



Ramappa Temple also known as the Ramalingeswara temple, is located 77 km from Warangal, the ancient capital of the Kakatiya dynasty. Temple is known by the name of the sculptor Ramappa, who built it.

It lies in a valley at Palampet village of Venkatapur Mandal, in erstwhile Mulug Taluq of Jayashankar Bhupalpally district, a tiny village long past its days of glory in the 13th and 14th centuries.



An inscription in the temple dates it to the year 1213 AD and said to have been built by a General Recherla Rudra, during the period of the Kakatiya ruler Ganapati Deva. The history says that it took 40 years to build this temple.



Temple is a marvelous example of Reddy Recherla (Kakatiyan) genius, with beautiful art, intricate carvings adorning the walls, pillars and ceilings.



Ramappa was the Sthapati (chief architect) of the temple hence this temple complex is known as Ramappa Gudi (a term used to denote a temple in Telugu and Kannada) in common parlance. To name the temple after its chief architect is unique in India as temples are usually named after the presiding deity. Historians and art enthusiasts regard this temple as 'the brightest gem' of Kakativa architecture.



The pillars are famous for their overhanging bracket figures. These figures comprise of tall, slim, life size sculptures of women known as Madanikas. They are masterpieces of the figures.



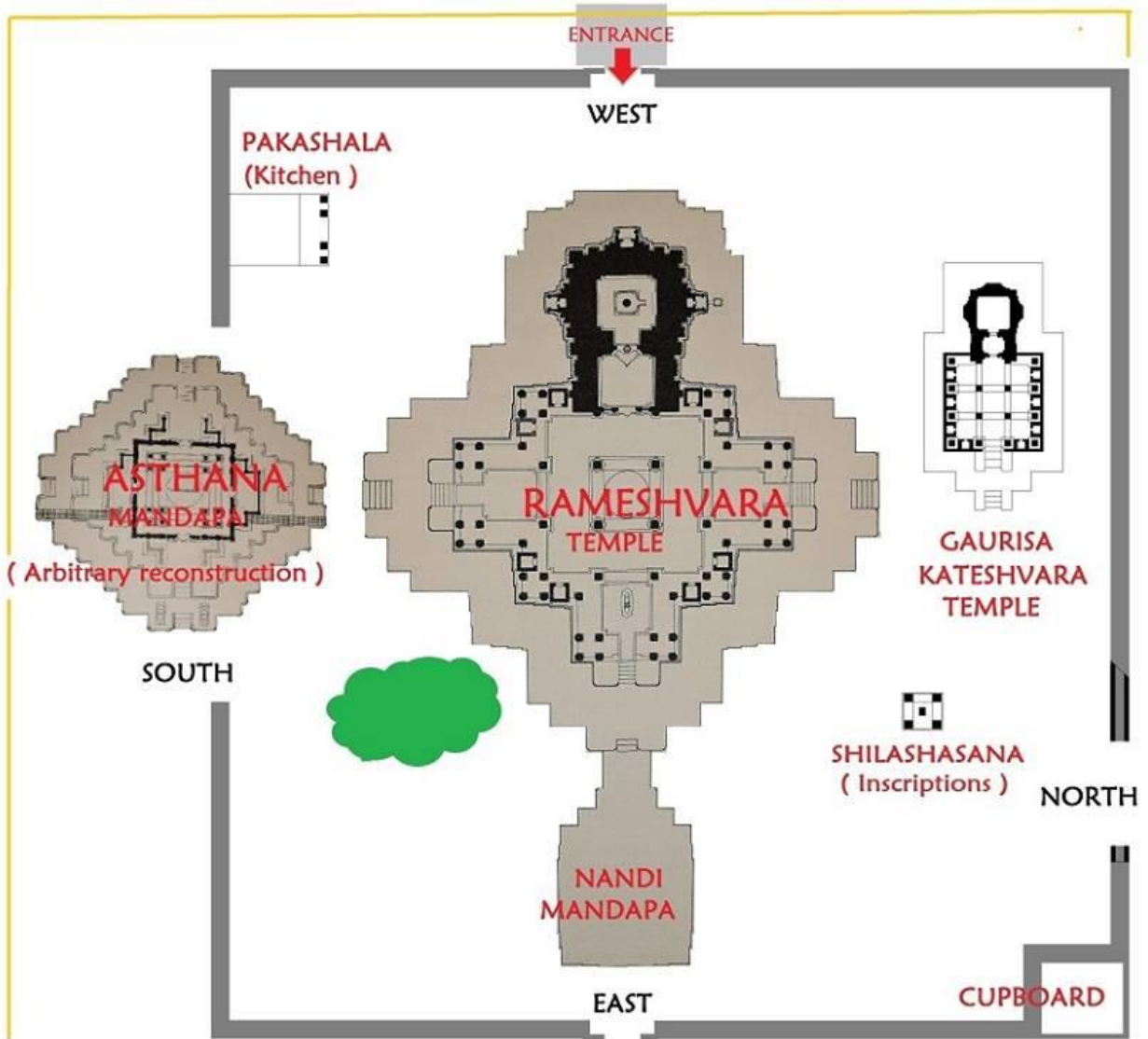
Kakatyā art resumes the architectural style of the temples of the Chalukya dynasty, of which were vassals, and Hoysala coevi temples. The elevated star-shaped platform provides ample circumambulatory space around the main temple for Pradakshinapata.



