

EXECUTIVE SUMMARY

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State Party : India

State, Province or Region : Telangana State, Jayashankar Bhupalpally District

Telangana State, as a geographical and political entity was born on 2nd June , 2014 as the 29th and the youngest state in Union of India. The state of Telangana is carved out of the state of Andhra Pradesh, based on its distinct geographical and cultural identity.

Name of the Property: The Glorious Kakatiya Temples and Gateways
Rudreshwara (Ramappa) Temple
at Palampet (Jayashankar Bhupalpally District), Telangana State, India

Geographical coordinates to the nearest second:

Latitude : N 18° 15' 32.88"
Longitude : E 79° 56' 35.54"

Textual description of the boundary(ies) of the nominated property:

The property of Archaeological Survey of India (ASI), Rudreshwara Temple Complex as demarcated is the core zone of the property. The complex is being maintained with a landscaped garden and visitor facilities at the rear side of the ancient temple complex boundaries.

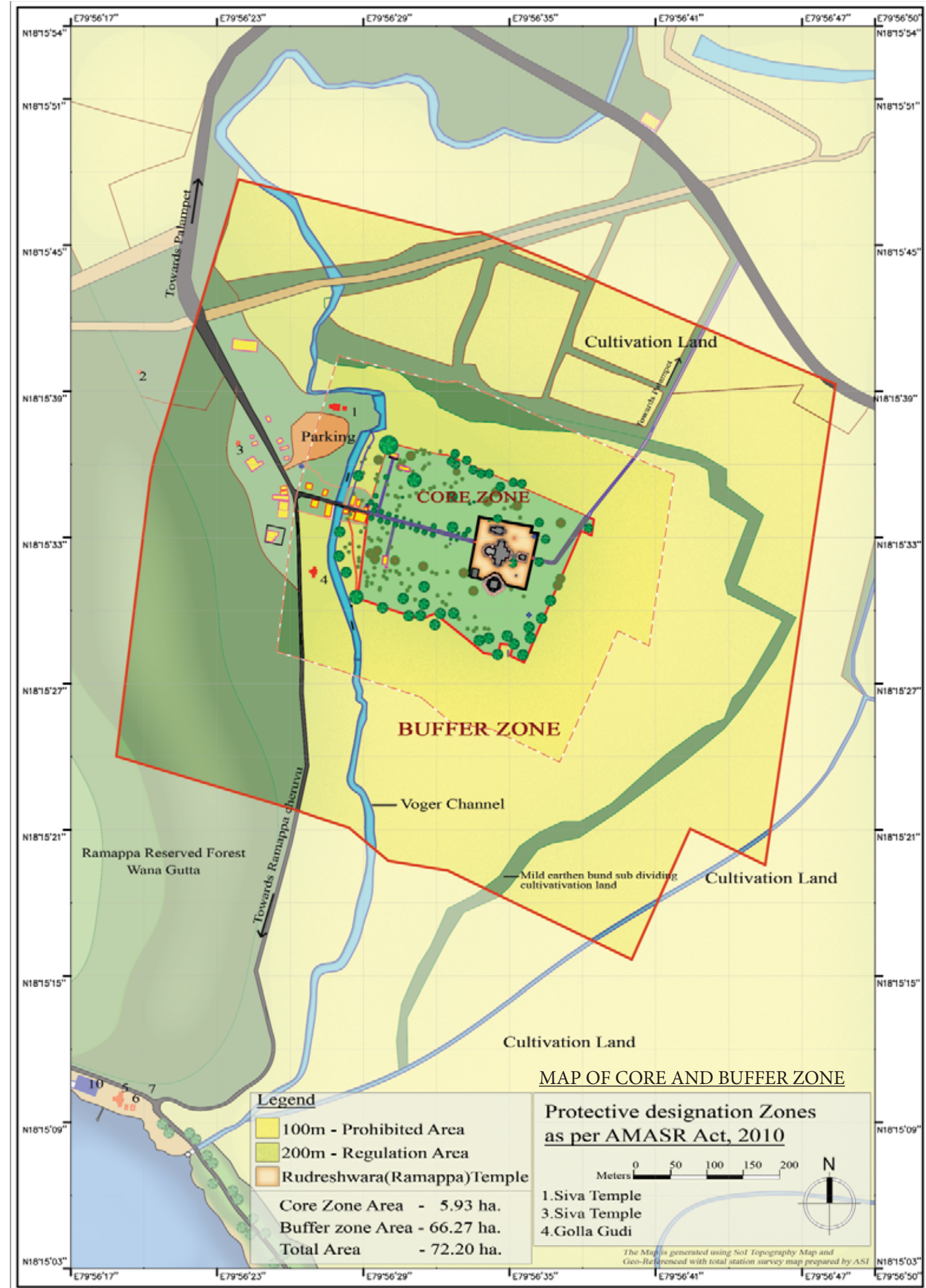
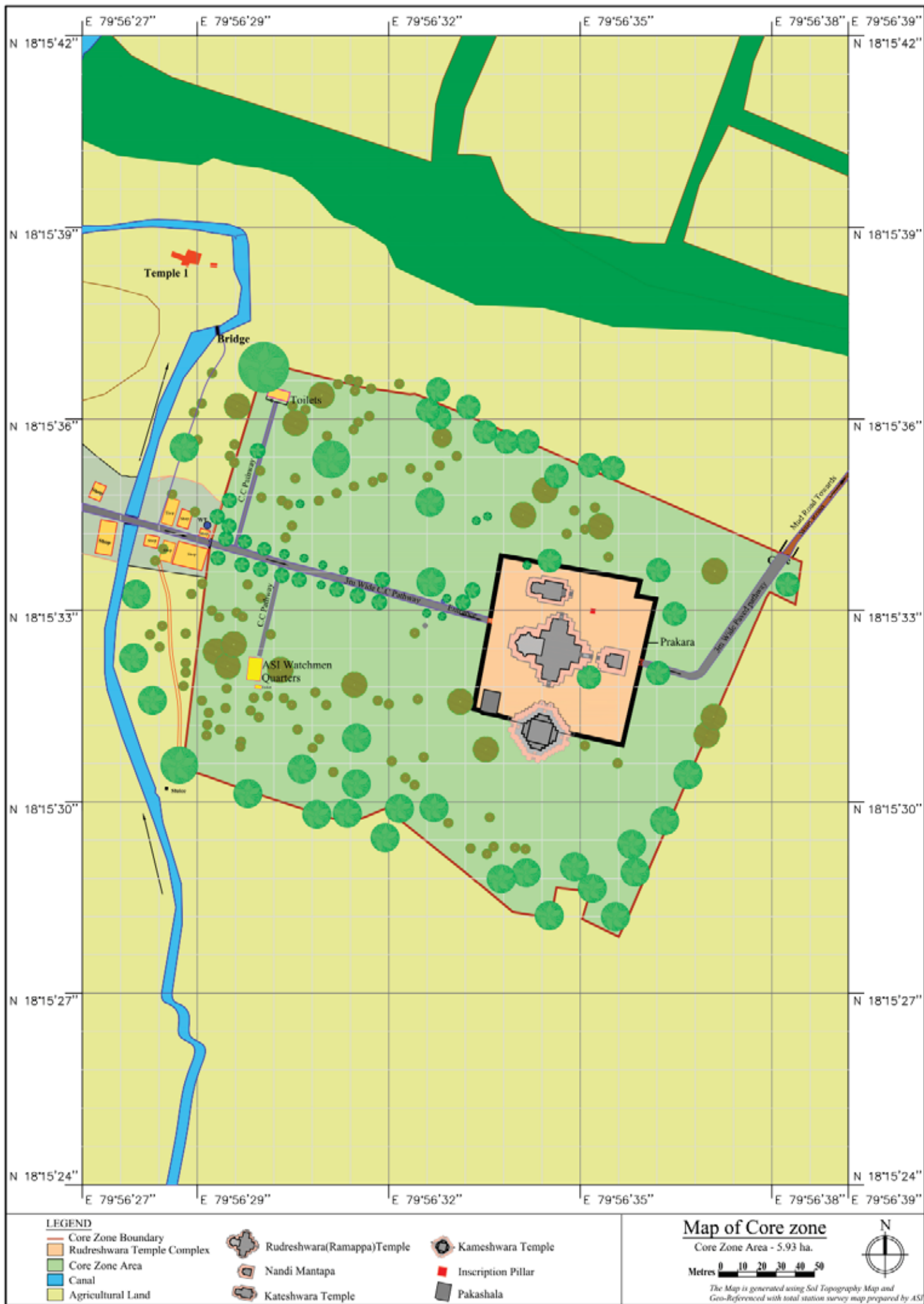
The buffer zone of Rudreshwara Temple consists of the Prohibited and regulated zone as demarcated by the ASI under the AMASR Act, 2010. The buffer zone is therefore marked to be 300 meters from the core zone boundary.

