

HEMAKUTA HILL AND MANMATHA HONDA

ARCHAEOLOGICAL SURVEY OF INDIA
HAMPI CIRCLE



Aerial View: Hemakuta Hill,
Virupaksha Temple Complex and Manmatha Honda

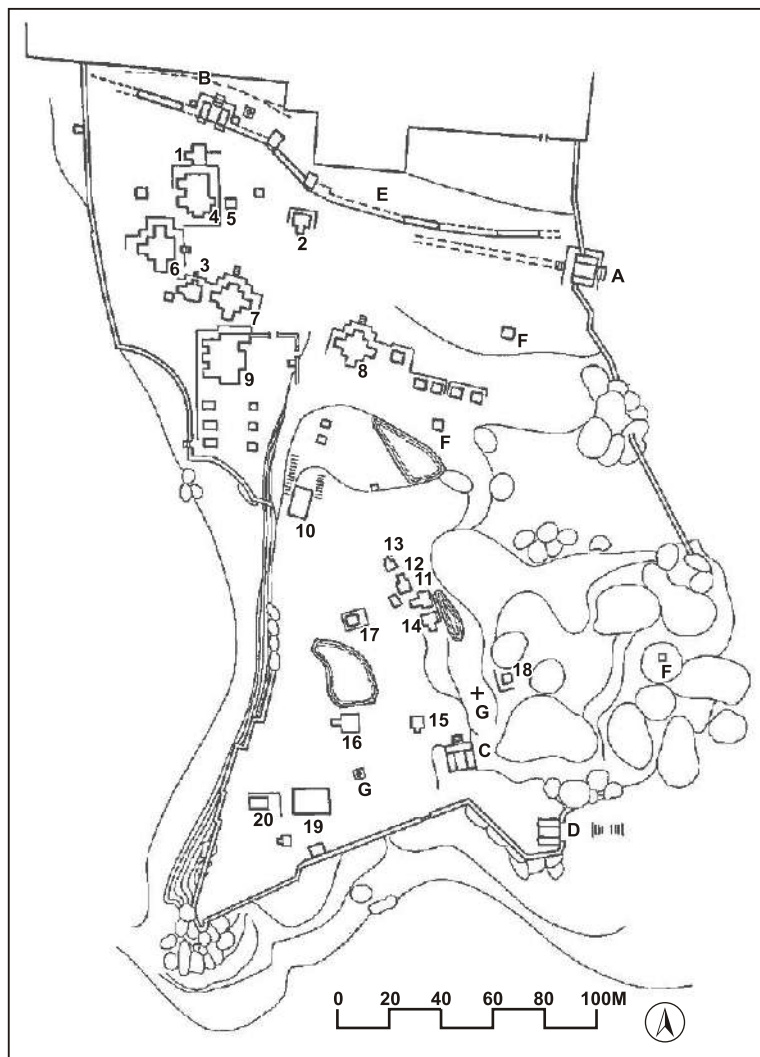
The area between Hemakuta hill and Tungabhadra River is first referred in a copper plate inscription of King Vinayaditya of Badami Chalukya dynasty dating back to 688-689 CE. It records a donation made by the king and refers to this place as Pampa tirtha, after the river Goddess Pampa. Before Virupaksha attaining prominence as the chief deity of the Vijayanagara empire, she presided over the tirtha. According to *Kshetramahatmya*, Virupaksha (form of Shiva) lived at Hemakuta hill and married Pampa, the daughter of Brahma (the God of creation). The next record dated to 988 CE mentions that King Ahavamalla of the Kalyana Chalukyas had his royal residence at Pampa tirtha. Another inscription dated to 1018 CE, during the reign of Kalyana Chalukya king Jagadekamalla Jayasimha records a donation made by a vassal named

Udayaditya on the occasion of Kings visit to the Pampa tirtha. Another important inscription dated to 1199 CE, in the Durga temple near Manmatha Honda, also refers to this place as Pampa tirtha. This inscription also proves that the shrines of Virupaksha, Pampadevi, Bhairava and Immadi Rachamallesvara were in existence before 1199 CE. Several other inscriptions of the subsequent centuries also manifest the religious nature of this site. In course of time, by about 14th century CE, the god Virupaksha became a dominant divinity and the primary focus of this religious zone. This is attested by a copper plate inscription of 1346 CE issued by Harihara's brother Marappa which refers to Virupaksha, the spouse of Goddess Pampa as the family deity of Sangamas. During the early days, Hemakuta hill, Virupaksha temple and the Manmatha Honda

area, all formed a single religious zone and the spatial demarcation was effected only in the 15th century CE.

HEMAKUTA HILL

The Hemakuta hill, according to tradition, was the domain of Virupaksha (Lord Shiva) who is referred as Hemakutanivasin (the dweller on Hemakuta) or Hemakutesa (Lord of Hemakuta).



Site Plan: Hemakuta Hill

It is one of the five sacred hills at Hampi, the other four being Ratnakuta, Matanga-parvata, Gandha-madana and Rishyamuka. The Hemakuta hill is dotted with gateways, temples, shrines, pavilions and lamp columns. It was a zone for a cult of memorial temples (temples consecrated to perpetuate the memory of a deceased individual) since the 9th century CE. The *trikuta* temple constructed by Kampiladeva is one among them.

