The term *adhisṭhāṇa* is derived from the Sanskrit root ‘*adhisṛṭha*’ meaning ‘to stand upon’\(^1\). As such, etymologically, *adhisṭhāṇa* denotes an object on which something stands\(^2\). Texts mention that *masūraka*, *vāstvādhāra*, *kuttima*, and *tala* are synonyms used for *adhisṭhāṇa*\(^3\). The other synonymous terms found in the Texts\(^4\) are *dharātala*, *ādhāra*, *dharanī*, *bhuvana*, *prthvī*, *bhūmi* and *ādyanāgam*\(^5\).

The term *ādyanāgam* indicates that it is the first member of the structure. In the *śaṭadvara* system of the temple, *adhisṭhāṇa* forms the *ādyanāga* or the first member\(^6\).

*Adhisṭhāṇa* may or may not be provided with an *upapūṭha*\(^7\). However, some Texts mention that it is mandatory\(^8\). Instances of provision of two *upapūṭhas*, one above the other, is also noticed\(^9\).

**UPAPŪṬHA**

The term *upapūṭha* is formed by combining two Sanskrit words namely *upa* and *pūṭha*. It is a sub structure or member constructed beneath the *adhisṭhāṇa*. *Upapūṭha* serves three important functions\(^10\). They are,

1. *Upapūṭha* contributes to the stability (*raksārtham*)
2. *Upapūṭha* increases the height of the building (*unnatārtham*)
3. *Upapūṭha* enhances the beauty (*śobhārtham*)

In the region of our study, the *upapūṭhas* begin to appear from the Chola period onwards.

*Upapūṭha* also symbolically conveys the form of a *trivarga* structure. *Adhisṭhāṇa, bhitti* and *prastara* forms the *trivarga* of this structure. In the *upapūṭha*, the lowest moulding, i.e., *upāna*, represents the plinth. The *galla* represents the wall and the *kapōta* or *patītikā* represents the *prastara*. The
presence of these three parts in the *upapūṭha* makes it look like a miniature structure or shrine.

The mouldings generally found in the *upapūṭha* are,

1. *Upāna*- bed slab
2. *Jagati* - doucine
3. *Kanṭhā* - dado (a deep & tall recessed moulding)
4. *Kapōta* - dripstone
5. *Patiṭikā* - string course

These mouldings or members are also found repeated in the *adhisūṭāna*. The mouldings of the *upapūṭha* and *adhisūṭhāna* are often common hence they are described while dealing with the mouldings of the *adhisūṭāna*.

*Upapūṭha* is the sub-base or the socle. It is constructed below the *adhisūṭhāna* and above the ground level. The function of the *upapūṭha* has already been explained, hence the typology of the *upapūṭha* and their prominence and popularity are discussed here.

Mayamata mentions three types of *upapūṭhas*. They are:

1. *Vēdibhadra*.
2. *Pratibhadra*.
3. *Subhadra*.

Mānasāra also mentions three types of *upapūṭhas*. They are:

1. *Vēdibhadra*.
2. *Pratibhadra*.
3. *Mañcabadhra*

Thus, *subhadra* of Mayamata does not find a place in Mānasāra. In its place *mañcabadhra* is mentioned. A study of the drawings of both the groups clearly shows that the *vēdibhadra* and *pratibhadra* of both the Texts are identical except for some small subsidiary mouldings (Fig.-1). *Subhadra* of Mayamata is identical
with vēdibhadra of Mānasāra and the mañcabhadra of Mānasāra is almost identical to the pratibhadra of both the Texts. Hence, it can be said that mañcabhadra is a variant of the pratibhadra of both the Texts.

**VEDIBHADRA UPAPĪTHA:** Vēdibhadra upapītīha (Fig.-1a and 2, Pl.-1 and 2) contains the following major mouldings\(^\text{13}\).

1. Upāna
2. Gālā with galāpadas
3. Patūtikā

Mayamata mentions two types of vēdibhadra upapīthas, of which, one should possess eight parts and the other, six parts. The first one has urdhvapadma adhahpadma and vājana, the second one does not possess any padma decoration. (Fig.-1a and 2). The vēdibhadra, according to Mayamata\(^\text{14}\) and Mānasāra,\(^\text{15}\) is suitable for all types of buildings. Vēdibhadra upapītīha is very simple to construct. It is also not ornate, hence economical in its construction. Therefore, it is prescribed for all types of buildings. Mānasāra mentions four types of vēdibhadra upapīthas. Vēdibhadra upapīthas are used in plenty in the religious structures from the time of Vijayanagara period and onwards in the area of our study\(^\text{16}\).

**PRATIBHADRA UPAPĪTHA:** Pratibhadra upapītīha (Fig.-3 and 4, Pl.–3 and 4) contains the following important mouldings. They are,

1. Upāna
2. Gālā
3. Kapōta with nāsis

The use of few upānas (subsidary mouldings) differentiates the varieties of this class. Both Mayamata\(^\text{17}\) and Mānasāra\(^\text{18}\) mention this type of upapītīha. Mānasāra mentions four types of pratibhadra upapīthas whereas Mayamata mentions only two types\(^\text{19}\). Few upapīthas of this kind are found in the area of our study\(^\text{20}\). This type of upapītīha is built for the temples constructed during the Vijayanagara period and onwards. Ornamentation of the mouldings here is more
gorgeous (Pl.-5). The nāsis of the kapōta are decorated with floral motifs and kīrtimukhas. Exceptions to the general pattern of the upāpatīhas of this type mentioned in the Texts are also found in the area of our study. These exceptions have upāpatīhas provided with three faceted kumuda (Fig.-5). The upper part of the upāna which normally contains a rectilinear doucine is carved to look like a jagati with scalloped lotus petals. Thus it resembles a kapōtabandha adhisātāna (Pl.-6). It is usual to see small reliefs of kubjas on the upāna and on the kathā. Detailed epic narratives are also found on the kah.

SUBHADRA UPAPṬIHA: Mayamata mentions two types of subhadra upapṭihas (Pl.-1 and 2). Mānasāra does not mention this type of upapṭiha. Subhadra upapṭiha, according to Mayamata, consists of the following mouldings:

1. Upāna
2. Jagati
3. Galā
4. Adhahpadma
5. Patītikā

Subhadra upapṭiha, according to Mayamata, is identical to vēdibhadra upapṭiha. But the surface treatment of subhadra upapṭiha is plain with little ornamentation compared to vēdibhadra upapṭiha. This type of an upapṭiha is found for the temples constructed during the Vijayanagara period and onwards.

MAṆCABHADRA UPAPṬIHA: This variety of upapṭiha is mentioned only in Mānasāra (Fig.-6, Pl.-6). The surface treatment of this variety is quite ornate. In the area of our study, maṅcabhadra upapṭiha is found in a few structures. The major mouldings carved in this variety of upapṭiha are:

1. Upāna
2. Jagati
3. Galā
4. Kapōta

Apart from the upapīṭha mentioned above, Encyclopaedia of Indian Temple Architecture illustrates a type of maṅcabhadra upapīṭha (Pl.-7). This type of upapīṭha is very simple in its elevation. It contains a thick-brimmed jagati superimposed by a prominent galā. Above the galā is another thick-brimmed slab similar to the jagati. Occasionally, the galā is relieved with galāpādas and relief sculptures. Temples of ordinary to ornate variety have this type of upapīṭha in their premises. Hence it is a very commonly noticed upapīṭha in the region of our study.

Unfortunately, no reference to upapīṭha of this type is found in the Texts. Hence this may be a very simplified variety of the simplest upapīṭha, namely, the subhadra upapīṭha mentioned in Mayamata.

The tradition of constructing upapīṭhas has been in vogue, both in Karnataka and Tamil traditions, since the early centuries. In the region of our study, the use of upapīṭha has been noticed from 13th century onwards. The earliest upapīṭha is noticed in Champakadhama swami temple at Bannerughatta, Anekal taluk, Bangalore dist. The construction of an upapīṭha for the temple gateways was a structural necessity, while it was not so in the construction of the shrines. Therefore the use of upapīṭha is found in all the mahādwaras of the temples of our region (Fig.-7).

It is also observed that in many of the temples of the Vijayanagara period, temples are constructed just above the upapīṭha. In such cases, upapīṭhas are considered as adhisūrīhānas only. In such cases, some of the descriptions given for the different members of the adhisūrīhāna apply to this variety of plinths also.

ADHISŪRīHĀNA

The main mouldings of the adhisūrīhāna are

1. Upāna
2. Jagati
3. Kumuda
4. Galāna
5. Kapōta or patītikā or both
6. Prati

These mouldings are commonly found in the adhisūrānas of temples of the area of our study. Kāśyapaśilpa mentions only five major mouldings for the adhisūrāna. They are the upāna, jagati, kumuda, kampa (patīti) and patītikā. This is called as the paṅcavarga. It is also mentioned that, those adhisūrānas which have the paṅcavarga are the best adhisūrānas.

UPĀNA: Upāna is the lowest moulding. It is always rectilinear in shape. Upāna is generally plain and devoid of ornamentation. Sometimes it contains a horizontal thin indentation on its top. In a few temples, upāna is ornamented with bhāravāhakas. If upapūrīha is constructed below the adhisūrāna, upāna may or may not be present. Upāna always projects forward from all the other mouldings of the plinth (Fig.-5, Pl.-7).

JAGATI: Jagati is the moulding above the upāna. It may be rectilinear in form or it may be moulded in the shape of an inverted lotus (mahāpadma) (Fig.-8, Pl.- 4 and 5). Jagati is a very prominent moulding of the plinth. The jagati of the plinths of the early temples are very plain and simple. Decorations on the jagati begin to appear from 10th century onwards. The decoration of the early period was mainly scalloping of the lotus petals with upcurled edges carved very distinctly and delicately. Two main types of decorations are noticeable on the jagati. If the jagati is rectilinear, its face is relieved with the figures of animals and birds. The animals found on them are elephants, lions, bulls and vyālī as in squatting, moving, playing and fighting postures. Swans are also carved on the jagati. In case of jagati in the shape of mahāpadmas, big lotus petals are scalloped very neatly with double curved and up-curved, pointed tips and edges. These lotus petals are sometimes even smoothened and polished. The petals of the mahāpadma are carved as resting on a flat-brimmed moulding, the front surface of this moulding is sometimes relieved with a band of jewelled pendants (ratnapātikā). The broad lotus petals of the
moulding also sometimes contain fillets of flower decorations. Occasionally, *mahāpadma* and rectilinear *jagati* are found used alternatively in the same plinth\(^{36}\) (Fig. -16).

**KUMUDA:** *Kumuda* is an essential moulding of the plinth. It is moulded in different shapes like, rounded (*vrūttta*), (Fig.-9-a, Pl.-12), three faceted (*tripatītā*) (Fig.-9-b, Pl.-13) and multi faceted (*dhārāvrūttta*) (Fig-9-c, Pl.-14). *Kumuda* is also decorated with different types of designs. The important designs found on the *vrūttta kumuda* are ribbings\(^{37}\) (*katākāvrūttta*), (Fig.-9-d, Pl.-18) creeper scrolls (*kalpavalli*) and other minute decorative designs. This is one of the most important mouldings used for decorative purposes. It corresponds with the astragal (a small circular moulding ornamented with beads with lotus petals) or a large convex moulding. The surface of the *kumuda* occasionally contains decorations of intricate pendant designs\(^{39}\) (Fig.-11b). All the three types of *kumudas* such as *vrūttta*, *tripatītā* and *dhārāvrūttta* are found carved in the same plinth alternatively in a few temples\(^{40}\) (Fig.-16, Pl.-20a).

**GALĀ:** *Galā* means neck. It is an oblong recessed part of the plinth. It is found above the *kumuda* moulding and below *kapōta* or *patītikā* mouldings. *Galā* is a recession the height of which may go up to two feet. Its surface is plain, often relieved at intervals by pilaster-like projections called *galāapādas*. The surface of the neck many a times, contains relievo of sculptures of various subject matter\(^{41}\) (Fig.-10, Pl.-4). Religious, social, faunal, floral, decorative and even erotic themes are depicted here. The *galā* is also found on the *upapūtha*. There also, the height of the *galā* is varied to adjust the height of the *upapūtha*. The *galā* is also repeated in some *adhisītānās* to increase its height. Repetition of *galā* is a common occurrence in the *adhisītāhānas* of the temples built after 10\(^{th}\) century A.D.

**KAPŌTA:** *Kapōta* is an important moulding of the *adhisītāhāna*. *Kapōta* literally means a pigeon. Because the shape of this moulding resembles the shape of the slope of the pigeon’s head, it is called *kapōta*. *Kapōta* is a roll-cornice, the section of which looks like a quadrant. Sometimes, the underpart of the *kapōta* is made
Kapōta is decorated with nāsis at regular intervals. Kapōta is decorated and modelled variedly. Besides the nāsis, the kapōta may also have floral decorations, elongated stylized lotus petals, beaded string tassels, etc., (Fig.-11-a, Pl.-19). Kapōta is found on the plinth and on the upapīṭha as well. These kapōtas, are not dissimilar to the kapōtas found on the entablature. Kapōta serves the function of a dripstone on the wall. It prevents the rainwater falling directly above its lower members. Occasionally kapōta is drawn forward from the vertical norm of the mouldings of the plinth. Kapōta is an important member of the adhisūthāṇas of the Chalukyan architectural idiom of Karnataka, whereas, patīṭika is an important member of the Pallava architectural idiom of the Tamil country. The region of our study being a buffer country between the Kannada and Tamil states, the use of both the mouldings separately or alternatively is also found. Therefore, in some adhisūthāṇas, kapōta and patīṭika are found used alternatively in the same course (Fig.-16, Pl.-33a).

Kapōtas are also used in the construction of the upapīṭhas. The kapōta may also be plain with symbolised nāsis. Kapōtas without the nāsi decoration are also noticed (Pl.-3). Ornate kapōtas on the upapīṭha contain prodigally carved and designed nāsis (Pl.-4). Occasionally, kapōtas on the upapīṭha are decorated with festoons of beaded strings, tassels, lotus petals and other floral motifs. Kapōtas are always placed above a fairly tall recess (galā or kanṭha) in the upapīṭha as well as in the plinth.

The kapōta of the adhisūṭhāna is similar to the one found in the upapīṭha in its essentials. The kapōta of the adhisūṭhāna is more elaborate and rich in its decoration. The nāsis carved on the kapōta appear more delicate and detailed in their carvings.

PATĪṬIKĀ: Patīṭikā is a brimmed and rectilinear moulding. On the basis of its size it is classified into big band (mahāpatīṭikā), ordinary band (patīṭikā) and small band (kshudrapatīṭikā). Patīṭikā is a special feature of the adhisūṭhāṇas of the temples of Tamil tradition. In most of the Chola temples of the region of our study, mahāpatīṭikā is seen as an important moulding in the
This *patṭikā* is known as ‘agrapattiyal’ in Tamil, a special feature of the plinths of temples in the Tamil country. In the Tamil tradition, *patṭikā* is used in place of *kapōta*.

*Patṭikā* is often decorated with the reliefs of animal motifs. Animals such as vyālas, elephants, lions are found carved in a row, playing, frisking, fighting and in rampant poses. As already mentioned, *kapōta* is a moulding of the Karnataka tradition. As the region of our study is a buffer region, the influence of both the traditions is found in the design of the plinths of the temples of this region. Therefore, the use of *patṭikā* and *kapōta* alternatively in the same plinth or as a unified moulding in the same plinth is noticed. In the plinths where *patṭikā* and *kapōta* are used alternatively, these mouldings are carved in the same course of the plinth. In the plinths where they are combined together, the upper part will be *patṭikā* and the lower *kapōta*. Normally, the projecting terminal of the *patṭikā* contains the heads of makaras with wide-open mouths. The moulding of the *patṭikā* is carved overlapping with the carving of the moulding of the *kapōta* below.

**PRATI**: *Prati* is the top-most moulding of the plinth. Its level often coincides with the level of the floor inside. The shape of the *prati* is flat at the top and flat at the side and moulded like a lotus at the bottom. The lotus moulding at the bottom is often scalloped with lotus petals (Fig.- 32a, Pl.- 28).

Occasionally, the side of the *prati* is decorated with *ratnapatṭikā* (fillet band) (Pl.-20). The upper flat portion of the *prati* is sometimes horizontally indented. *Adhisṭhānas* without the *prati* are also noticed (Pl.-19).

Besides these major mouldings, minor mouldings are also used for the sake of decoration, and for varying the height, and for the purpose of differentiation of mouldings or decorations. These minor mouldings are carved at required places and at intervals.

**UPĀNGAS (SUB- MOULDINGS)**
The sub-mouldings of the plinth are called by the name \textit{upānīgas}. The \textit{upānīgas} are used to blend one moulding with the other. \textit{Upānīgas} are carved at the upper and lower sides of the major mouldings. \textit{Upānīgas} help to enhance the beauty and intricacy of the plinth. They bring in harmony and good blending of the two differently shaped mouldings. In some of the plinths, the \textit{upānīgas} and their decorations are very essential to identify them as belonging to a particular subtype of plinth. \textit{Upānīgas} are thin bands carved in the same stone as that of its upper or lower major moulding and they are never carved separately and inserted into the masonry. The early plinths normally do not contain the \textit{upānīgas} in between the major mouldings\textsuperscript{48}. \textit{Upānīgas} begin to appear from 11\textsuperscript{th} century onwards\textsuperscript{49}. It is also observed that no \textit{upānīga} is provided between the \textit{jagati} and the \textit{kumuda} till the late medieval period. Texts give different names for different types of \textit{upānīgas} based on their surface treatment. They are,

1. \textit{Kampa}: A small thin band.
2. \textit{Vājana}: fillet or strip, flat and rectilinear, bigger than \textit{Kampa}
3. \textit{Ūrdh vapadma}: Lotus petals scalloped upward.
4. \textit{Adhōpadma}: Lotus petals scalloped downward.
5. \textit{Ratnapatīkā}: band of diadems.
7. \textit{Antarita}: Narrow recessed surface or groove.
8. \textit{Ālinga}: A small rectilinear band attached to a major moulding.

A note regarding the carving of \textit{kampa} is necessary here. \textit{Kampa} is a small fillet-like moulding. It is found invariably on the top and bottom of all the major mouldings of the plinth as well of those of the \textit{prastara}. The contour of the \textit{kampa} always corresponds to the contour line of the plan of the temple. As the faces of the major mouldings are decorated and they are uneven, the \textit{kampa} carved on the top and bottom of the mouldings decide the plumb line. A type of \textit{adhisūtāna} named \textit{kampabandha} is mentioned in Mānasāra. It is reasonable to think that the name has been given to this \textit{adhisūtāna}, because it contains a number of \textit{kampas} or fillets.
on its body as a decoration. But no adhisṭhāna of this type is noticed in the region of our study.

**TYPES OF ADHISṬHĀNAS**

The definition and function and the structure of an adhisṭhāna has already been discussed. Now, the types of adhisṭhānas, as mentioned in the Texts and their availability in the region of our study are discussed. Mayamata mentions fourteen main types of adhisṭhānas. Mānasāra mentions nineteen types of adhisṭhānas. Some of these adhisṭhānas also have sub-varieties. The table given below shows the types of adhisṭhānas mentioned in a few important Texts.

**TABLE OF THE ADHISṬHĀNAS**

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<th>Śilparatna</th>
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The Encyclopaedia of Indian Temple Architecture mentions a type of adhisṛtāhāna called padmakā adhisṛtāhāna, which is not mentioned in any of the Texts cited above. The source of information for the Encyclopaedia of Indian Temple Architecture is also not mentioned.

According to Kāśyapaśilpa and Pādmasamhita, there are only two categories of adhisṛtāhānas. They are padabandha and pratibandha. All the types of adhisṛtāhānas found in different Texts are listed under these two categories. The classification of adhisṛtāhānas according to these Texts is as follows.

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**Pādabandha**

i) Ambujakēsara

ii) Pus[p]apuskala

iii) Śṛ[k]kāntabandha

**Pratibandha**

i) Pratimukham

ii) Śṛibandha

iii) Maṇcabandha
v) Vaprabandha  
v) Śrīkānta  
vi) Sundarābja  
vi) Karīrabandha  
viii) Ambuja(padma)kānta  
ix) Śrīkaram  
ii) Kalaśabandha  
ixi) Śrīsoundarya  
ixii) Skandakānta

This classification, however, is also not clear in its nature. Therefore, now the study and description of the type of adhisṛtâhānas in the order mentioned in the Mayamatha is made here, as the description provided in this text is better and easily understandable in all respects.

The following is a detailed account of the different types of adhisṛtâhānas and their descriptive and analytical study.

**PĀDABANDHA ADHISṛTĀhĀNA:** According to Mayamata 50 and Mānasāra 51 pādabandha adhisṛtâhāna contains five distinctly cut mouldings. They are,

1. Upāna  
2. Jagati  
3. Kumuda  
4. Galīa  
5. Paitānikā

Vimanarcanakalpa 52 states that padabandha adhisṛtâhāna should possess tripatītā kumuda, whereas Kāśyapaśilpa 53 states that padabandha adhisṛtâhāna should possess dhāravrūttakumuda. Almost all the pādabandha adhisṛtâhāna of the region of our study possess tripatītakumuda indicating that Vimanārcanakalpa was perhaps the basis for the design of these plinths (Fig.-12, Pl.-8). A solitary instance of a pādabandha adhisṛtâhāna with vrūttakumuda is noticed in the region of study 54 (Fig.-13).
The galā portion is treated plain and often with galāapādas. If the height of the galā is more, galāapādas are provided otherwise, it is left plain. The early plinths of this type normally do not contain the upāngas in between the major mouldings\(^{55}\) (Pl.-8). Upāngas begin to appear from 11th century onwards\(^{56}\). It is also observed that no upānga is provided between jagati and the kumuda till the late medieval period. More than two hundred temples have this variety of adhisūthāna in the region under study. By 11th century, pādabandha adhisūrīhāna gets a morphological change and variants of pādabandha adhisūrīhāna also come into use. The galā gets doubled and in between the two galās, a patīlikā is provided (Pl.-9). Side by side, the old type of pādabandha adhisūrīhāna also continues to be in use. The early forms of pādabandha adhisūrīhāna are very plain and simple in their surface treatment. However, after 11th century A.D., the surface of the adhisūrīhāna gets fairly decorated with different types of subject matter. Mānasāra states “pādabandham adhisūrīhānam sarva-jatyarhakam bhavet\(^{57}\), i.e., this type of adhisūrīhāna is suitable for all classes of people, that is to say, brāhmaṇa, ksatriya, vaishya and śūdra classes of people can employ this type of adhisūrīhāna, for all types of structures. This variety is easy to build and it also has an appealing look. This type of adhisūrīhāna is widely used in the Ganga, Nolamba, Chola, Hoysala and Vijayanagara temples of this region.

The name given to this adhisūrīhāna as pādabandha is probably due to the fact that pāda, i.e., the lower members of the plinth dominate in this type of adhisūrīhāna. The jagati and kumuda are prominent in this moulding. Their prominence is further enhanced, with some exceptions, by making these two mouldings projecting forward from the vertical norm of the upper part of the plinth.

The decorations that we notice in the pādabandha adhisūrīhāna of the temples of the later period are simple and sometimes unique. The lower part of the prati here gets the decorations of a strip of sharply scalloped lotus petals. The galā and the galāapādas get the decoration of floral motifs, dancers, dwarfs, etc. The galāapādas, in one instance has the relief of zodiac signs \(^{58}\)(Pl.-10). In a solitary
example pādabandha and kapōtabandha are employed alternatively, i.e., the use of kapōta and parītika in the same plinth\textsuperscript{59} (Fig.-16, Pl.-10a and10b).

Pādabandha adhisīṭhāna built out of brick and plastered with lime mortar is also noticed (Fig.-17, Pl.-11). This is the earliest pādabandha adhisīṭhāna found in our region\textsuperscript{60}. Traces of mud and mortar are also noticed in the adhisīṭhāna. The bricks used for the tripātīta kumuda are suitably chamfered to give three facets to the kumuda. The prati of this plinth is made of stone slabs. This is done with the intention of giving a stable base for the structure built above.

URAGABANDHA ADHISĪṬHĀNA (Fig.-18): Mayamata mentions one type of uragabandha adhisīṭhāna\textsuperscript{61}, whereas Mānasāra mentions four types of uragabandha adhisīṭhānas of four different heights\textsuperscript{62}. This adhisīṭhāna, according to Mayamata, should have two main string courses resembling a serpent’s mouth and a torus moulding. The Text also says that it is suitable for palaces of gods, Brāhmanas and Kings. Mānasāra also says that this type of a base is shaped like the face of a snake and furnished with two pratis at the top and their kumbha (pitcher) is circular. This type of plinth provides a robust, strong and appealing elevation to the structure. The construction of this is not very expensive because it involves less amount of carving. Specimens that resemble this type of plinth begin to appear from 10\textsuperscript{th} century onwards. On the basis of close observation and analysis of some of the existing plinths in the area of our study, it is possible to presume that the plinths which have a thick and heavy torus moulding (vṛttakumuda) might belong to this type of an adhisīṭhāna. Examples for this kind are found at Avani and at Teruhalli, belonging to 10\textsuperscript{th} century A.D.\textsuperscript{63} (Pl.-12).

PRATIKRAMA ADHISĪṬHĀNA: Mayamata mentions one type of pratikrama adhisīṭhāna\textsuperscript{64}, whereas Mānasāra mentions four types of pratikrama adhisīṭhānas\textsuperscript{65}, a division again based on its height or number of subsidiary mouldings it possesses. Kāśyapaśilpa also makes a mention of this type of adhisīṭhāna\textsuperscript{66}. The major mouldings of this plinth are upāna, jagati, dhārāvṛttatā kumuda\textsuperscript{67}, galā and prati. Mayamata states that it should be decorated with the reliefs of elephants, makaras, vyālās, etc.,\textsuperscript{68} and such a plinth is ideal for the
temples. But, when it is employed for the houses of brāhmanas and kings, it should be decorated with foliage and creepers\textsuperscript{69}. Such a plinth brings happiness and victory. Two examples of this type of plinth are found in the region of our study. They belong to 10\textsuperscript{th} century and 11\textsuperscript{th} century A.D. respectively. The plinth of this type from Manne is simple in its execution (Fig.-19, Pl.-13). The \textit{gal\textit{a}} here contains bold reliefs of squatting \textit{vyāl\textit{a}s} at regular intervals. The second example from the Binnamangala temple is more ornate in its execution (Fig.-20, Pl.-14). The \textit{kumuda} here is \textit{dhāhravritta}. The \textit{gal\textit{a}} is full of animal reliefs such as \textit{yāl\textit{a}śis}, elephants, lions, bulls, fighting goats, \textit{nāgas}, etc. Besides, the projecting terminals of the plinth have \textit{makara} heads and also snake hoods. Another notable feature of this plinth is the presence of a \textit{kapōta}. This moulding has a fillet topped by a \textit{paṭ\textit{ika}} moulding interspersed at regular intervals by \textit{nāsi} motifs. This type of a moulding is not mentioned in the text. However, it is noticed here, suggesting that the artist has executed the carvings according to his taste. The \textit{prati}, on its lower portion, has scalloped lotus petals with sharp and distinct terminals.

\textit{PADMAKĒSARA ADHIS\textit{TH\textit{ĀNA}}:} Mayamata\textsuperscript{70} and Kaśyapaśilpa\textsuperscript{71} mention this plinth. Four types of this plinth are mentioned in the Mānasāra, all having the same height\textsuperscript{72}. This type of plinth is noticed in the area of our study\textsuperscript{73}. By the description given in the Text it becomes clear that this plinth is full of numerous delicate and tiny \textit{dalapadmas} encompassing all the mouldings (Fig.-21,22, Pl.-15, 16). This is probably the reason for naming this plinth as \textit{padmakēsara}. It is also said that it is ideal for the temple of Śiva (Śambhu)\textsuperscript{74}. But Mānasāra says that this type of plinth is suitable for all buildings\textsuperscript{75}.

\textit{PUS\textit{APUS\textit{KALA ADHIS\textit{TH\textit{ĀNA}}:}} Mayamata\textsuperscript{76}, Kaśyapaśilpa\textsuperscript{77} and Mānasāra\textsuperscript{78} mention this \textit{adhis\textit{thhāna}}. But they prescribe slightly different heights for this plinth. According to Mayamata, in this plinth, importance is to be given for \textit{jagati} which is to be carved in the shape of \textit{mahāpadma}, an inverted lotus moulding. The surface of this moulding is to be carved with deeply cut and moulded lotus petals (Fig.-23, Pl.-17).
According to Mayamata, major mouldings of this plinth are *upāna, mahāpadmajagati, kumuda, galā, patārikā* and *prati*. According to Mānasāra, *patārikā* and *kapōta* can be carved together. During the Vijayanagara period, much attention is given for the decoration of plinths of different types of *manātas* and those of the shrine as well. In the course of decoration of the plinth, every moulding of the plinth is decorated in an elaborate manner through floral, faunal and other decorative motifs. In the area of our study, one can notice such ornate plinths carved for the structures of this period (Pl.-17) The *kumuda* is decorated with deep ribbing and a band of fillets consisting of a chain of pendants interspersed by medallions. Even the ribbons on the *kumuda* have delicate beaded surface. The *kapōta* moulding also has a band of fillets and deeply scalloped lotus petals on the body. All the major mouldings are carved as per the prescriptions of Mayamata and are provided with sub mouldings carved in the form of a band of scalloped lotus petals. Therefore, it is very difficult to categorise them as belonging either to *pusūpapuskala* or *śrībandha adhīṣṭhāna* which are also full of decorative patterns. However, such *adhīṣṭhānas* may be categorised as a hybrid class of the luxurious types of *adhīṣṭhānas*.

ŚRĪBANDHA ADHĪṢṬHĀNA: Śrībandha *adhīṣṭhāna* is mentioned in Mayamata, Mānasāra and Kāśyapaśilpa. Mānasāra states four varieties of this plinth of equal size. Śrībandha *adhīṣṭhāna* is basically a *kapōtabandha adhīṣṭhāna*. It should consist of all the essential parts of the *adhīṣṭhāna* like, *upāna, jagati, kumuda, kanīrha, kapōta* and *prati*. All these mouldings should be flanked by richly carved *dalāpadmas* throughout. The surfaces of all the mouldings are to be carved with suitable decorative faunal and floral motifs. Lion faces, leogriﬀs, *nāsis*, diadem strips, etc, carvings should be made profusely on the surface suitably. Mayamata states that, this type of a plinth should consist of a number of fillets. Fillets obviously make the contour less rigid and more elegant. Hence, it is prescribed for temples of gods and palaces of kings only. The decorative designs found include *rathnapatārika*, medallions, diadems, beaded string festoons, tassels and series of hanging knobs are carved elaborately. The scheme of decoration found on various members of this plinth is as follows: The
upāna, consists, on its face, rows of animal motifs and kalpavalli (Pl.-18). Jagati is often relieved with prominent dalapadmas with ponderous petals having up-curved edges. Kumuda is vrūtta but often made kataka vrūtta kumuda. The ribbons of the kumuda are very prominent and the grooves are deep and sometimes carved with beaded strings. The face of the kumuda is invariably carved with rathnapatītikā or a chain of diadems. Generally, this type of plinth is provided with a galā and a kapōta above having closely spaced nāsis. Some of the nāsis are just conventional and some are real in their form. They have, in their centre, gandharvamukhas and other decorative designs. The inter-spaces of the nāsis are filled with elongated stylized lotus petals interspersed with beaded strings. The kapōta and patītikā are sometimes interspersed. In such cases, even the patītikā is also carved equally ornate with bands of diadems and other decorative designs. Prati is a simple moulding with sharply scalloped lotus petals. Sometimes, on the prati, lotuses are also carved. This kind of plinth, it is said, brings prosperity, health and all kinds of pleasures. It is also said that it must be built by an able vardhaki (Carpenter/Architect). This type of ornate plinth comes into being only during the Vijayanagara period. Good number of plinths of this type are found in the area of our study (Fig.-24,25, Pl.-18,19,21).

MAṆCABANDHA ADHISṬHĀNA: Maṅcabandha is a form of adhisṭhāna mentioned in Mānasāra, Mayamata and Kāśyapasilpa. Mānasāra states four varieties of maṅcabandha adhisṭhāna of equal height. The description given in the Texts are, more or less, the same. Major members of this type of adhisṭhāna are upāna, jagati, kumuda, galā, kapōta and prati. Mānasāra and Mayamata state that this kind of plinth should be used for the palaces of Gods and Kings. The description given in the Texts denotes that it is similar to the kapōtabandha variety.

The Encyclopaedia of Indian Temple Architecture gives a different illustration for the maṅcabandha plinth, and this plinth is nowhere mentioned in the Texts. However, the type described in the Encyclopaedia is found in large numbers in the area of our study. Hence, such plinths are studied under the maṅcabandha variety as done by the Encyclopaedia of Indian Temple Architecture. According to this work, the plinth is very ordinary, simple and non-ornate. It consists of two major
string courses one at the bottom and one at the top, and in between is a tall dado. This is exactly similar to vēdibhadra upāṇa (Pl.-1). The maṇcābandha adhisṛtāhānas of the area of our study also have two major string courses and in between them is a tall dado. The string courses are plain and devoid of any ornamentation. The galā is also very plain. This type of plinth occurs mostly during Vijayanagara and later periods in plenty.²⁸

ŚRĪBHŌGA ADHISṛtāhāNA: This type of adhisṛtāhāna is mentioned only in Mānasāra. Two variants of this plinth of same height are mentioned there. The major mouldings of this plinth are upāna, jagati, ksūndrāḥja, kumuda, kampa, kapōta and prati. This is an ornate adhisṛtāhāna (Fig.-26, Pl.-20). This can be called a variant of the śrībandha adhisṛtāhāna already described. It is probably due to this fact that Mayamata does not mention this as a separate entity. In this variety, all the mouldings prescribed for śrībandha can be noticed. In the śrībandha variety, all the mouldings are laced with scalloped lotus petals. But in the śrībhōga, it seems that the decorations are more luxurious and gorgeous. Therefore, the suffix bhōga is added to differentiate it from śrībandha adhisṛtāhāna. Hence there will not be much difference in the carving of the major mouldings of the plinth. Few good examples of this variety is noticed in the region of our study (Fig.-26). They present a gorgeous look with their intricate design and decoration. Śrībhōga adhisṛtāhāna of the area of our study has certain characteristic features mentioned below. The shrine motif is a notable feature of the plinth found in this region (Fig.-27, Pl.-23). The jagati has scalloped lotus petals. They are very huge and deeply relieved with up-curled edges. The kumuda and kapōta are profusely carved with varieties of designs (Fig.-28, Pl.-22).

KAPŌTĀBANDHA ADHISṛtāhāNA: Mayamata mentions this type of plinth. According to Mayamata, when the kumuda in well rounded and there is a kapōta at the top of the adhisