

Female & Male Ornaments in Kakatiya Sculpture- A Study

P. NARESH¹ & M. BRAHMAIAH²

¹Lecturer in History, Pingle Govt. College for Women

²Assistant Professor (C), Dept. of History, Kakatiya University, Warangal.

E-mail: palnatinaresh06@gmail.com

Abstract: *The Kakatiya kings had ruled the Telugu speaking regions from Warangal as their capital during the period from 1000AD to 1323 AD. During the rule of Ganapathi Deva (1199-1262 AD), Rudrama Devi (1262-1289) and Prathapa Rudra (1289-1323AD), the Kakatiya Kingdom emerged as a powerful state and there was all-round development¹. The Kakatiya Rulers had patronised scholars and artists and promoted literature and fine arts like music, dance, sculpture art and architecture.² The Kakatiya Rulers had constructed several temples and forts. The Temples of Palampeta, Jakaram, Ramanujapuram, Pillalamarri, Nagulapadu, Kusumanchi and several other places are known for their beautiful art, architecture and sculpture. The Ramappa Temple, Thousand Pillar Temple, Swayambhu Temple, Ganapeswara Temple of Kusumanchi, Ghanapur group of Temples of Mulugu region are well known. The sculpture art and architecture of these temples reflect the life and culture, art, crafts, costumes, sports, music and dance forms of their times and are inspiring the present generation. In this paper an attempt is made to focus light on the Ornaments of Males and Females in Kakatiya Temple sculpture in Telangana.*

Keywords: *Temples and Forts, Ornaments of Males and Females, Sculpture Art and Architecture*

Received : 03 March 2025

Revised : 20 April 2025

Accepted : 26 April 2025

Published : 23 June 2025

TO CITE THIS ARTICLE:

P. Naresh & M. Brahmaiah 2025.
Female & Male Ornaments in
Kakatiya Sculpture-A Study.
*South Asian History, Culture and
Archaeology*, 5: 1, pp. 97-105.

Ornaments in the Kakatiya Sculptures

Love for personal adornment is inherent in mankind. The people of the Kakatiya period were not an exception. The sculptures depicted males and females, gods and goddesses, who had been wearing

ornaments. The Dharmasātrās and the medical works suggested the merit in wearing ornaments made of gold, silver, copper and the strings made of pearls and coral. The works on Dharmasātrās laid down that the people should bedeck themselves with ornaments at the beginning of every season. 'Cārucarya' of Andhra Bhoja (AD 13th C) prescribes the use of ornaments appropriate to the season for the maintenance of good health and prevention of seasonal ailments. The ornaments we can notice on places of the body are generally the forehead, the ear, the nose, the neck, the arm, the wrist, the fingers, the thigh, the hips and the leg. To these places, were sometimes added the junction of thorax and the abdomen and the breasts. The notable types of jewellery and ornaments used during the period mainly consisted of ear rings, finger rings, pendants, bangles, wrist, cones, bracelets, armlets, hair pins, fillets and beads of semi precious stones.

During the Kakatiya period from 10th century, A.D to 11th century A.D, we find a variety of ornaments worn by females and males from head to foot. However, from their appearance, it would be difficult to know the difference between the ornaments was worn by the aristocratic persons and those by the common people. It could have differed probably in the material of which they were made. The poor people used to wear gilt ornaments and imitation stones, as they could not afford the precious yellow metal and precious stones. 'Panditharadya Charitra' had mentioned the ladies of the period used to wear oddanamam (Silver girdle). The numerous of ornaments, which were in use, during the Kakatiya Kingdom bear eloquent testimony to the skills in workmanship and creative faculty of the gold smiths in those days. The main sources of the study of ornaments of the period are ornaments represented in the sculptures, literature and epigraphy.