Gateways

This complex has four gateways, one each in northeast, northwest and two in southeast. The gateway at the northeast (A) serves as the entrance to the Hemakuta enclosure, while the two storeyed gateway at the northwest (B) originally provided entrance through the *malika* cloister into the Virupaksha temple. This gateway was blocked off by the construction of the southern enclosure wall of the Virupaksha complex in the mid-15th century CE. The gateway on the southeast (C), a two storeyed entrance pavilion of two storeys is built on the highest point of the hill. The other gateway on the southeast (D) is built in alignment with the Matanga hill on the east.

Another feature is the colonnade (E) that runs in east west direction on the north side of the Hemakuta hill. There are also pavilions (F) on the east and southeast sides of the hill.



Gateway A



Gateway C



General View: South side

Indian architectural style). Kampilideva, who ruled over Kampil and Kummata in the 14th century caused the construction of some temples on the Hemakuta hill dedicated to Shiva.

Temple 1

This *ekakuta* temple dated to 9th century CE is located to the south of the northwest gateway. It faces east and consists of a *garbhagriha*, *antarala* and a *navaranga*. This temple is unique for its superstructure of Vesara style, the only intact example at the site. The *antarala* carries a barrel vaulted *shukanasika*. The interior of the temple is comparatively plain. The *navaranga* an entrance doorway on the east is a later addition. The exterior walls have projections and recesses. The remains of original plaster work can be observed in the walls.

TEMPLES

There are about thirty three temples and small shrines on the hill, mostly dedicated to Shiva and form one of the earliest group of structures at Hampi (9th to 14th century CE). These temples are *ekakuta* (single celled), *dvikuta* (two celled) and *trikuta* (three celled). On plan they consist of *garbhagriha* (sanctum), *antarala* (antechamber), *navaranga* (pillared hall with nine bays) or *sabhamandapa* (pillared hall) and *mukhamandapa* (front pillared hall).

The superstructure above the *garbhagriha* is of the *phamsana* style (a type of superstructure characterised by superimposed tiers of diminishing size) and Dravidian style (South



General View: North side



Temple 1

Temple 3

This *ekakuta* temple built on an elevated *jagati* faces north and consists of a *garbhagriha*, *antarala*, enclosed *navaranga* and a pillared porch. The ceiling of the *garbhagriha* is corbelled with a lotus medallion at the centre, and that of the *antarala* has flat ceiling. The *navaranga* has a doorway on the north and a window in the middle of the east side. The pillars of the *navaranga* are of *chitrakhanda* type with depictions of Balakrishna, Kannapa, dancing Ganesha, dancers, yogi, cow licking *linga* and foliate designs. The superstructure is now lost. This temple is in perfect visual alignment with the northern *gopura* of the Virupaksha temple.

Temple 2

This *ekakuta* temple faces north and comprises of a *garbhagriha*, *antarala* and a *navaranga*. The *garbhagriha* is empty now. The *navaranga* is enclosed except for the doorways provided in the middle of the east and west sides. There is no doorway on the northside, on the axis with the *garbhagriha*. Significantly the eastern doorway is aligned with the entrance pathway as well as the *gopura* on the east. This temple still preserves traces of original plaster on its walls and doorways. The superstructure over the *garbhagriha* is square and is crowned by a square to dome *shikhara* of which only the lower courses remain.



Temple 3



Temple 2

Temple 4 (Dvikuta Temple)

This *dvikuta* temple is built on a raised *jagati*. It was originally a single shrine and a second shrine was later added to the north. Both the shrines face to the east. The first shrine had a *garbhagriha*, an *antarala* and a *navaranga* with a small porch on the south and east. It seems that

the porch on the north side was removed to build the second shrine. The *navaranga* of both the shrines are connected, but the *garbhagriha* and *antarala* remain separated. The shrine on the north also has a *garbhagriha*, an *antarala* and a *navaranga*. The *navaranga* has doorway only on the east, but without porch. The porches as well as the inner walls of both the *navarangas* have plain and simple seating benches. The pillars are of the *chitrakhanda* style.

The exterior walls of the temples are adorned with relief sculptures of elephants, Mrigapurusha and *linga* with devotee and horizontal band with creeper and *ratnapushpa* motifs.

This temple still preserves traces of original plaster on its walls and doorways. Both the shrines have *phamsana shikhara* and a projecting *shukanasika*.

Temple 5

This unique shrine is located to the east of the *dvikuta* temple (Temple 4). It is one of the earliest temples built at the site. It consists of only a rectangular *garbhagriha* carrying a *shala* (barrel vaulted) *shikhara*.



Temple 4 and 5



Temple 6

Temple 6 (Trikuta Temple)

This east facing *trikuta* temple is dated to mid 14th century CE. It is built on a high *jagati* and has *garbhagrihas* with *antaralas* on the west, north and south. It also has a *navaranga* and an open pillared porch. The *garbhagrihas* are now empty. The doorways of the *garbhagriha* are simple, while that of the *antaralas* are more decorated with images of *Gajalakshmi*, creeper and *makara* motifs, dwarf *ganas* etc. The doorway of the *navaranga* has an image of lotus medallion flanked by elephants. It also has an image of dancing Ganesha to the left and an image of dancing Goddess to the right. The ceilings of the *garbhagriha* and *navaranga* are corbelled with lotus medallion in the centre, and those of the *antaralas* are flat decorated slabs. The four central pillars of the *navaranga* are of the *chitrakhanda* style. The east wall of the *navaranga* has a pair of windows with *jali* designs. The *shikhara* is intact only over the south *garbhagriha* and it is of Dravidian style with a *stupi* on top and a projecting *shukanasika*. The traces of original plaster can be seen.

Temple 7 (Trikuta Temple)

This *trikuta* temple faces north and is dated to mid 14th century CE. Its southern portions are built directly on the bedrock and the northern portion on a *jagati*. The temple consists of three *garbhagrihas* with *antarala* on the south, east and west. It also has a *navaranga* and a pillared porch with *kakshasana* (benches with back rest). The *navaranga* has *chitrakhanda* type pillars and six niches on its walls. An additional pillar devoid of architectural features, serving as a support, in the *navaranga* has an inscription dated to 14th century CE. It records that Vira Kampiladeva, the chief of Kampili, installed three *lingas* in the memory of his mother, father and another relative, all named, in the Shivalaya. The ceilings of the temple are corbelled with lotus medallion at the centre. The well-preserved superstructures over the *garbhagriha* are of *phamsana* type with a *shukanasika* projection. The exterior wall of the temple has horizontal friezes with *pushparatna*, floral rosettes, foliage and vegetal decorations. Kirthimukhas, gana figures and in one instance a *lajja gauri* image also form part of the decoration.



Interior: Temple 7



Inscribed Slab: Temple 7

The bedrock on the northeast of this temple has an inscription dated to 1494 CE recording an appeal made by the son of the brahmin Kamungolani Suraparaju Annaya, to the gods Pampa and Virupaksha of the Bhaskara Kshetra (Hampi) on the banks of the Tungabhadra River, requesting them to protect his father.



Temple 8

Temple 8 (Trikuta Temple)

This *trikuta* temple is identical to *trikuta* temple No. 7 (above mentioned), but smaller in dimension and less ornamented. Built on a *jagati*, this temple faces north and consists of three *garbhagrihas* with *antarala* on the south, east and west. It also has a *navaranga* and a pillared porch with *kakshasana* (benches with back rest). The *super structures* over the *garbhagriha* are of *phamsana* type with a *shukanasika* projection. This temple is dated to mid 14th century CE.

Temple 9 (Ramalingeswara Temple)

This temple consists of three east facing square *garbhagrihas* with *antarala*. Triple *navarangas* precede the *antaralas* and are defined by four

central pillars standing on a square platform inscribed with a circular *ranga-shila*. It also has an open pillared porch. The *garbhagriha* are separated from each other and the central one is considerably more elaborate than its two flanking counterparts. They are dedicated to the deities Ramalingeswara (central shrine), Gayatri (south shrine) and Chaudeshvari (north shrine). The doorway of the *garbhagriha* has *kumbhapanjara* decoration, while that of *antarala* has imposing Shaiva *dwarapalas*. Besides the main doorway on the east, there are also doorways on the north and south of the *navaranga*. The *garbhagriha* carry Dravidian style superstructure with *shukanasika* projection executed in brick and stucco. The exterior wall of the central shrine is decorated with *khumbhapanjaras* and niches topped with *shalas*. The niches have sculptures of Ganapati, Gajasurasamharamurti, Yashoda churning, Krishna stealing butter, and Yashoda and baby Krishna, cow worshiping a *linga*, Venugopala, standing goddesses with lotuses etc. The exteriors of the other two structures are plain. To the south of the above describe temple, there are three separate temples with *garbhagriha* and *antarala*. The super structures are all lost now. There are no visible traces of a *mandapa* or any other structures

Temple 9



now, however a line of three stone pavilions existed in the past aligned with these temples. This represents the remains of a triple-shrined temple planned like that of the adjacent Ramalingeswara temple. This temple is dated to 14th century CE.



Temple 10

Temple 10

This *ekakuta* temple facing north is built on a *jagati*. It consists of a *garbhagriha*, *antarala*, *pradakshinapatha* and open *mandapa*. There is no wall between the *garbhagriha* and *antarala* and both the spaces are divided only by a relatively thin masonry doorframe. The ceiling of the *garbhagriha* and *antarala* are very low and flat and devoid of decorations; while that of the *mandapa* is corbelled with lotus medallion in the centre. The pillars of the *mandapa* are of *chithrakhanda* type. It seems that the open *pradakshinapatha* is a later addition.