The buffer zone is a natural setting consisting of the agricultural fields of Palampet village, part of Ramappa reserve forest and voger channel.

A4 or A3 size map(s) of the nominated property, showing boundries and buffer zone (if present)

A4 size Maps: a. Map of Core zone (*page no.14*)

b. Map of Core and Buffer zone (*page no.15*)



Criteria under which property is nominated

Criteria (i)

Represent a masterpiece of human creative genius

Rudreshwara (Ramappa) Temple is a master piece of Kakatiyan style of Temple architecture with the use of engineering innovation by creating floating bricks, sand-box foundations, material selection knowledge and ingenuity in stone sculpting as technological ensemble. The sculptural and form modification, evolution of temple art, sculpture and use of technology in material selection and making as displayed in Rudreshwara Temple at Palampet, Keerthi Thoranas at Warangal, Temple of Thousand Pillars at Hanumakonda are master pieces of human creativity.

Criteria (ii)

Exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.

Rudreshwara Temple displays an important interchange of human values over a span of about 180 years i.e. from 12th to 14th century CE. in the Telugu language speaking region of the Deccan India by the Kakatiyas on development of sand-box technology for geo-structural strength, manufacturing of light weight bricks, evolving improved technology from the Kalyana Chalukyas. The interchange of human values is also displayed in the later traditions of Vijayanagara, due to the strong evolved knowledge system of Kakatiyas. The Chalukyan values were carried over to Kakatiyan in the sculpture making and temple form. This indigenously developed method, treatment of divine, human, animal, floral and geometric designs in most appealing proportions, creation of three dimensional figures, in an immaculate way using tiny tools and implements is a contribution for the human kind universally. This also led to unique architectural style of the region identifiable as Kakatiyan style distinctive to the region of Telangana.

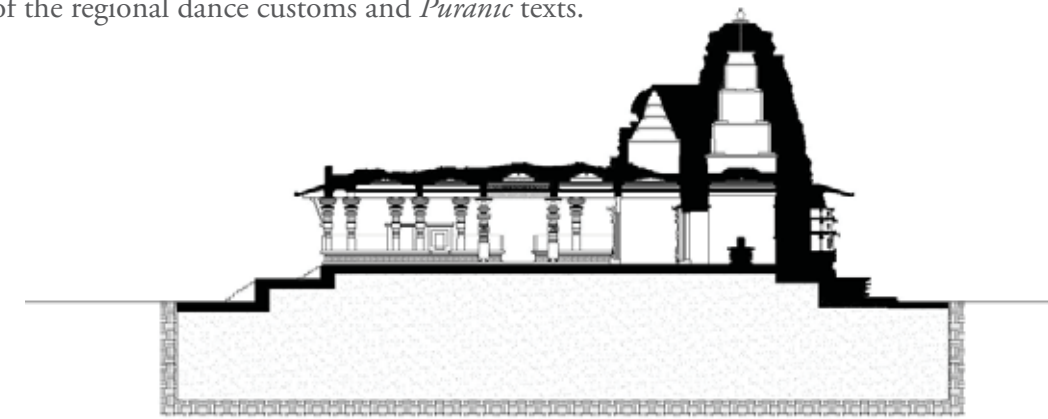


Exterior of the Sabhamandapa adorned with bracket figures

Criteria (iii)

Bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared

Rudreshwara Temple is a best surviving example of Kakatiyan tradition of art, architecture and technology, even after the onslaught on various other temples of Kakatiyan era. The temple is an outstanding example of temple architecture evolution illustrating a phase of development in the science, technology, and art of temple building and construction in Deccan India. The temple stands as a testimony demonstrating an elaborate materialization of the regional dance customs and *Puranic* texts.



Sand-box Technology used at the foundation of Rudreshwara Temple

Draft Statement of Outstanding Universal Value

a. Brief Synthesis

The Great Living Rudreshwara Temple, popularly known as Ramappa Temple at Palampet, Warangal stands as a lone testimony to the highest level of creative, artistic and engineering talents evolving and involving various experimentations in expressive art forms of Kakatiya period. This is the crest jewel of Kakatiya art tradition, the flavor and influence of which can be gleaned even through the sculptures of Hoysala and Chalukya.

The thoughtful selection of the materials and use ranging from inventing light porous floating bricks to reduce the load on the foundations to the making of fine sculptures on the hard dolerite stone, on the basis of its strength and availability is visible. The technology used in the construction of the temple has established a scientific research base in the present century. They understood the need for utilizing sand as a material for the foundations.

The sculptures of the Rudreshwara Temple especially its bracket figures are one of a kind sculptures carved out on the dolerite giving it a metal like finish with its luster

intact even after 800 years of construction. These sculptures express movement type of dynamism in form; either human or animal appears static or sedentary. Every form conveys active movement.

The Kakatiyas have evolved from the Chalukyas of Kalyana and had left behind the knowledge and values for the future era of Vijayanagara. The development in the construction of the temple as a plan form, art form and technical form from the Chalukyan form of construction in forming a more superior style of temple architecture is best resembled in the built form of Rudreshwara Temple. The site stands as a testimony of flourishing agriculture based settlement on a land devoid of any perennial water source by the Kakatiyan Empire in the 12th century.

The proposed site is a unique cultural representative of the Golden era of Telugu language speaking people under the umbrella of Kakatiyan Empire. The temple is an outstanding example of temple architecture evolution illustrating a phase of development in the science, technology, and art of temple building and

construction in Deccan India. The temple stands as a testimony demonstrating an elaborate materialization of the regional dance customs and *Puranic* texts.

b. Justification for Criteria

Criteria (i):

Rudreshwara Temple is a master piece of Kakatiyan style of Temple architecture with the use of engineering innovation by creating floating bricks, sand-box foundations, material selection knowledge and ingenuity in stone sculpting as technological ensemble. The sculptural and form modification, evolution of temple art, sculpture and use of technology in material selection and making as displayed in Rudreshwara Temple at plampet, Keerthi Thoranas at Warangal, Temple of Thousand Pillars at Hanumakonda are master pieces of human creativity.

Rudreshwara Temple displays engineering innovation by creating floating bricks to create light weight over the walls of the structure. The temple deployed indigenous geo-technical knowledge in chiseling one of the hardest rocks of the earth to give the fine finish to the sculptures that has its lustre intact even after 800 years of construction. The use of simple material like sand in the construction of foundation of a lofty temple making it an earthquake resistant structure is a masterpiece of the creative effort of the Kakatiyas in the field of construction and geo-technology.

Criteria (ii):

Rudreshwara Temple displays the interchange of human values over a span of about 180years i.e. from 12th to 14th century CE. in the Telugu language speaking region of Deccan India by the Kakatiyas from the Kalyana Chalukyas, Hoysalas and pass onto Vijayanagara Empires in the development of a more evolved and improved form of technology, sculpture making and architecture.

Kakatiyas were the political successors of the Kalyana Chalukyas (Kannad speaking region) in the Telugu speaking region ruled by the Chalukyas. The Kakatiyas, along with the Hoysalas and Yadavas had announced themselves as rulers independent of the Chalukyas. With the succession over the Chalukyas, the Kakatiyas had also taken

the knowledge of art and architecture from their ascenders. The adapting of the Chalukya style of architecture in creating a new style of architecture called the Kakatiya style of architecture can be very well seen in the form and design of the Rudreshwara Temple.

The Kakatiyas have carried forward the temple architecture knowledge of the Chalukyas and have brought tremendous developments in its architecture with respect to its geographical condition establishing the Kakatiya Temples as a fully developed temple of the medieval era.

The temples having stellate ground plan were introduced by the Chalukyan architects and later adopted by the Kakatiya architects articulating it into their own style.

The creations of *Trikutalaya* and *Keerthi Thorana* in temple typology and entrance gateways in India are representative examples in form and design. They demonstrate both a creative masterpiece, and stand as sole examples for continuity of evolved cultural traits and transformation through interchange of human values for many years of Indian art history. Selection Use, and making of materials, traditions and construction techniques followed in Thousand pillars temple, Rudreshwara (Ramappa) Temple and Swayambhu Temple have established scientific research base proving the creative master pieces during Kakatiyan era.

Well planned irrigation systems - devoid of any perennial water source, stand as characteristic features of Kakatiyan kingdom. The construction of large scale reservoirs with a network of canals and distribution channels is evident with Ramappa lake and Ghanpur Cheruvu respectively, close to the Temple sites of Ramappa and Kotagullu. This technology developed by introduction of embankments to expand the water catchment areas, dams for improved storage and water transportation through canals for agriculture.

Criteria (iii):

Cultural traditions of Kakatiya (12th Century AD) are evolved from exchange and continuity of human values from

Chalukyas (8th Century AD) and later continued to Vijayanagara (14th century AD). Rudreshwara Temple is a best surviving example of Kakatiyan tradition of art, architecture and technology, even after the onslaught on various other temples of Kakatiyan era. The establishment and continuity of Kakatiyan power patronised the emergence of this architectural marvel, linking regional dance traditions as documented in the dance treatise *Nritta Ratnavali* by military general Jayasenapati. The effort of Kakatiyan craftsmen to interpret this regional dance customs, Kakatiyan lifestyle and to establish textual renderings as a physical representation, in the form of *Madanikas*, motifs on *kakshasana* and carvings stand as a testimony to the outstanding universal value in popularising cultural artforms.

The temple is known for its significant sculptural art, hence named after the main sculptor of the temple- *Ramappa*. The sculptures on the brackets of maidens (*Madanikas*) are a facial handwriting of the Kakatiyan sculptors and their easy manipulation of the chisel which reached its climax of graceful fluency in modeling, designing and carving these *Madanikas*. The fine chisels and polish on the fine crystalline rock, has helped retain the luster of the sculpture even today.

c. Statement of Integrity

Kakatiyas have carried forward the stellate temple form and adopted the *Vesara* style of *Vimana* from the Chalukyas and have very well adapted it to the cultural geography of Telangana. Kakatiyas in the construction of their temples had very precisely followed the rules of temple construction as prescribed in the *Shilpa-sastra* and *Vastu-sastra*.

The temple is a living memory of the legend of the Kakatiyas who brought a golden era to the Telugu speaking region of South India. The temple stands a testimony to the exchange of cultural, traditional and technical knowledge of construction from its precedents i.e. the Chalukyas of Kalyana to the kingdoms which flourished in the post Kakatiyan period.

The indigenous value held by the innovative construction techniques of building

earthquake resistant structures using sand-box technology and other traditional methods; the geo- technical knowledge in the careful selection of materials and use ranging from the hypabyssal dolerite stone to the invention of light weight porous floating bricks in the 13th century and the commendable sculptural efforts in chiseling the very hard dolerite rocks to get the everlasting metallic polishes are very well displayed and are intact at Rudreshwara (Ramappa) Temple, Palampet.

d. Statement of Authenticity

The proposed site maintains the authenticity for their material, form, design and construction techniques displaying the original values of Cultural and building traditions of Kakatiya Empire.

1. Form and design

The Rudreshwara Temple is designed to provide spacious ambience consisting of the 10feet wide *Adbisthna* serving as Pradakshinapatha, the *Sabhamandapa*-the most significant part of the temple used for multi-purpose, as ritual space, political and cultural discourses, served as hall of justice and entering into treaty before the Lord Rudreshwara, performing dance and music. The temple plan form, its spatial organization and all the major elements are intact and untouched.

2. Material and Substance

The temple expresses great artistic splendour ranging from six feet sculptures to six inches with fine figurative expression that embellish the entire architectural space. The temple with 40nos 6ft *Madanikas* and *Gaja-Vyalas*, and relief sculptures, thematic sculptures and dance sculptures(about 600in number), is intact and structurally stable despite the use of five types of material. The floating bricks which went missing due to vandalism were reconstructed after conducting an extensive study, following the same techniques used by the Kakatiyas during the construction of the temple in the 13th century. Support pillars were inserted a century back to protect the cornice from falling down.

3. Use and function

Ramappa Temple is a living temple, draws the attention of people in large number. It is very much functional, exemplifies

the height of technological and artistic tradition of temple building in Deccan. The Ramappa temple is a Brahminical Siva Temple. The Temple follows all the authentic *Shaiva-Agama* rituals followed in a Siva Temple.

4. Traditions, techniques and management systems

The temple was constructed keeping in mind the use and function of the temple, hence making the management of this religious ensemble easy for management. The Conservation procedures are authentic to material, form, geometry and consecrational rites and rituals deployed in the construction of a temple.

5. Location and setting

The original location and surviving rural setting including the agricultural land part of the buffer zone maintain the pristine status, being away from developmental pressure. The Ramappa temple is one such intact surviving example in Indian sub-continent displaying the integrated relationship between the lake and temple as mentioned in 5th century text Brihat Samhita.

6. Language and other forms of intangible heritage

Rudreshwara Temple is the testimony of the Golden age of the Telugus brought in the region of Telangana by the Kakatiyas.

Nritta Ratnavali authored in 1253 A. D. by Jayasenapati was inspired from the dance female figures carved in Ramappa Temple. The study of temple's dance sculptures gives an understanding of the desi dance traditions such as *perini*, *prekhana*, *gavundali*, *rasaka*, *dandarasaka ghatisisri nrittam* performed in the temple and the thrust on desi *sthankas*, *charis* and *karnanas*. The temple inspired Jayasenapati, the commander of Kakatiya elephant force to write the valuable treatise *Nritta Ratnavali* on dance traditions of Telangana in later 13th century.

e. Requirements for Protection and management

The site is a property of the Archaeological survey of India and hence is mainly responsible for the protection and management of the property. The property is managed by an integrated management plan involving owners and stakeholders

at different levels. For the conservation and preservation of the property, the national conservation policy of the Ancient Monuments, Archaeological Sites And Remains (NPC-AMASR) is followed by the ASI.

The temple being well protected from natural disasters due to its construction techniques holds no major threat to the Outstanding Universal Value. The fallen down Kameshwara Temple is undergoing a major restoration work which is well managed and taken care by the ASI with the help of Kakatiya Heritage Trust.

Name and contact information of official local institution/ agency

1. Archaeological Survey of India (ASI),

Department of Culture, Government of India

Address:

ASI, Hyderabad Circle,
Kendriya Sadan, III floor, II Block,
Sultan Bazar, Hyderabad,
Telangana State

Tel: +91-40-24658124

Fax: +91-40-24651012

E-mail: circlehyd.asi@gmail.com

Web: www.asihyderabadcircle.nic.in

1.a. ASI, Warangal Sub Circle

Address:

Thousand pillared Temple
Hanumakonda, Warangal -11
Telangana State

Tel: +91-870 – 2447790

E-mail: scawarangal@gmail.com

2. Directorate of Archaeology and

Museums Department

(Under Ministry of Youth Advancement,
Tourism and Culture)

Government of Telangana

Address:

Opposite to Lepakshi Handicrafts
Emporium,
Gunfoundry, Abids,
Hyderabad – 500 001, Telangana State

Tel: + 91-40-23234942

Fax: +91-40-23234942

E-mail: dirtarsarch@gmail.com

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