Head Ornaments (Mastakabhushanās)

The people of the Kakatiya period had been wearing different kinds of head ornaments. The contemporary records and inscriptions contain references to various kinds of ornaments worn on the head. Sekhara, Cercukka, Sasi, Ravi - Bimbam, Bangāru Puvulu (flowers in strings, made of gold), Mutyala Jalli, Lalatika, Paccapuganda, Jada Kucculu, Kuppela-Mutyala-Kucculu, Bhramarakam,⁴ Koppubilla⁵ etc. The ornament Sékharam is also known as Sigadanda or Koppubilla, a circular ornament worn by women on their braided hair (Koppu). Cheruchukka or Papitibottu (in Telugu) was a gold ornament studded with precious stones and worn in the centre of the forehead at the parting of the hair. The Sasi and Ravi bimbās were gold ornaments studded with precious or semi precious stones resembling the crescent moon and the sun respectively and were worn by women on either side of the back of the head. Most of the male and female figures of the Kakatiya Sculptures wear headdress itself. However in few cases, the decoration on the head can be discerned which gives us a fair idea of the items of the head ornamentation (mastakbhūṣana) used by the people of the Kakatiya period.

1. MAKUTAS (CROWNS)

There are several varieties of 'makutas' studded with precious stones, can be seen on the heads of the gods and goddesses sculptures of the period such as jatamakuṭās, long kirītamakuṭās adorned with skulls and nagas, makuṭās with big halos short karandamakutās on Ganesa idols and the lotus medallions at the back side of the kiritas clearly shows the carving skill of the sculptors of the period.

- (a) **Cylindrical Crown:** This is one of the important varieties of crown or makuta in Kakatiya period. The images of male and female gods and goddesses, minor gods' attendants also had this kind of crowns. It is in a tall cylindrical form. It has a gem set in the centre. The set gem in the crest is clearly visible. Many fine examples of tall crowns occur on the heads of Siva, Vishnu and Ganapati sculptures, can be seen in Warangal museum and also in Warangal fort. They are tall and tapering towards top. The gem set crest in the centre and other delicate or intricate workmanship is quite prominent. A tall crown with tapering sides is also met with in the case of Vishnu at Warangal fort.
- (b) **Conical Crown:** A tall conical shaped crown can be seen on the head of a Jain devotee in Warangal fort. It has a seated thirthankara figure on the crest.
- (c) **Domical Cap:** A curious headdress resembling a monkey cap and domical in shape is seen worn by Murali Krisna which is now in the store at Warangal fort has a cap, resembles the skullcap. The tunic and the cap have so nicely fitted that they give a trimmed personality to the wearer.

2. *MUTYALA - JALLI (DANĀKA) - PEARL STRING DECORATION*

Invariably men and women regardless of their status, who are placed in the society, are seen in the sculptures with pearl string adorned on their heads. It is called as MutyalaJalli, usually worn by the women of royalty and nobles and of the harems of the Kakatiya society. Jalli literally means a tassel or a string of pearl added to the disc of the hair parting and taken to both sides of the hair up to the ear-ornaments. Many a time, the ornament is shown as made of pearls. Thus, an excellent example of pearl string as worn by a beautiful Madanika figure from Ghanpur, which is now exhibited in the museum of State Department of Archaeology, Hyderabad is shown having a chain like Jalli and attached to the heavy disc ear ornament with a gold link. The ornament was probably composed of big pearls threaded with a gold string. Similarly, the ladies depicted on either side of the doorway, of the temple at Ghanpur and at Ramappa are adorned with Jallies worn along the edge of the hairline over the forehead.

3. *RAVI AND SASI*

The ornaments worn on either side of the leave of the hair over the forehead is called as Ravi and Sasi. The sun and moon are symbolic of perpetuity (Acandratara). The Kakatiyas used these symbols in many of their inscriptions. The representation of Ravi and Sasi ornaments can be seen in a bas-relief of sālābanjika on the southern wall of Pachchala Someswara temple at Pānagal. In the sculptures of the Kakatiyas in Warangal District, it is missing.

4. *HEAD BAND (LALATAPATTA)*

The sculptures portray two types of headbands (a) the headband as part of the head dress and (b) secondly as a separate ornament.