Temple 11 (Mula Virupaksha Temple)

This temple is situated adjacent to a small natural pond. This east facing temple dedicated to Shiva is dated to 12th century CE. Built on the bedrock, the temple consists of a *garbhagriha*,



Temple 11

antarala and *sabhamandapa*. The *garbhagriha* is square and enshrines Shivalinga. The *antarala* is also square and a couching Nandi is placed in the centre. The *sabhamandapa* is square and stands on four central pillars, set on an elevated floor in the centre and 12 corresponding pillars on side. The central pillars are of *chitrakhanda* type. Except for the two niches on the north and south, the *sabhamandapa* is open. The ceilings of the temple are corbelled with a lotus medallion in the centre. The superstructure consists of a stepped *phamsana* tower with a *shukanasika* projection. The capping *shikhara* is now lost.

Temple 12 and 13

To the northwest of Mula Virupaksha temple are two *ekakuta* shrines built on the bed rock. These shrines faces north and on plan has a *garbhagriha* preceded by a small pillared porch. The superstructure is of *phamsana* style, but crude in form.

Temples 12 and 13



Temple 14

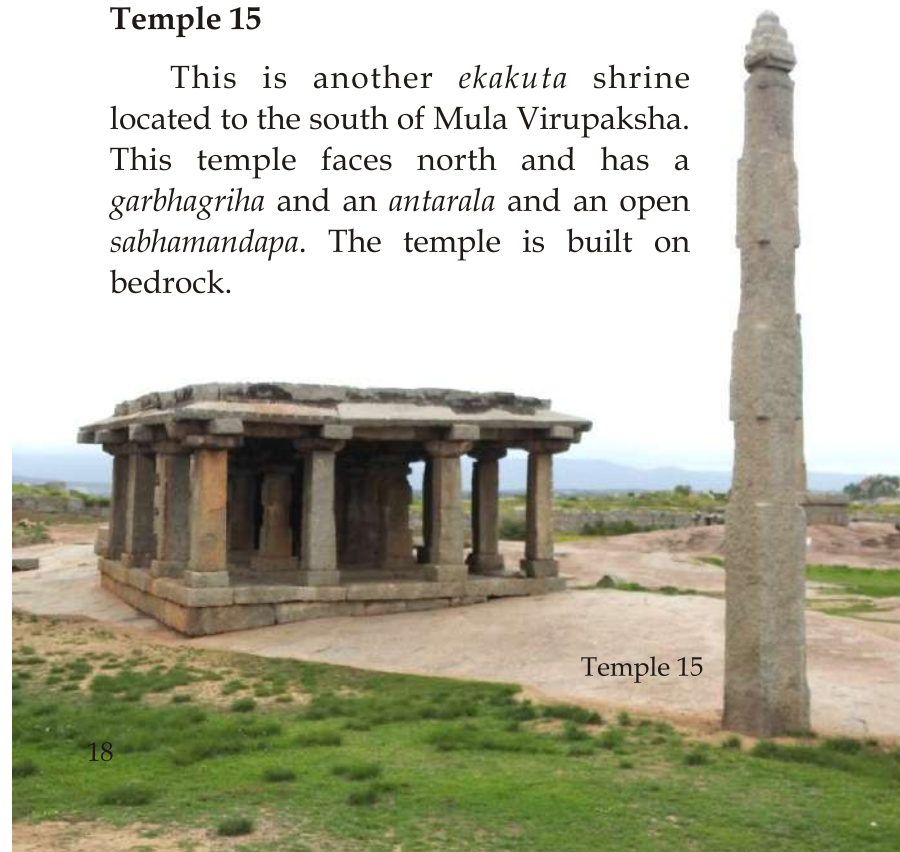
To the south of Mula Virupaksha temple is an *ekakuta* shrine. This single celled temple faces north and consist of a *garbhagriha*, *antarala* and an open *sabhamandapa*. The superstructure is of *phamsana* style, but now partly ruined.



Temple 11 and 14

Temple 15

This is another *ekakuta* shrine located to the south of Mula Virupaksha. This temple faces north and has a *garbhagriha* and an *antarala* and an open *sabhamandapa*. The temple is built on bedrock.



Temple 15



Temple 16

Temple 16

This *ekakuta* temple to the south west of the Mula Virupaksha temple, faces east. It is built on bedrock and consists of a *garbhagriha*, *antarala* and a *sabhamandapa*. The temple closely resembles the Temple 14 mentioned above. On the basis of an inscription dated to 1398 CE, carved in to the wall of a tank located adjacent to the temple, it is inferred that this temple is for the god *Virupaksha Siddha Shripada Shrivallabha* and was constructed by the brothers Virupaksha and Vinayaka Pandita. It also records that the tank was also constructed by them.

Inscription on the wall of tank



Temple 17 (Mula Anjaneyaswami Temple)

This shrine is a single chamber enshrining the image of Hanuman currently worshipped as Mula Anjaneyaswami. It is rectangular in plan and faces east.



Temple 17

Temple 18

This temple, now in ruins, faces north. The temple is built on a rectangular terrace and on plan has a *garbhagriha* and *antarala*. A pedestal for Shivalinga is found inside the *garbhagriha*. A pair of Shaiva *dwarapala* can be seen on the doorway of the *antarala*. A small image of Nandi is placed in front of the *antarala*.