The Sabha mandapa has elongated projecting porches on the three sides and can be approached by balustrade steps.



Sri Rudreswara Rameshwara temple faces east with a pyramidal Vimana (elevated roof over the Garba Griha) in externally cruciform Chatustala (four tier) plan fronted by an Antarala (vestibule) with a Sukanasi (literally `nose', denoting the low extension of the base of the Vimana) roof extending to a height up to the third level and falling in line with the horizontal décor of the main Vimana.



The plans of Asthana M.dpa and Kameshwara temple are from Encyclopaedya of Indian Architecture

RAMAPPA RAMESHWARA TEMPLE COMPLEX PALAMPET - Warangal district - TE

This plan is arbitrary, done with method not technical .

Prof. G. Vezoli 2015

Vimana has a Dravidic tower that follows the star-shaped orthogonal base of the base, and consists of 4 main waves, plus 3 more, overlaid by a Sikhara with four-sided projections. The sukhanasi, prominent above antarala, has an elephant back cover.



The exterior walls above the platform have devakosthas on cardinal projections.

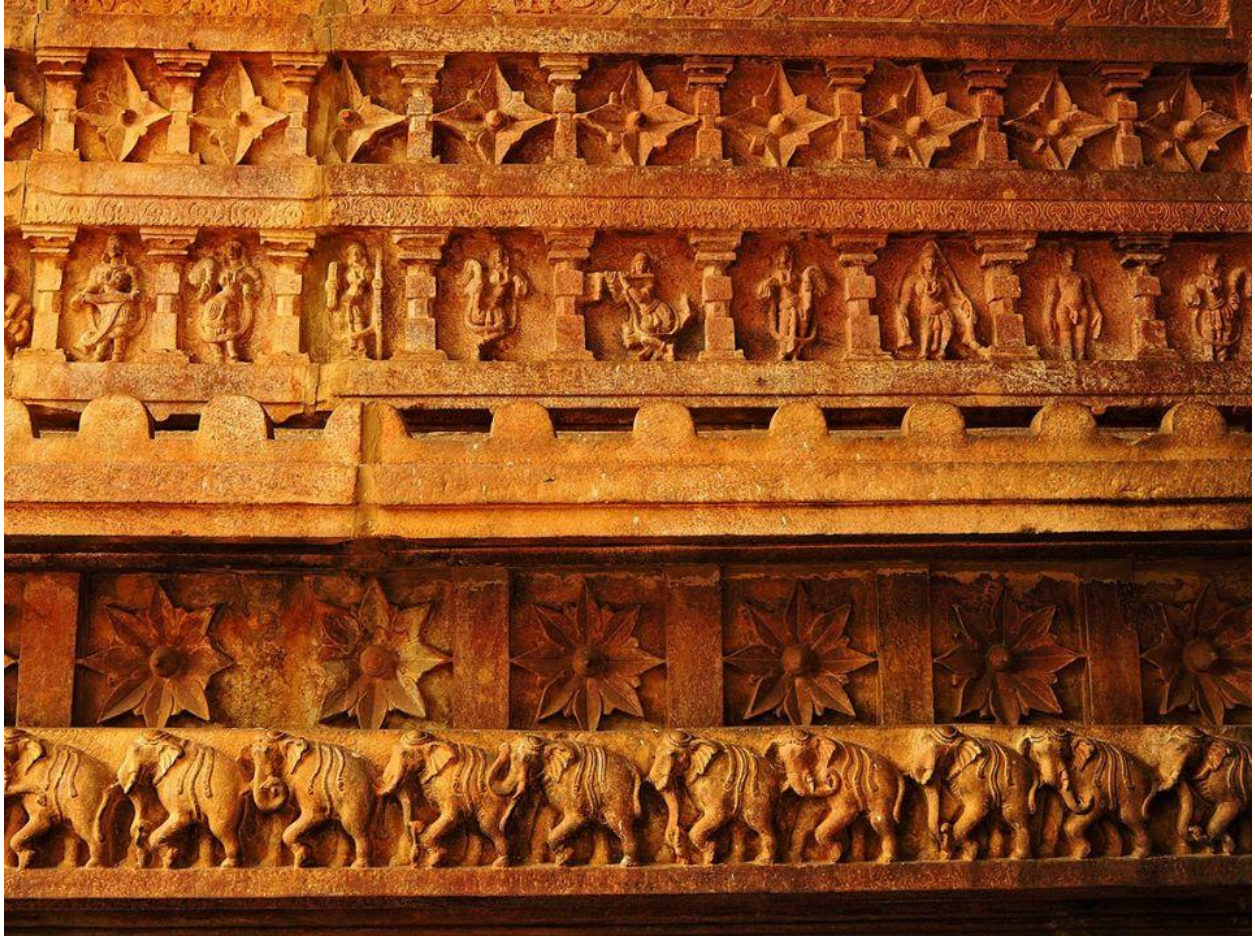


Here the decorative bands are decorated with bas-reliefs gajamalas, Makaratorana e Nandi.

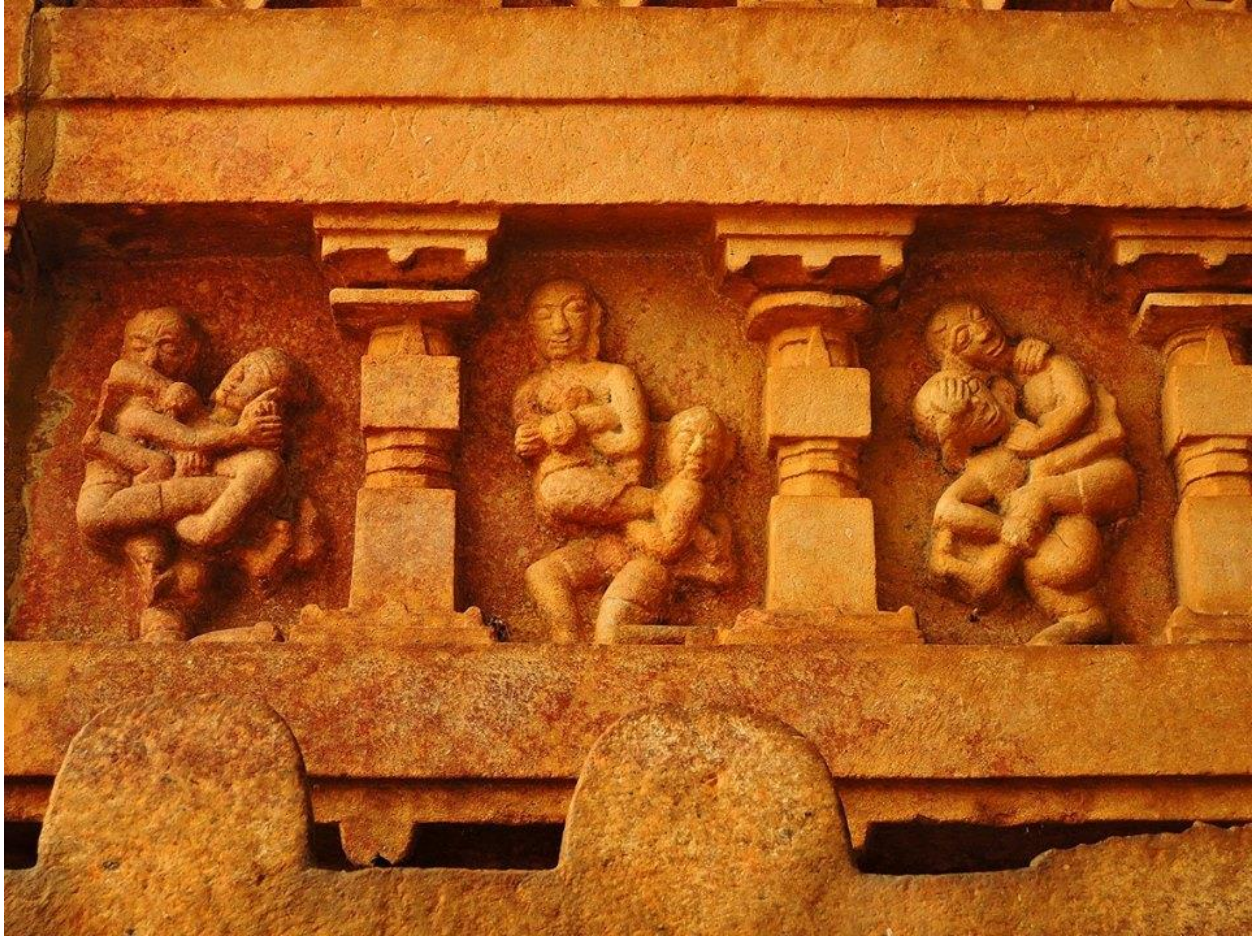




The porch balustrades have bands decorated with diamonds-lotus flowers, divinities and gajamalas.



Among the sculpted figures also erotic scenes.



The Mattavarana (sloping seat-back resembling the back of an Elephant) is all around carried by dwarf pillars which hold the roof, decorated with beautiful Gajavyali statues. Unfortunately some of these statues have been stolen (see the holes on the beams of ceiling)



The temple is built using the red sand stone while black granite is used for carving the beautiful statues on connecting roofs and walls.













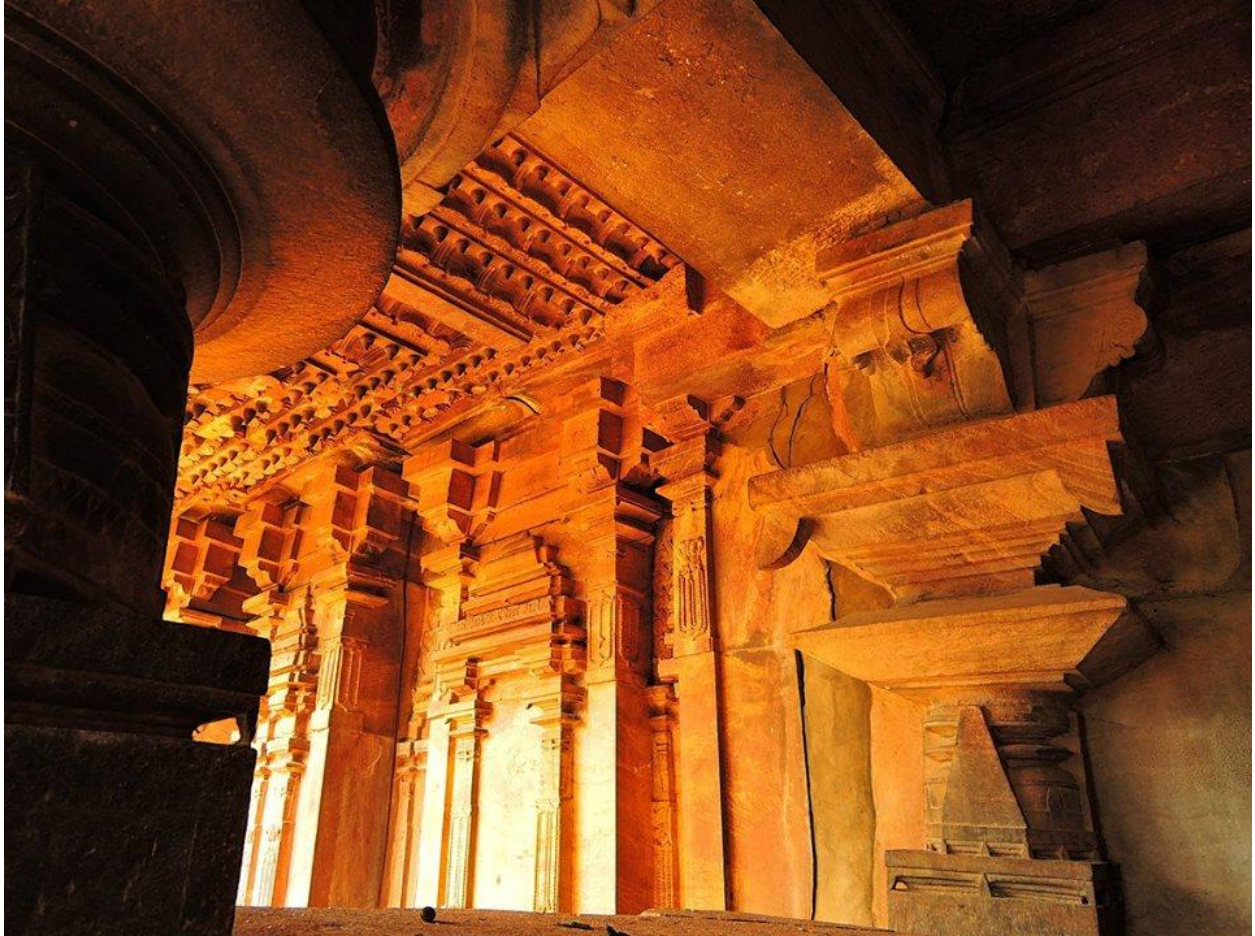




The east facing sanctum is surrounded with Dravidian pilasters.



Mattavarana, kapota roof , is decorated in the lower flap by interesting and beautiful colored red graffiti

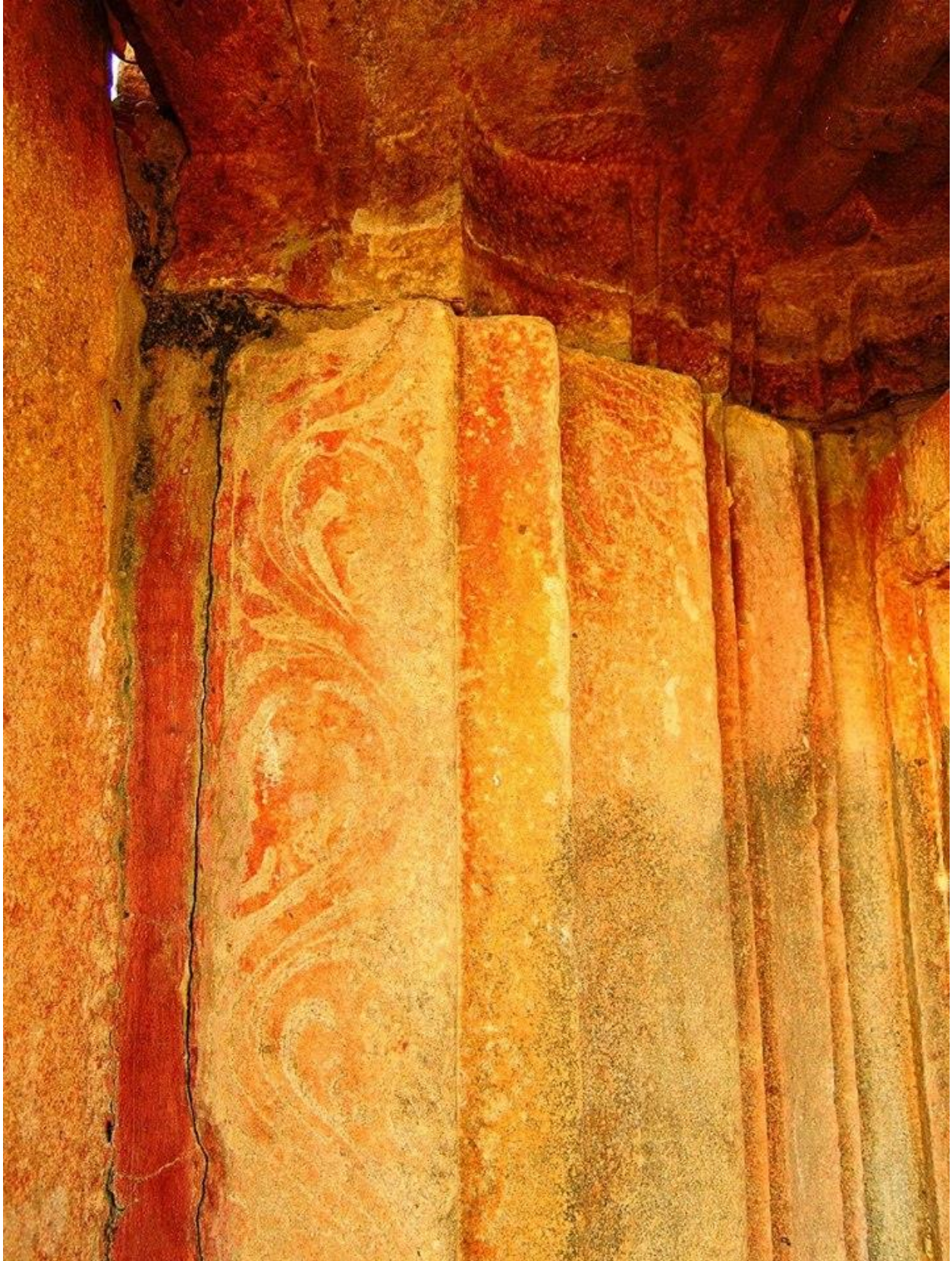


These decorations are also present on the doorposts of the prakara.



Graffiti is a sculptural and pictorial decorative technique. Here a thin layer of red plaster is laid out on a light background and then excavated, following the figures of the drawing, until reaching the clear surface.





In the temple were also red paintings and many other sculptures of the malas bands.

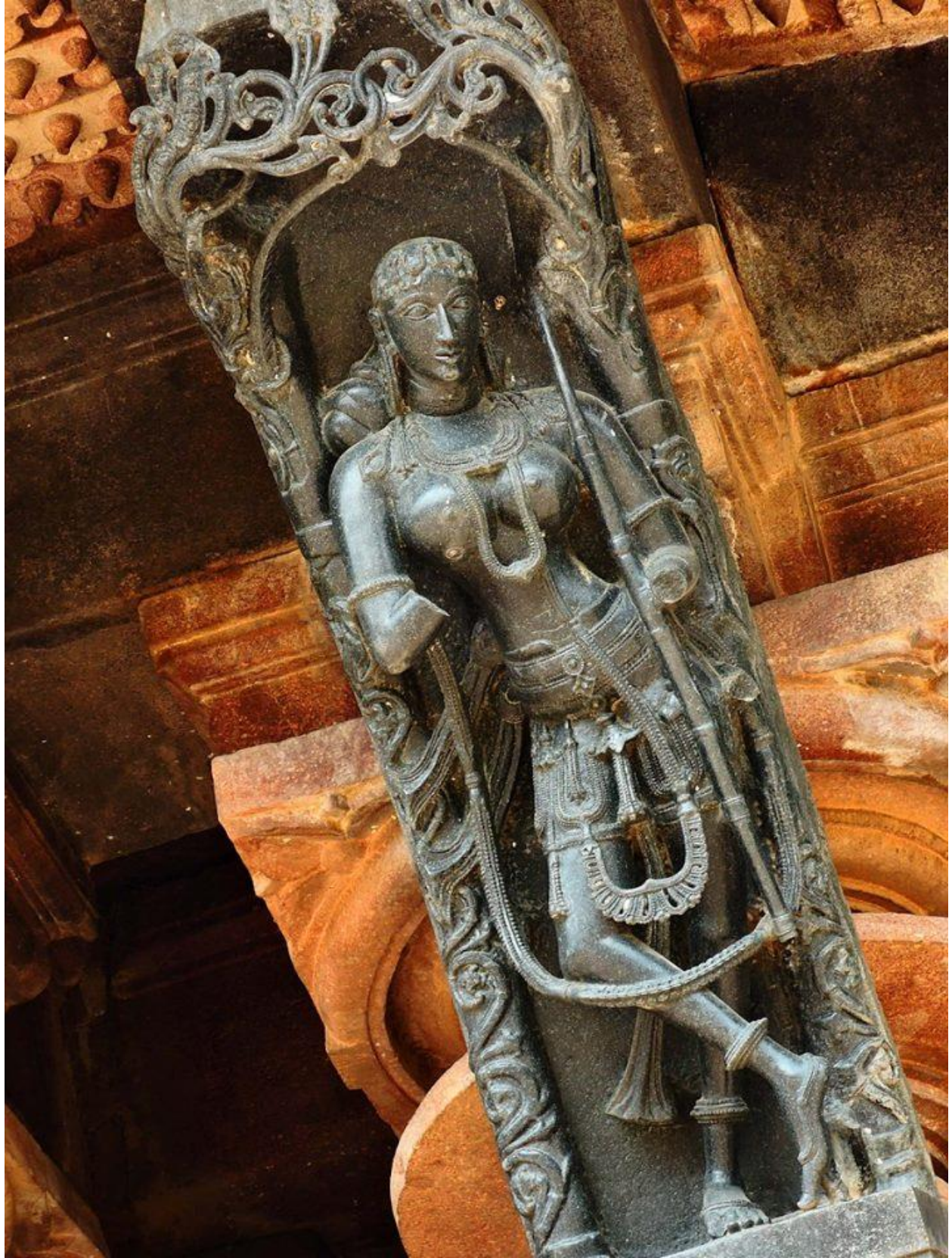




Other black stone figures are placed on the pillars of the open mandap. These figures comprise of tall, slim, life size sculptures of women known as Madanikas. They are masterpieces of the Kakatiyan sculpture.



These sculpted women in smooth polished black basalt were not like the conventional huge framed women in Indian sculpture signifying fertility.



Here the women were graceful in lean body frame causing much envy to present day Indian actresses and models.



Very strange in excessive verticality, these statues are less plastic than the similar Hoysala statues, while here are beautiful sculptural details.











Some of them wear heel sandals which were in vogue in the 13th Century CE. Most of these Madanikas are in dance poses except for couple of them in an erotic setting like a monkey pulling down the lower garment of a lady and women standing under a tree or creeper.



The ceiling is divided into compartments by columns from the bottom. They are dravidic lanterns derived from chalukya style in the richness of delights that fill each part.

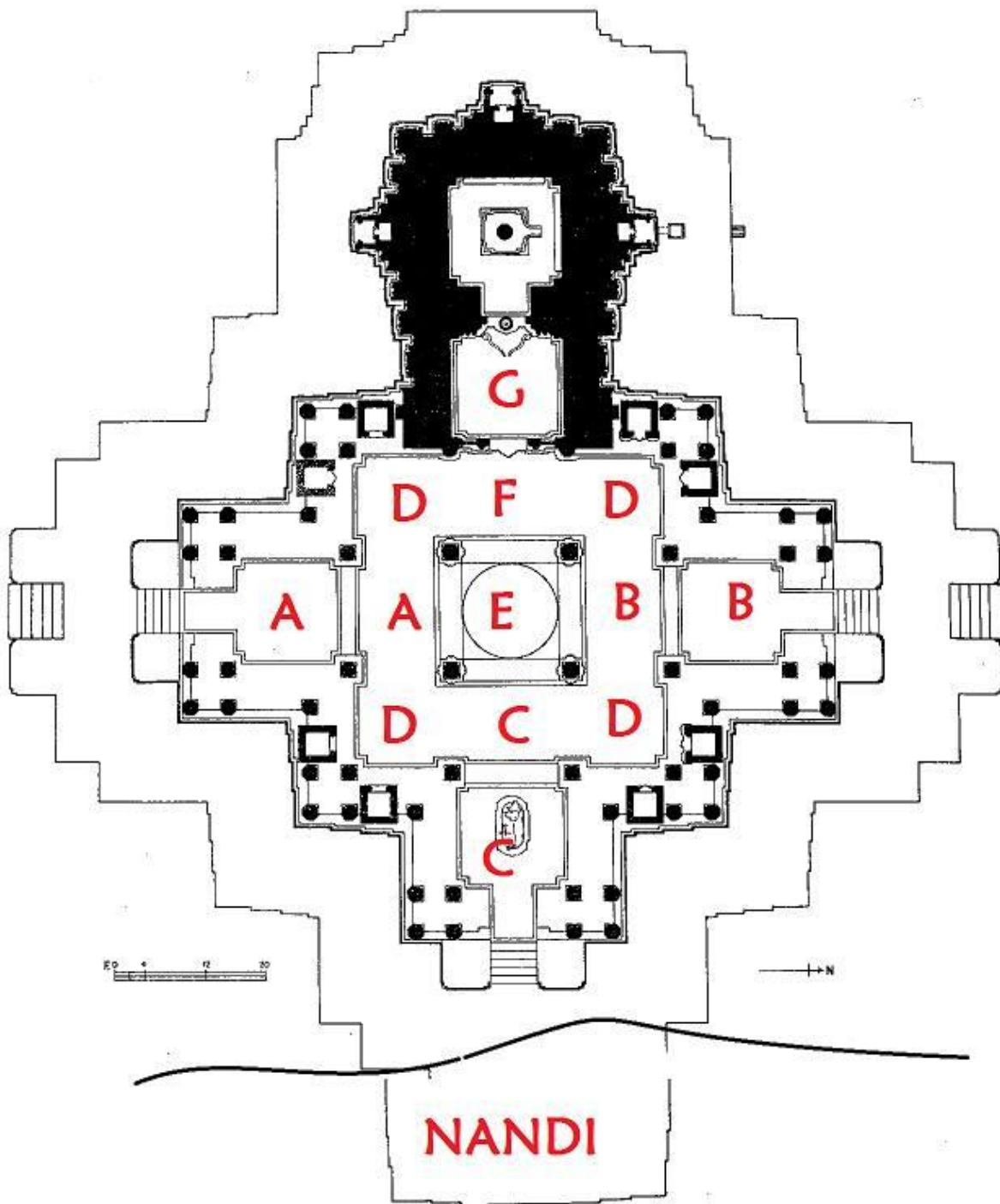


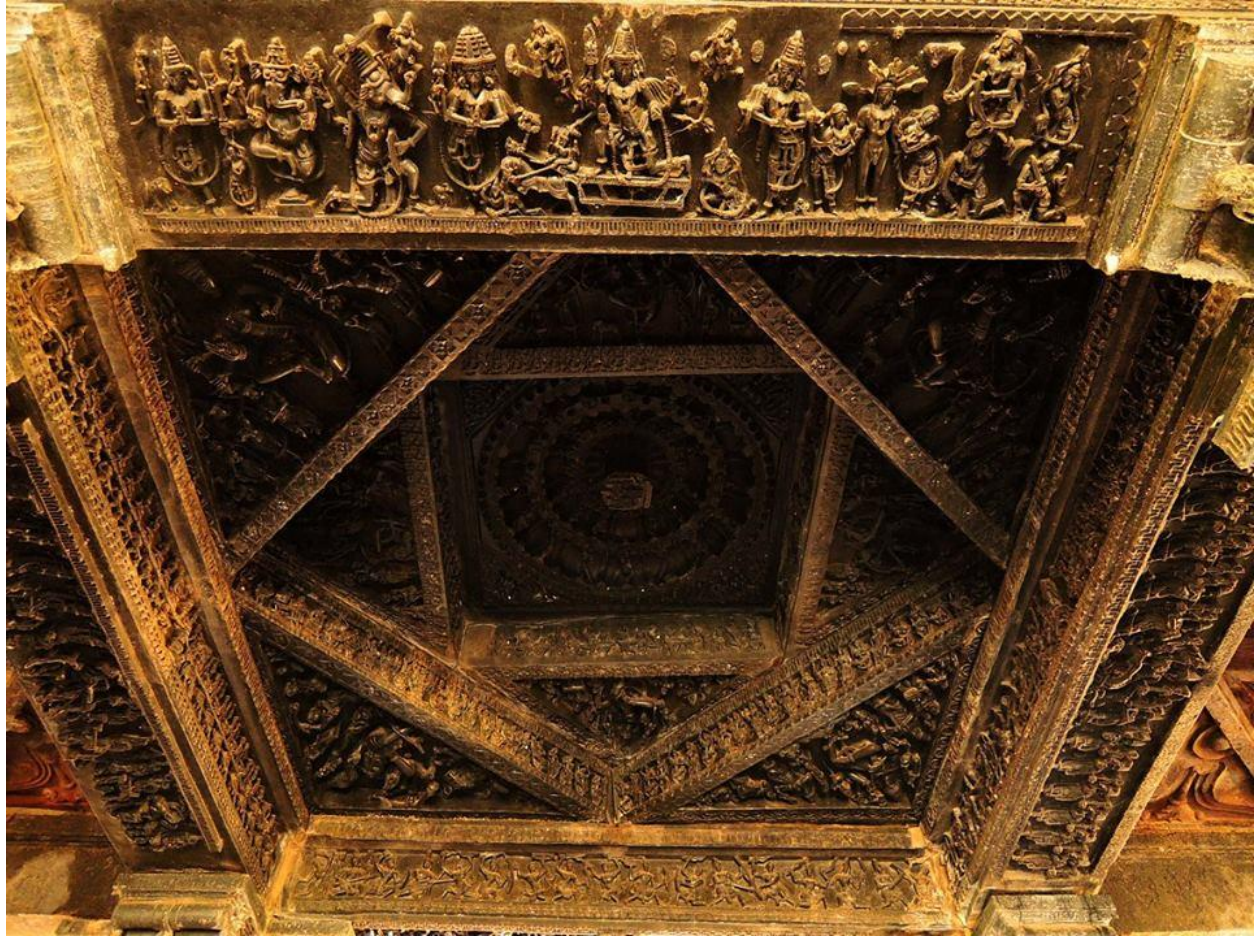
Fig. 295. Pālampēṭ. Rāmappā temple, plan.







The black basalt ceiling of the Maha mandapa is embellished with episodes from Siva Purana, comprising for with visual panels depicting Natya Siva, Gajantaka and Tripuranataka.



The sculptures carved on the beams depicts many historic stories including Daksha Samharam, Ksheera sagara mathanam, Tripurasura Samharam, Narakasura-Vadha and Gajasurasamhara.













The central Maha mandapa (dance hall) is supported by massive black basalt pillars with intricately carved dancing groups and episodes from Puranas.









Sculptures in Ramappa temple had inspired Kuchipudi dance exponent from Andhra Pradesh, Padma Shri Nataraja Ramakrishna (1923-2011) to revive the lost dance form of Perini Sivatandavam, which was vibrant during the Kakatiya period. He was inspired by the dance poses in the sculptures of Ramappa temple and other Kakaitya temples in Warangal and Hanamakonda, and was guided by Nrittaratnavali a dance treatise composed by Jayapa Senapati during the reign of Kakatiya Ganapati Deva (1199-1262 CE).







Perini Sivatanḍava was performed by men, especially Kakatiya warriors, to invoke Sri Siva in his Rudra form and Sri Virabhadra before heading to battle.





The hall in front of the sanctum has numerous carved pillars that have been positioned to create an effect that combines light and space wonderfully.

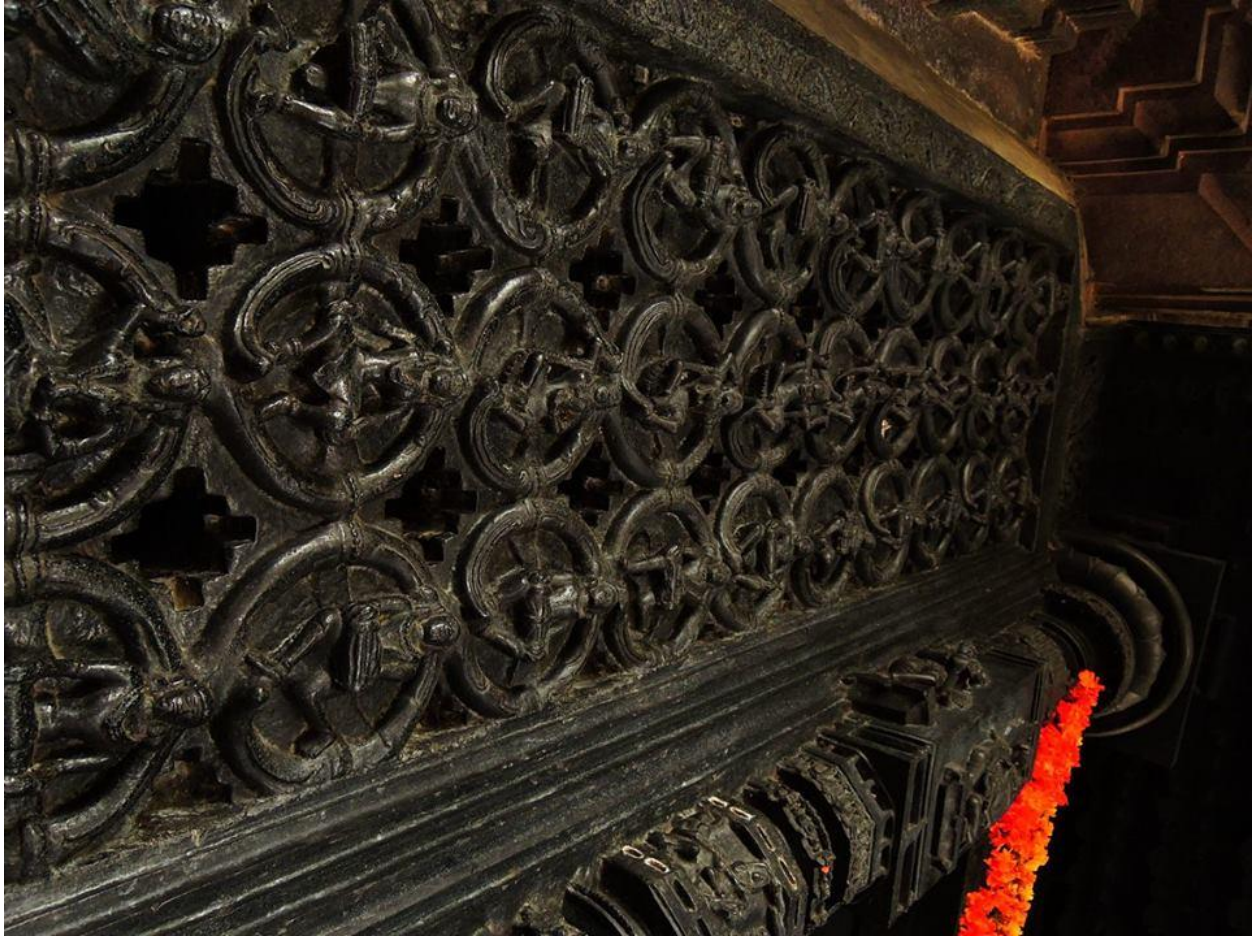


The temple is a Shivalaya, where Lord Ramalingeswara is worshiped.



The door frames of the Garba Griha and the Ardhamandapa (first hall after the Antarala) are very elaborate and intricately carved with creepers, Makaratorana (arched gateway, finely sculpted ceiling over the entrance of the Garba Griha) on the lintel and Patralata (Lotus stem or creeper in general) with inset figures of dancing couples, animals and birds.





The profusion of sculptures, on dark rock, is worked with a smooth finish, depicting an extraordinary range of Pearls and other themes. Here we see an example of the excellent technique of the Kakatya sculptors, who have dug undercuts inside and behind the figures.



Rudreswara temple was destroyed by invading armies and repeated wars. There was a major earthquake during the 17th century which caused some damage. Fortunately, it was repaired by the Archaeological Survey of India.