- (a) **Head Band as Part of the Head Dress:** As part of the headdress, this ornament is usually a strip of cloth or metal material, decorated with one or two or three rows of pearls, gems or

beads. As can be seen from the sculptures, the use of this headband with a pendant hanging from its center appears to have been the prerogative of females. A Chamaradhari is depicted in the Ramappa sculpture, with a *lalata patta* with a row of pearls visible, but in this case, no pendant. Another sculpture of *Darpana-sundari* also reveals a headband containing a row of pearls. The female figure in the Warangal Fort, with a head band of two rows of pearls is met with the pendant. In this case, a beautiful pendant can be seen hanging on the forehead by a chain.

An instance of head band was consisted of three rows of pearls to a Rudra's head at Warangal fort and also even on the 4 heads of *Chaturmukhalinga* in Warangal fort. It appears that a string of pearls over the forehead was also worn by males along the periphery of the hair without a break at the parting. This ornament was composed of one or two pearls or Rudraksa type beads. A donor couple carved on a doorjamb at Pālampēt, which is in all probability, be the representation of *Recherla Rudra*, the commander-in-chief under *Kakatiya Ganapatidēva* is portrayed with rich ornamentation. The commander is shown in a standing posture and wearing a string of pearls over his forehead.⁶ Another panel from the Ramappa Temple found on the pillar of *Rangamaṇṭapa* depicts three male dancers wearing forehead ornaments in the shape of straps or *Lalātapattās*.

- (b) **Head Band as a Detached Ornament:** The headband as a detached ensues in the alleviation more than once. This Jewellery in this capacity of one or more strings instead of a strip of cloth of pearls gems or beads. However, this type of head ornament is comparatively less to those of the other variety, namely the headband as part of headdress. The headband, which occurs in the *Kakatiya* sculpture, has utilitarian and decorative value.

5. FOREHEAD ORNAMENTS

It can be seen in almost all classes of women irrespective of their position in the society. Amorous *madanikās*, *gōpikās*, women attendants to be seen wearing these ornaments. 'Cērucukka' known as 'Papatabottu' and the 'simanta bushaṇam', the ornament worn in the centre of forehead by women at the partings of hair are the two important decorative ornaments. In case of females, it is decorated with two rows of pearls, gems, beads and a pendant hanging from the centre on the forehead. A bracket figure of a woman drummer in Pālampet temple is shown with a 'Cerucukka' which looks like a miner's search light, in the center of the forehead - A big gem is studded in the middle of the forehead.

6. EAR ORNAMENTS (KARNA BHUSANA)

The *Kakatiya* sculptures depict many types of ear ornaments. The small size of the ear Jewellery is obscured due to its rough representation in the sculptures. Usually, the ear ornaments have added to the helix or earlobe. It is believed recent times that it is auspicious to have long earlobes, reaching down to the shoulders. The 'Kundalas' were given special treatment while depicting the Gods and the Goddesses. The figure of Siva or his other incarnations are usually depicted with two different types of *Kunḍalās* in his two ears. There are either the 'Makara' and 'Cakra' or 'Makara' and 'Sarpa *Kunḍalas*'. This is in accordance with the conceptual prescription that form of Siva is a combination

of Siva and Sakti, the Ardhanariswara. They were known under different names as referred to in the contemporary records, such as Tatankās, Kuṇḍalāl⁸, Ontlu, Punju Kammalu, Bavirālu, Kuntelu, or Kuntena kucculu etc., Gopinath Rao mentions five principal kinds of ornaments such as patra, nakra, sankhapātra, rathna and sarpakunḍalālu⁹. All the above varieties are noticed in the sculptures reflected on the temples of the Kakatiya period. The several ear ornaments in the Kakatiya sculptures:

- (a) **A Circular Plain Metal Ring (simple ring):** An ordinary ring possibly of gold is appears did wear by Rudra in Warangal museum as simple rings in large size. The other name of this type is “Bavirālu and kammalu” are large gold rings and appear to the twin ornaments worn together. Kuntanakuchulu are rings with tassels of gold or silver, cotton, silk thread or of pearls. Both men and women wore some ear ornaments ‘kammalu’ but men exclusively wore ‘Kundalas’.
- (b) **Metal Ring studded with Gems or Pearls:** This kind of earring is appears and garnishing the ears of ‘vina’ and ‘mrdanga’ players in Warangal fort. The ear ornament have been circular shape and studded with pearls. An instance of this kind of ear ornament has been reappears on the head of the Prataparudra in the Warangal fort. This type of ornament is appears worn by Rudra figure on ‘Caturmukhalinga’ in Warangal fort’. This type of ornament did not confine to females alone although it has been very popular among them. This kind of ear ornament could be seen in the ears of the king and his royal personages. Even gods like Śiva Trivikrama, Vishnu and Garuda also appear with similar kind of ear ornaments.
- (c) **Patra Kuṇḍalās:** The patrakunḍalās or the leaf shaped or with floral design ornaments are extremely rare in the sculptures. However, references to ‘tatankas’ in the literature are common. A tāṭanka was probably made of tāḍi leaves (palm leaves). Sometimes they were also made of ivory and the lady, who wears them is considered to be asuvasini or females with a living husband.¹⁰ In the Kriḍabhiramam, the author refers to the females of mēdarawaḍa (a suburb of basket makers), who wore “Dhavala tāla palasa taṭankamulu which means tatankās made of palm leaves. At another place, the author addresses the lady from Karnataka as karnātatāṭāṅkini. Ivory jewellery was probably the prerogative of the wealthy. The ornaments like Ratna-taṭankan, Mutyala Ratna-maukti, Hemayukta-tāṭankas, kammas, Vajrālakammalu (diamond studded) as found in the literature denote the ornaments set with precious stones. Another kind of disc inlaid with gem in the middle (or pulley type) can be seen worn by a chauri bearer on one of the door jambs of the thousand pillared temple at Warangal, similarly, a figure of madanika (Manini) at Palampēt has large sized kuṇḍalās with gems studded in the inner tier. A beautiful ‘madanika’ figure is carved on a bracket in the eastern portico of the Palampet temple in a standing posture with leg crossed. She is bedecked with a crown, tāṭankās, hārās etc. The tatankās are large sized and made of metal. Another figure of a voluptuous huntress from the same temple is adorned with Tatankas. The ear ornament is a disc shaped, bearing lotus shaped decoration and in its centre a large gem should have been in laid. This ear ornament could be identified as the Kanaka- kamalās.
- (d) **Sarpa Kuṇḍalās:** The Sarpakunḍala is symbolic of Siva and Cakra of Sakti. According to Saiva Agamas, the celestial serpent Vasuki should serve as the Sarpa-kunḍala of Siva, Takshaka as the waistband and Puskara as the Hara¹¹. Kāpālikās and other Saivite devotees also wore Sarpa-kundalas. This type of ear ornament was depicted in the ear of Saiva dwarapalās at Ghanpur.

The hood and the tail of the snake have clearly visible. Precisely similar Sarpa-kunḍala is seen again did wear by another panel in the Gajasura Samhāramurti Siva at Pālampēt was shown wearing Sarpakunḍala in both the ears. The intention of the artist was to accentuate warring Siva as total male. At Nidikonda Śiva as Dakṣinamurthy is seated in 'padmasana' and wears dissimilar kunḍalas. The right one is a sarpa-kunḍala and the left one a ratna-kunḍala. Among the three female figures on the doorjambs of Ghanpur temple, a nagini has two sarpa-kunḍalās in both the ears, while she holds two serpents aloft in her hands. One more sarpa is wound round her knee. The Siva dwarapalaka figures of Ghanpur have single hooded as well as triple hooded sarpakunḍalās to the ears.