Temple 19

This temple is located to the south of the Anjaneya shrine. The temple faces west and consists of *garbhagriha*, *antarala* and a *mandapa* with doorways on the north, west and south sides. All these are surrounded by a partially enclosed pillared ambulatory. This temple originally had only a *garbhagriha* and an open porch. The alterations and addition of other components were carried out later in different stages.

The *garbhagriha* enshrines a Shiva *linga*. Both the *garbhagriha* and *antarala* has low roofs. The *mandapa* has a flat ceiling with lotus medallion at the centre. It is without columns and the entrances on three sides are defined by door



frames. The north doorway is elaborate, its outer face has a blind *jali* lattice with *ratnapushpa* motif. It also has a projecting seat platform with carved *ratnapushpa* frieze. Traces of original plaster and painting can be observed both in the interior and exterior walls. The superstructure of the temple is of *phamsana* style, but there is no trace of *stupi*.

Temple 20

To the west of the Temple 18 mentioned above, is an *ekakuta* shrine facing east. It consists of a *garbhagriha* and *antarala*. In front of the *antarala* are traces of a *mandapa*. The superstructure of Dravidian style has brick *shikhara* adorned with stucco decorations.



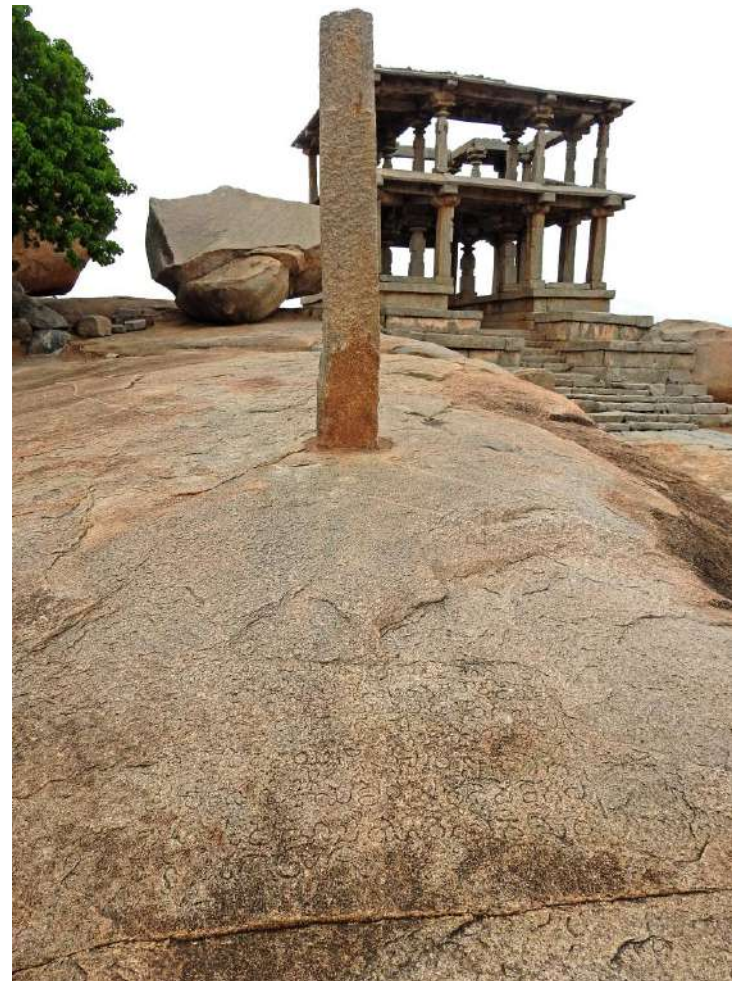
Temple 20

Lamp Pillars

There are several lamp pillars in the Hemakuta hill, out of which two have inscriptions. A free-standing monolithic lamp pillar is located near the northwest gateway and has an inscription dated to 1428 CE. It identifies the pillar as a lamp pillar (*dipastambha*) founded for the god Virupaksha by Shashidhara, son of the minister Madhavamatya. Another lamp pillar in



