was the garbagriha and it is completely lost, now represented only by the doorway in the western part of the navaranga. The exterior of the mandapa is completely lost and the inner part is intact. Navaranga is preceded by open mandapa.

The exterior elevation of the navaranga is not preserved, probably the outer shell has fallen on its own, the usable material might have been taken away. At the center of the navaranga are four pillars, and has nine ankanas. The central four columns are raised on pillar bases with angular top edged with grooves. On it raises the column, lower portion of the shaft is square and the middle portion has 6-16 flutings. The upper portion with octagonal facets, horizontal ridges at the upper and lower ends, on the upper side of each facet has festoon like design. The shaft ends with curved profile with upturned festoon design. On it raises the capital with grooved central ridge. The ends of it are rolled. They carry dressed beam with pattika on the top portion. The ceiling is flat and plain apart from the lotus medallion at the central bay. All the pilasters are placed at equi distance on the walls, in between them the slabs are placed vertically. Above the brackets are beams and they runs across the top of each wall, but the pilaster flanking the garbhagriha door way is different, this has four portions.

1. The first one is square with grooves. 2. The second portion has upturned funnel at the central part 3. The third one above the square has festoons on the upper portion. 4. The fourth part has upturned projected triangle which sits over the grooved patti. They carry the bevelled bracket with slight grooves.)
This antarala door way has three shakas starting from central projected shakas with flower decoration. The outer recess has scroll design, the inner recess is plain and the peripheral has only mouldings. At the base of the door frame there are Shiva dwarapalas and on the lintel is Ganesha. The four corners of the door frame are angled according to the existing space and it is crudely fitted in between the western columns of the navaranga. The pilaster behind is fully carved and it suggests that this door frame is a later addition inserted crudely on the west side. This doorframe is leading to the vanished antarala. The floor of the navaranga is flat, the central ankana is raised and has Telugu inscription on the slabs, placed in between the front and rear pillars.

The front porch on the east is placed above the pavement. The moulded basement stones are covered by entwined Naga slabs. The colonnade wraps around the west and south sides of the earlier vimana of Manmata shrine. The columns here are of two types, 1. The central two columns on south side are raised on column bases. The plain rectangular shafts with bevelled brackets. 2. Columns are placed on square pillar bases. The shaft has rectangle lower portion, octagonal central, square above. It ends with octagonal i.e. 4-8-(4-8) bevelled brackets carrying beams over which is a horizontal ceiling with no carvings. The central pillar perhaps added later crudely, done with no pillar base, rectangular lower portion with octagonal upper portion and carries no brackets. The west and south side columns and pilasters, have 4-8-4 pillar types. The whole thing is not well done. The angled brackets carry beams in east west direction and they carry horizontal unadorned roof slabs. On the east the beams are projected and angled they carry sloping eaves. Over the mandapa is a low height parapet made out of brick and mortar.

The navaranga door way has three shakas, the central projected plain
shaka, flanked by plain shakas and in the inner side there is one more plain shaka. At the base of the door frame purnakumbha is depicted, the lintel is plain, no carvings. At the inner part there is a provision for doors and represented by four sockets.

The mandapa extends to the north of the navaranga. Through the north east of front open mandapa there is access to the north mandapa. It is closed by the wall on west and north. The columns are rough and undressed with square sectioned shafts carrying angled brackets. This has raised ceiling on the west, on the east the roof sits over antarala roof.

SHRINE NO 13

This shrine lies to the north east of shrine no 12. The shrine no 13 and 14 forms a unit though they are two separate structures. Both have common mandapa. Shrine no 14 is latter thought amalgamated with shrine in latter stages. These two structures are studied separately. The shrine faces north and has a garbhagriha and antarala. The adhistana consists of upana,

jagati, Pdma (with corner bases), fillet, recess, small padma, kumada, small padma, fillet, recesses, fillet, quarter rounded moulding, kapota with sloping top containing dentil projection. There is no trace of pranala, probably buried under the pavement portion.

The walls are plain, without any decoration, the wall ends with the moulded course with projected patti on the top (prastara consisting of uttara with vajana section of equal height and a kapota palika of the square form as in adhistana). It ends with kapotapalika, which has padma, moulding below and sloping top with dentil projections.

Inner part of the garbhagriha is plain. There is a raised floor all around the edge of the garbhagriha wall. The corner pilasters are raised over it. The pilasters have shallow cut tripartite base over which there is square shaft,
divided into four parts, in between two parts it is angled. The angled brackets have concave undersides. The brackets carry the beams with a projected pattika on the upper side. Ceiling has rotated squares with two tiers, on the central part is the inverted lotus carvings.

The peetha of the linga is at the centre of the garbhagriha. It has tripartite base and the top has the round formation with the central hole to fix the lingas. The socket hole has oval section with rounded bottom. The linga is identified as Bana linga? (wagnor pp148). On the south and east side are shelves projecting from the wall.

The garbhagriha door way has many plain shakas, no figures are at the base or in the jamb and lintel. The antarala is square. It has four pilasters, one each on all corners. The two pilasters close to antarala door way resemble the pilasters of garbhagriha (although a rudimentary lasuna is carved at the top of the shaft). The pilasters close to the garbhagriha, i.e. on the rear side pilasters have the square shaft. The bases of the pilasters have square shakas and they have slightly designed potika arms.

On the outside the inner pilaster of the antarala flanks the antarala door way. The door way has many mouldings and all are plain, no carvings on jamb and lintel, but the base of the puma kumbha is carved. This temple and the adjacent temple to the west have a common mandapa, designed with slight variations.

**SHRINE NO. 14**

Like the temple mentioned above this temple is also of single garbhagriha connected to the mandapa. The above said temple no 13 and this temple have common mandapa. but this mandapa is extended to the south side. This temple is added to the antarala of shrine no13.

The exterior of this temple is covered by earth, on the north and
west side while on the south it abuts the mandapas of the shrine 12. So most part of the temple is covered. Only the top portion of the wall and the above portions are visible. The wall is plain and ends up with a kapota mala, but there is no super structure on the top. But the external appearance of this structure tallies with the neighbouring one.

The garbhagriha is plain at the four corners. The pilasters are placed over the tripartite base with square shaft and octagonal sections at intervals. The brackets are angled, over which are beams, with projected pattika on the top. On the walls of the west and north there are projected shelves. The inner part of the garbhagriha is covered by dirt, hence the inner part and the floor are not clearly visible. The door frame of the garbhagriha is simple. The door jambs have plain shakas, no decorations, but on the lintel Gajalakshmi is depicted. While on the base kalasa motif is depicted.

The mandapa in front of this temple and the neighbour one have the common mandapa. It has nine ankanas, like any central mandapas. Here also in the centre which an irregular appendage has been added at the south, with two columns at the line of juncture with the mandapa proper link it with temple 13 i.e., (adjacent temple). As the floor is completely covered, the details are not available. Some of the beams and broken and the columns are lying on the ground. The columns stands on column bases with tripartite designs.

All the beams are plain, apart from the beams of the central bay which have projected patti on the top. Over the central bay is the rotated square and the inverted lotus at the centre. The rotated square has two tiers only. The adjacent ceiling excluding this, are all laid horizontally without any figures or carvings. The wall are raised using the rectangular shaped veneer slabs, placed one above the other. On the outer side one more set of horizontal slabs are laid towards the eastern side, so that the columns are covered fully. The door way of the mandapa is simple and not so delicately
designed, devoid of any figures and scroll designs. On he lintel or on the jamb portion.

The beams are so designed that they have projections which carry the angled eaves. Above the eave on the wall is a parapet of brick and mortar. It is roughly designed. As already explained the south side mandapa of shrine 12 happens to be the back portion of this shrine.

**SHRINE 15 A, GATE WAY**

The gateway is an entry point to the group of temples and abuts the north western part of the tank and the northern eastern end of the mandapa of temple 14. This also acts as a entry point for the devotees coming from bathing ghat. The north south passage way is flanked by jagatis or raised platform one bay deep. In the middle of the passage way is a doorway. The doorway has carvings only on north side, the jamb has lotus petals, while on the lintel and on the underside of it are lotus medallions. The platform has unapitha and adhisthana. The adhistana of the door way consists of upana, jagati, padma with scalloped petals, kanta, padma, gala with vertical band and ribbed kapota with kudus. Over the vertical bands, kudus have simhalalata on the top. At the passageway three mouldings ends as the blocks with bas-relief sculptures. The passage way also has lotus medallion. On either side of the passage way both on north and south side there are decorated columns. Each column has tripartite base, fixed to the shaft. The four sides has three square blocks and in between them are fitted with 8-8-8 pattis. The free ends of the blocks have bud like features. The columns abutting the wall has simple rectangle shaft without any carvings. The columns carry pushpabodika brackets with pendent bands on the sides and carry beams transverse walls connects the platform.

On north and south the beams are projected and they carry the angled eaves. The brick tower raises over the gateway. This has three storeys with
central opening and on either side it has pilasters but at the ends it is
girded with projected pilaster with two recesses, over which is kudu type
design. This is carried all through the descending form in the upper two
storeys. Above the second opening five pigeons are carved. The top of the
tower has shala roof and on north and south are simhalalatas. On the east
and west side are arched frame with flame like design with kirthimukha on
the top.

**SHRINE 16, PAVALION**

On the western edge of the tank is a pavilion with flight of steps
leading to the manmata tank. This pavilion is raised on four pillars. The
pillars are placed over the plain square column bases. The shafts have square
lower bases with 8-16-8 patti, over which is on another square block. The
top of the square block has curved top, like pot with projections on all
four sides, cushion capitals and angled brackets. The free end of the brackets
has sloping eaves, missing at places. Above this is a square super structure
in ascending order. The top ends with kuta roofs, In the inside, at the middle
is a lotus medallion over the two rotated square. On the north side the
south wall of the platform abuts. The steps is placed exactly at the centre
of the pavilion. On either side of the steps are angled, tripartite basement
mouldings.

**SHRINE 17, PAVALION AND STEPS**

There are two pavilions, one is near the north east of manmata tank
and provides access to manmatakonda tank through flight of steps. The
pavallions which serves as an entrance to Nagareswara is of moderate size.
This is raised on four columns. The column bases are square. The shaft
has two square blocks placed in between octagonal sections. The top of
the shaft is circular and curved.

The top of the shaft is curved, above it are disc capitals. The brackets
are rolled and the beams are projected on the sides and they are so designed as to carry the eaves. At many places it is lost except on the southern side. Above this the roof ends with two roof slabs. Two vertical slabs placed in between the columns and thus the pavillion is converted into a chamber with opening on all the four sides. In the inner part, the ceiling consists of three rotated squares without any carvings in the middle.

To the west of the pavilion are a series of descending series of basement mouldings including three tripartite basements, one below the other. They have mouldings with circular medallion bases, now much worn out. The upper most tripartite has a recessed vertical stone course with devotees in folded hands and other bas reliefs. In the top most basement mouldings in the third projection of the top most moulding in vertical course are the niches, one each on either side of the flight of steps.

From the street level there is a flight of steps. From reused columns a mandapa is constructed. The front two column shafts have two square blocks separated by octagonal, curved projections on all four sides. The rear columns are rectangle through out. The shaft carries angled brackets, surmounted by beams and flat slabs and has free ends with slight projections.

**NAGARESWARA SHRINE NO 18.**

This temple lies to the east of the tank. This was renovated about two decades ago and the entire temple has new look. Now it is at lower level than the present street, which is on east side of the temple. This temple has a square garbagriha, antarala and rangamandapa and an open mahamandapa. Behind the garbagriha the raised floor abuts the Virupaksha temple enclosure wall, on the raised floor are Nagarakalls and other broken images.
The adhistana is common for garbhagriha, antarala and rangamandapa. This has upana, padma, which are carved. The walls of the temple are plain without any strings. The wall ends with two projected band with uncut kudus. Above the roof there is no parapet. The low height walls are on antarala and rangamandapa and indicates the end of roof slabs. The superstructure over the garbhagriha consists of four diminishing tiers one above the other with rectilinear corners with an inverted angled mouldings with kudus. The angled moulding supports the kuta shikhara. This is decorated with petal motif and at the apex os a kalasha. Rangamandapa doorway has Shaiva dwarapalas at the base. The jamb has shakas with no decoration. These shakas meet at the lintel where the Gajalakshmi panel is carved.

The garbhagriha is square in form. At the corners are four plain columns and they carry the brackets above it are the beams. The walls are plain, but the east wall has a projected shelf with angled under side. In the inner part of the garbhagriha is a rotated square ceiling capped by lotus medallion. At the middle of the garbagriha is a lingam placed on square peetha. The garbhagriha door way has plain shakas, with Gajalakshmi panel at the centre of the lintel. The antarala has four columns at the corners. These columns stand on a tripartite adhisthana. The shaft of the columns are square with intervening recess and its free ends have bud motifs. The antarala ceiling also has a rotated square with three rings lotus petals at the centre. The doorway has blocked out shakas with eroded bas-relief of Ganapati on the lintel. On either side of the door way are columns. These stand on column bases. The shafts have three blocks with intervening recess of octagonal shape, the free ends of it have bud like decoration and the brackets are angled. At corners are four columns standing on column bases. The columns stand on roughly hewn footing blocks with bosses on the top. The shaft has rectangular block with octagonal band in the middle. The column ends with curved profile with uncut kudu projections at corners. Over this is a disc capital, on it is a projected square with curved bottom. The brackets have rolled ends. The in between floor area is raised. At the middle
part of the ceiling are two rotated squares with lotus medallion top. The triangular portion are carved with partly carved petal designs. This medallion is encircled by knot design. Each side of the square has a miniature lotus medallion.

The columns have plain shafts capped by rolled brackets. The columns at the corner have angled brackets. The walls, beams and ceilings carry the thick coating of plaster.

The front open columned path has sixteen columns placed in 4x4 type. Two types of columns are noticed and hence they represent two phases (Wagner, 150). The four columns placed in front of rangamandapa are quite different, placed on tripartite column bases with central kudu motifs. The shafts have three blocks with intervening 16-8-16 facets. Above the corner blocks are bud like motifs. The columns have two pushpapotika brackets. These hold beams, on which are placed the horizontal roof slabs, except on the north the side, which is abruptly ended. The rest of the columns are of another group are marched on the second phase of construction. The columns have no column bases. The shafts have three rectangular block with figures in between. These blocks are interspersed with faceted blocks. The figures are not carved delicately. Over the columns pushpabodika brackets with proportionate arms carry the beams. The side beams are projected with angular end to carry the eaves on north, east and west. On the south bays are at a higher level.

In the temple there are a lot of variations, many of the columns are reused. Some of the columns are pretty old and they are reused here. There are different types in the columns and brackets of the rangamandapa and they belong to different periods. Many architectural members are reused here and can be noticed easily.