- (e) **Makara Kundalās:** Vishnu wear makara-kunḍalās in both ears, a mythical aquatic animal, which is reminiscent of the origin of the god Nārāyana. The idol of Cennakesava from Visnur village exhibited in the State Department of Archaeology is shown wearing elegant makara kunḍalas with pearl tassels. Similarly, the Vishnu sculpture from Katakṣapūr and Narasimha idol from Hanmakonda are shown wearing Makara ornaments. The male in the donor couple on the Palampēt door jamb is also shown with makara-kunḍalās. It can be presumed that the makara type was an exclusive male ornament. Such variety of makarakunḍalās can be seen to the dancer in the one as three panels at Ramappa temple.

7. NOSE ORNAMENTS (NASIKA ABHARANA)

Nose ornament is conspicuously absent in the Kakatiya sculpture. But we find innumerable references in the mediaeval literature like Palanāṭicaritra, Paṇḍitāradyacaritra, Vidhinatakam and Ranganatha Rāmāyaṇa etc. Some of the varieties mentioned one mutyalamungara (pearl ring), Paṭikāpumukkera or Spatika (quartz), addapu mukkerā¹² (transverse stud) and Mukkunatṭu (nose stud). In the Vidhinatakam and Caṭuvulu supposed to have been composed by Srinatha, a poet laureate in the court of the Reddis of Kondaviḍu, we find amazing variety of nose ornaments, such as nattu, mukkumungara, kempulamungara (set with rubies), harumunji mutyālamungara (ornament studded with pearls imported from ormuz, a Persian sea port, pacchalamungara (emeralds), ravvala mungar (diamond studded) etc. Evidently, all these nose rings might have been made of gold and inlaid with pearls and precious stones.¹³

8. NECK ORNAMENTS (KANTA ABHARANA)

Neck ornaments depicted in reliefs are numerous and has been seen on gods and goddesses, people of all ranks. Broadly, two types of neck ornaments i.e. necklaces (haras) and necklets (kantis) are evident. Necklaces can be thought of as being worn loosely and freely around the neck. Of all the ornaments, necklaces are the most commonly worn ornaments by both males and females during the medieval ages. Necklets of any kind either of gold, copper, silver, pearl, coral, even cowries, beads of precious and semi-precious stones or seeds of lotus, kuruvinda (doricusbiflorous) etc, were worn tightly around the neck. An amazing variety of neck ornaments have been recorded in the contemporary literature. There are a few trisaras (Three serried), Mutya-Ratnala-Pēru (necklace studded with pearls and rubies), pataka (pendant), bannasarālu, hara (studded with precious stones or sometimes made of black beads), Mutyālapatteda (strap like ornament of pearls) and also ratna haramāla navaratnamala (studded with nine kinds of precious stones) muktaphala-valulu (series of necklaces) tārāhārās (large

sized genuine pearl necklaces), kante (torque), graiveyakamu (necklets) etc., Most of these hārās are made of gold with precious or semi precious stones. The royalty, nobles and the wealthy sections of the society use to wear all these varieties of haras which are different from the ornaments of the village women and those of the hermitage. Apparently, this was due to the reason that the economic status of the commonality did not afford to own ornaments profusely and luxuriantly, ornaments such as pūsalapēru (garland of lotus seeds), gurizaperulu or kurivinda or Doricus biflorous etc, as mentioned in the literature cited, did used by the poor people. In the light of the above discussion the hāra, sāra, pēru, danḍa, or mala or golu indicate long necklaces. In the sculptures, there are several images of the men, kings, gods etal, are seen wearing neck ornaments. The adornment of made need not be any way detrimental to masculinity. In fact such decoration is a necessary adjunct for emphasizing his taste for beauty, aesthetic and courage. At the same time, the importance of the necklace in relation to clothing cannot be under estimated. The necklaces depicted in the sculptures are varied and range from a simple string of bead to the most elaborate bejewelled necklaces. In some cases metallic, necklaces are found adorning the necks. In a few other cases chains or pearl strings are seen worn.

The varieties of neck ornaments, sculptured have been explained below:

- (a) **Haras:** A hara composed of a single string of beads. Pearls, gems or gold are called as Ēkāvali. The wide practice of wearing beads is testified to in the literature also in the art of sculpture. Panditharadhyacaritra simply mentions the existence of various kinds of beads. The other references like gavvadandalu, tammipūsalu (lotus beads), and kurivinda beads have already been mentioned. But it is difficult to identify the materiel of beads in the plastic art. In the Pālampēt temple, the musicians and the dancers found on the pillars of the sabhamandapa are shown adorned with pattedas (straps) attached with rectangular beads, possibly of seeds or glass. The multiple pearl stringed long haras on the lady bracket figures at Palampēt have three or more pearls strings provided with three joints on each side. The joints are lotus shaped. A lady musician, playing on Mṛdanga in Warangal fort also wears Ekavali type of necklace. This Ekāvali has been very popular among Kakatiyas could be seen from their often descriptions in the sculptures of the madanikas, female attendants, musicians belonging to different sections of the society appear in the relief's. A madanika depicted in Ramappa temple offers an Ēkāvaḷi as her necklace. In this case, the beads are not uniform and are having different sized beads. It is a necklace of one string of pearls but composed together with gold globules. Trisara when a hāra is composed of three strings it is called as trisara. It is of three strings. This kind of necklace occurs in the neck of madanika from Ghanpur. In this case, the necklace has a rectangular shaped locket with a gem studded in the collets.
- (b) **Sacred Thread:** Many panels and sculptures depicted the 'yagnōpavita' or sacred thread. We find the best example of sacred thread on the torso of Śiva and also to the image of Virabhadra in Warangal fort. It can also be seen to a warrior at Ramappa temple.
- (c) **Vanamala:** This is almost an inevitable appendage of the ornaments to Vishnu and Siva in the Kakatiya sculptures. Thus, the god of Vishnu was carved in the Rāmappa, Ghanpur and in Warangal fort offers this type of hara. Another beautiful example of Vanamāla is met with in the case of Brahma was carved in the panel of Warangal fort. However a different variety of Vanamāla

is to be seen in the case of Krisna in Warangal fort. The Vanamāla is made of puspas (flowers). Again a clear instance of this could be seen in the neck of Siva in Warangal fort.

- (d) **Kapāla Māla or Runḍa Mala:** This type of Kapalamāla can be seen, the Siva Gajasuramardana and also on Bhairavas in Warangal fort, Kondaparti, Muppavaram.¹⁴
- (e) **Kanthi (Necklets):** In the sculpture, the kanthi is meant to be that ornament which holds closely the neck as opposed to the necklaces that are worn freely that sometimes extending up to breasts. The necklets, depicted in the reliefs invariably comprised of metallic plaques decorated with floral and other designs. In the literature and in the sculptural art several specimens of torque are encountered. The Kante has great antiquity. In Gathasaptaśati¹⁵ a work attributed to the Sathavahana period refers to Kanthi. The best examples of Kakatiya Kanthi is found on the Siva's neck at Warangal fort and also to the head of Vishnu preserved in the archaeological museum, Warangal.

9. SHOULDER ORNAMENTS

The ornaments worn on the upper arm is called as angada, keyura in Sanskrit or Daṇḍa Kaḍiya in Telugu. Keyūra is known from the times of the Mahābhāratha. The figures of gods and goddesses, madanikās, female attendants, huntresses, cauri bearers could be seen in the reliefs with their shoulders decorated. Thus many Saiva dwārapālās at Ghanpur reveal an elaborate, shoulder ornaments which were bejeweled. The huntress depicted in Warangal fort is shown wearing spiralled armllets. A cauri bears on the door jamb in “Rudrēśwara temple (Thousand Pillar Temple) in Hanmakonda wears two armllets. The upper one is known as vanki in Telugu consisting of a triangular bend upwards. Such type of armllet can also be seen along with a ‘naga keyūra’ to a Siva dwārapālākā at Thousand Pillar Temple and also at Ghanpur. The lower armllet is a jeweled strap. In spite of its occurrence on the both male and female figures, it appears that it is more a male ornament. The other variety of armllet is usually made of beads or rudraksas. Very often the rudraksa armllets are found on Saivite mendicants, devotees, temple musicians, donors etc. A figure of Saivite mendicant found on the pillar of sabhamanḍapa of Rudreswara temple at Palampēt is shown wearing armllets of beads, probably rudraksa. Several yōgi figures also contain this variety of rudraksa armllet at Warangal fort. A devotee ringing a bronze gong in a squatting posture found in Rudreswara temple and a male figure in the panel of the donor-couple in the Pālampēt Temple are shown with the same type of ornaments.

10. ARM ORNAMENTS (BAHU BHUSHANĀS)

The Arm Ornament or Bāhubhushanās comprise those worn on the (1) upper arm (2) forearm and (3) wrists. The reliefs depict both men and women with armllets of different varieties. There appeared to be no such social restrictions among women, which forbade certain sections of them the usage of arm ornaments. In the relief's women of all classes do appear with arm ornaments. Thus under the arm ornaments four categories or armllets, namely (1) Upper arm armllets or keyūrās (2) Bangles or kankaṇās on the fore arm (3) Bracelets or Wristlets (prakostavalayās) and Finger rings can be made out from the Sculptures.¹⁶

11. LEG ORNAMENTS

The contemporary literature mentions various leg ornaments names such as andiya or ande, kadiya, manjira, hamsaka and panjeva. The reliefs offer varieties of leg ornaments. They include 1) Simple plain anklet, 2) Anklet with beaded pattern, 3) Chain with two strands, 4) Chain with small bells, 5) Simple beaded string used as an anklet, 6) Plain anklet in combination with strips probably of gold or silver, 7) Two thick bands on an anklet with chains having bells, 8) Anklet with beaded pattern and pearl strings slinging from it in arches.

Conclusion

There are several aspects of male and female figures on the temple walls. Their decoration is described in the male and female sculptures reflected on the temple walls from the Kakatiya period. The sculptures on the temple walls and the images of gods and goddesses, male and female, dvarapalaka sculptures, provide the valuable information about the material culture of the people of the period. In view of the above, we can understand that, the socio-economic and cultural life of the people. The ornaments of male and female figures shown in the Kakatiya Temple sculpture reflect the rich culture of those times. Today's modern men and women are also wearing similar ornaments in our society.

End Notes

1. Satyanarayana Kambampati, *Andhrula Samskruthi Charitra-2*, (Telugu), Hyd. 1982. P.18
2. Parabrahma Sastri, *Kakatiyulu* (Telugu), Hyd. 2012. P.17-18.
3. Hymavathi. P., *Kakatiya Vaibavatoranalu* (Telugu), Warangal, 2005. P.74.
4. Vidyanath, *Kakatiya Temples in Warangal District – A Study*,
5. *Kakatiya University, Warangal*, pg, 156.
6. *Kridabhiramam of Vallabharaya, Hyderabad*, 1960, pg.191.
7. Vidyanath, *op, cit*, pp. 159.
8. *Ibid*, p. 160.
9. *Ibid*. p.28.
10. Gopinath Rao.T.A, *Elements of Hindu Iconography, Vol.I, Part-I*, 1968, p.24.
11. Subbaraya Sastry, K., *Sri Suryarayandra Nighantuvu, Vol-III*, 1979, p.671.
12. Gopinatha Rao, T.A., *Elements of Hindu Iconography, Vol, II, Part-II (Reprint)* 1971, p. 340.
13. Sarma, M.S., *The History of the Reddy Kingdoms*, 1948, p.229.
14. Singaracharya B.V. (Ed) *Srinathuni Chatuvulu*, 1972, pp 78-89.
15. Vidyanath, *op, cit*, pp. 170.
16. Ramchander.T., *Gadhasaptasati lo Telugu Padalu*, 1978, p.34.
17. Krishna Murty. K., *Material Culture of Sanchi, Delhi*, 1983, p.79.