Lamp Pillar



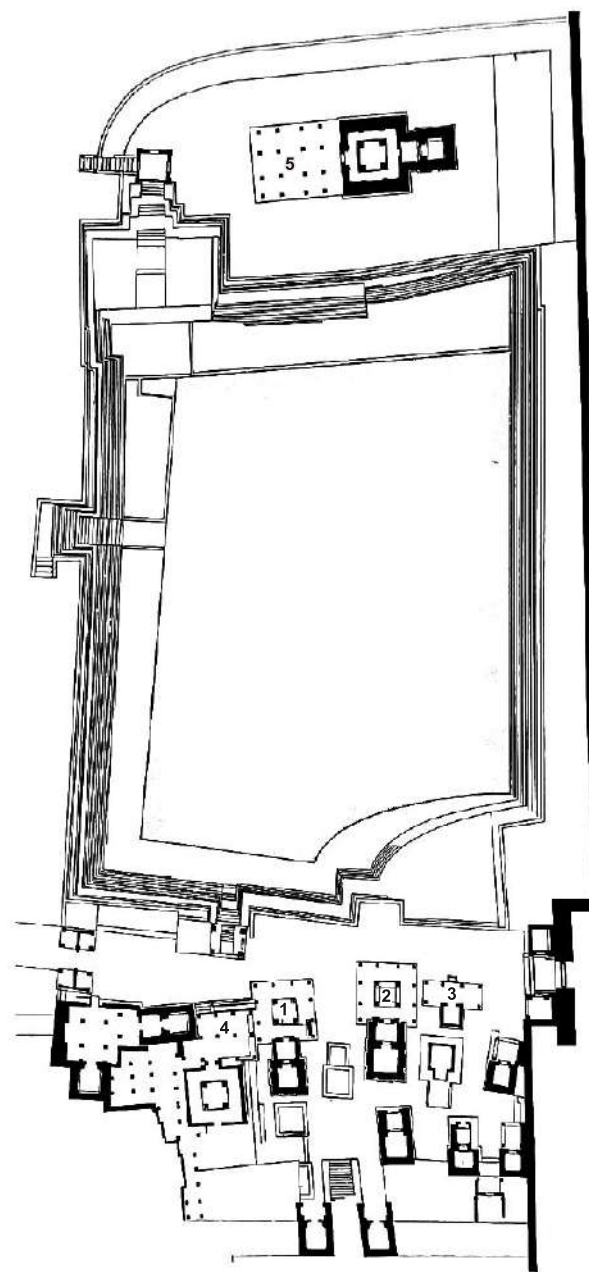
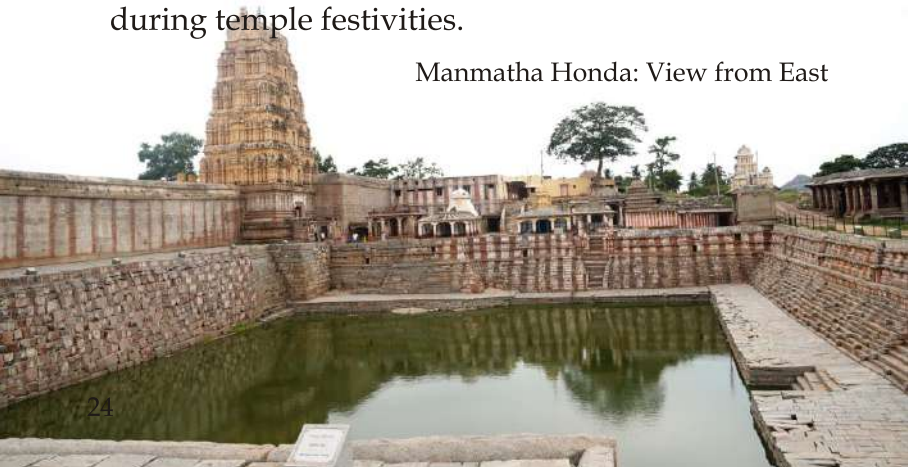
Lamp Pillar with Inscription dated 1397 CE

ruins, is situated to the north of the southeast gateway. Adjacent to this pillar is an inscription on the bedrock, dated to 1397 CE. It records the erection of a lamp pillar for the god Jedeya Shankara by the queen Bukkayave and is associated with Mula Virupaksha. Another lamp pillar is located to the west of the southeast gateway.

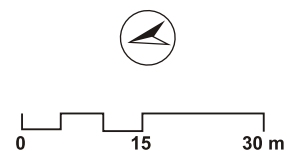
MANMATHA HONDA

Manmatha Honda, also known as Manmukha tirtha is a stepped water tank situated north of Virupaksha temple. According to legends, Virupaksha (Shiva), a benevolent god was in deep meditation at Hemakuta hill and at that time the goddess Pampa (Parvati) conceived a desire to marry him. The gods, who also wished for their marriage, sought the aid of Manmatha (the god of love). He strikes Virupaksha with a desire-awakening arrow. This disturbance enrages Virupaksha and he reduces Manmatha to ashes with the fire from the third eye. While doing so the stones and boulders situated at Hemakuta also melted down due to the flames emanated from the third eye of Shiva and got collected as a pool at the foothill which later came to be known as Manmatha Honda. This is a Teppotsavam (float festival) pond and the idols of Pampa and Virupaksha (utsava murthy) are worshipped here during temple festivities.

Manmatha Honda: View from East



1. Durgadevi Temple
2. Naganandisvara Temple
3. Shankaresvara Temple
4. Mallikarjuna Temple
5. Nagareswara Temple



Site Plan: Manmatha Honda

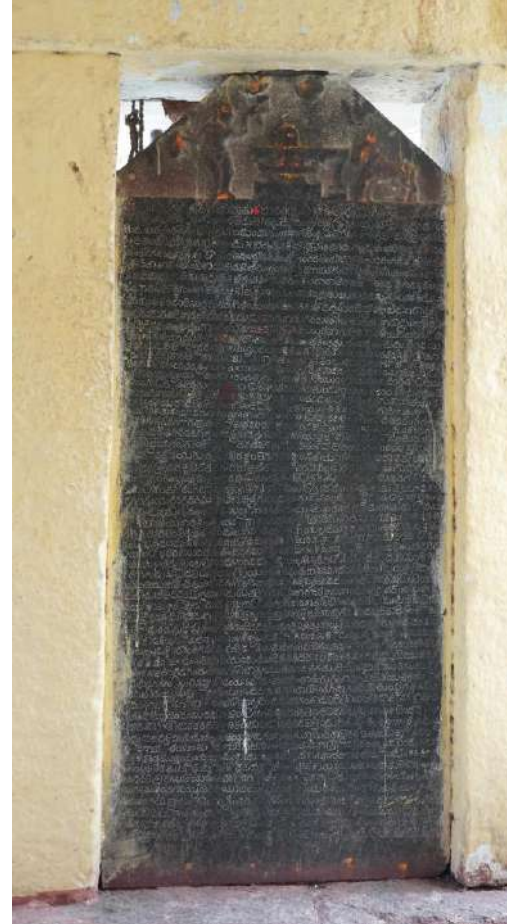


Manmatha Honda: View from West

There are about 17 temples and small shrines located to the east, and west sides of the tank. These temples consist of a *garbhagriha*, an *antarala* and a pillared porch dated to pre-Vijayanagara period. The north side of the tank also has *mandapas* and temples, but outside the gateway.

Durgadevi Temple

This temple located on the west side of the Manmatha Tank is stylistically dated to 10th century CE. The temple faces east and consists of a *garbhagriha*, an *antarala* and an open *navaranga* of later addition. The *garbhagriha* is square and enshrines a Mahishasuramardini (a form of Durga) image. The exterior wall of the *garbhagriha* has projections and recesses. The superstructure is of Dravidian style topped by a metal *kalasa*. It also



has a *shukanasika* projection, but no original features are visible now. The *navaranga* has sloping roof on three sides. The doorframe of the *garbhagriha* is simple and that of the *antarala* is richly carved in schist. The doorframe of the *antarala* is divided into five bands and is carved with lotus petals, rampant lions, colonettes between petals, vegetal meander and *ratnapushpas*. The jamb base on either side has the figures of rampant lion, Shaiva *dwarapala*, and female figure. At the centre of the lintel, there is a



Durgadevi Temple

relief figure of Mahishasuramardini flanked by lions and that of Gajalakshmi carved in a separate panel below. The *navaranga* has a large sculpture of Durga's lion slaying Mahishasura in anthropomorphic form. On the south west corner of the *navaranga* is a slab containing inscription on its both faces, dated to 1199 CE. It records a grant for offerings made by Caudayya (brother-in-law of provincial governors Madeyanayaka and Lakhkheyanayaka) to the goddess Pampadevi and gods Virupaksha, Bhairava and Immadi Rachamallesvara. It testifies that the shrines of these gods were built before 1199 CE. This inscription also refers to the place as Pampatirtha and as Kalidevarasa ruling from Kurugodu.

Naganandisvara Temple

This temple, dedicated to Shiva is situated to the south of Durga temple. Built in granite, this temple is stylistically dated to 10th century CE. It faces east and consists of a *garbhagriha*, an *antarala* and an open *navaranga*. The square *garbhagriha* once enshrined a *linga* is now occupied by a Nandi. The doorframe of the *garbhagriha* has five bands decorated with plain projected pilaster, recessed band with jewel motifs and curved petals. The door jamb bases are depicted with Saiva *dwarapalas* and the centre part of the lintel is

depicted with Gajalakshmi. The doorframe of the *antarala* also has four bands one of which has large lotus petals decoration. The door jamb bases are plain, but there is an image of Gajalakshmi at the centre of lintel. The open *navaranga* stands on four central pillars set on an elevated floor in the centre. A couchant Nandi is kept at its centre. The flat ceiling is decorated with lotus in the centre. It has sloping roof on the exterior bays on three sides. The superstructure over the *garbhagriha* is of Dravidian style. A brick and plaster *shikhara* with a *nasika* over a pyramidal mass (later addition) can be seen.

Shankaresvara Temple

This temple dedicated to Shiva is located to the south of Durga temple. It consists of a *garbhagriha* and an open *mandapa*. The *garbhagriha* houses a *linga* and its doorframe is decorated with bands with lotus petals and *ratnapushpa* designs. An image of Gajalakshmi is carved at the centre of the lintel and Shaiva *dwarapalas* at the jamb base. The pillars of the open *mandapa* are of developed *chitrakhanda* type and have raised relief sculptures carved on it. A Nandi is placed on the open *mandapa*.



Naganandishvara Temple



Shankaresvara Temple

Mallikarjuna Temple

This temple, dedicated to Shiva is situated to the north of Durga temple.

Built in granite, this temple is stylistically dated to 10th century CE. This temple is in ruins and what remains is a *sabhamandapa* and an open colonnade. The temple would have extended westward from the *sabhamandapa*, where the *garbhagriha* and *antarala* existed.



Mallikarjuna Temple



Nagareswara Temple

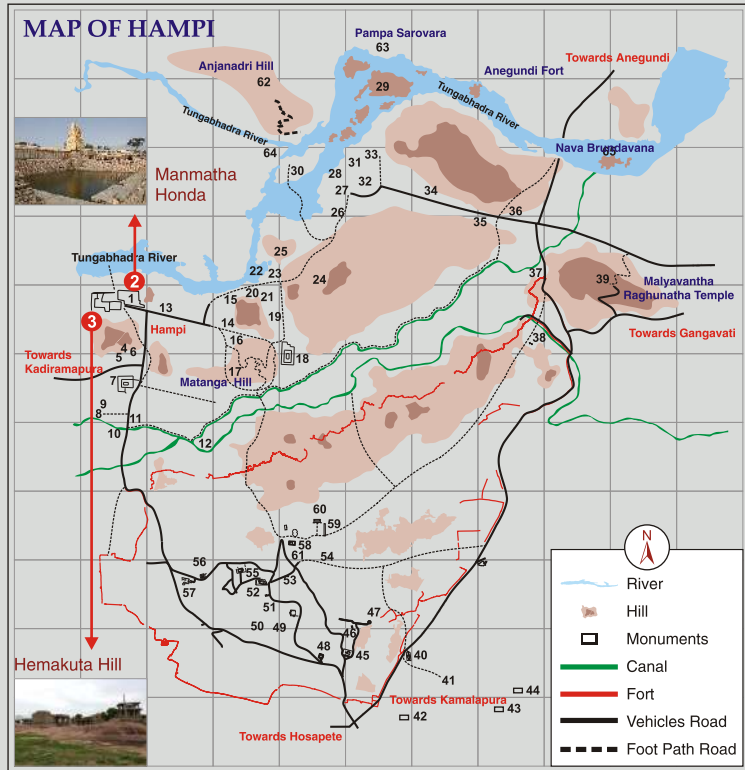
The exterior walls of the *garbhagriha*, *antarala* and *sabhamandapa* are plain. The *garbhagriha* enshrines a *linga* and has a plaster coated *phamsana* style superstructure with a *kuta shikhara*.

Nagareswara Temple

This temple is located on the east side of the Manmatha Tank. It faces north and has a *garbhagriha*, *antarala* and an adjoining *sabhamandapa*. A doorway on the north leads to an open *mahamandapa*. This hall appears to have been constructed in two phases. The ceilings are corbelled and has lotus medallion at the centre.

The available reference to this religious centre (Pampa tirtha) goes back to 7th century CE, however, the earliest surviving temples belong only to the 9th century CE. The group of temples on the Hemakuta hill and Manmatha Honda are fine examples of early temples at Hampi. They also throw light on the evolution of this religious place from Pampa tirtha to Virupakshapura.





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| 1. Virupaksha Temple | 33. Brahma Vitthala Temple |
| 2. Manmatha Honda | 34. Pushkarni |
| 3. Group of monuments at Hemakuta Hill | 35. Kuduregombe Mandapa |
| 4. Two Storeyed Mandapa | 36. Gejjala Mandapa |
| 5. Sasivekalu Ganesha | 37. Talarigatta Gate |
| 6. Kadalekalu Ganesha Temple | 38. Ahmed Khan's Mosque |
| 7. Krishna Temple | 39. Malyavanta Raghunatha Temple |
| 8. Lakshmi Narasimha Temple (Narasimha Statue) | 40. Ganagitti Jaina Temple |
| 9. Badavilinga Temple | 41. Bhima's Gateway |
| 10. Chandikeswara Temple | 42. ASI Museum |
| 11. Uddhana Virabhadra Temple | 43. Pattabhirama Temple |
| 12. Thurtu Kaluve (Canal) | 44. Domed Gate |
| 13. Hampi Bazaar | 45. Chandrasekhara Temple |
| 14. Greenlaw's Photo Gallery | 46. Saraswati Temple |
| 15. Kampa Bhupa Marga | 47. Octagonal Water Pavilion |
| 16. Yeduru Basavanna (Monolithic Bull) | 48. Queen's Bath |
| 17. Matanga Hill | 49. Mahanavami Dibba |
| 18. Achyutaraya (Tiruvengalanatha) Temple | 50. Stepped Tank |
| 19. Soolai Bazaar (Achyutapete) | 51. King's Audience Hall |
| 20. Yantroddharak Anjaneya Temple | 52. Hazara Ramachandra Temple |
| 21. Kodanda Rama Temple | 53. Pan Supari Bazaar |
| 22. Chakratirtha | 54. Pattana Yellamma Temple |
| 23. Varaha Temple | 55. Palace of Vira Harihara |
| 24. Narasimha Temple | 56. Noblemen's Quarter |
| 25. Sri Raghunandanatirtha Brundavana | 57. Prasanna Virupaksha (Underground Shiva) Temple |
| 26. Gateway | 58. Lotus Mahal |
| 27. King's Balance | 59. Elephant's Stable |
| 28. Purandara Mandapa | 60. Guards' House |
| 29. Sri Naraharitirtha Brundavan | 61. Ranga Temple |
| 30. Stone Bridge | 62. Anjanadri Hill |
| 31. Inscribed Vishnu Temple | 63. Pampa Sarovara |
| 32. Vitthala Temple | 64. Chandramouleshwara Temple |
| | 65. Nava Vrindavana |

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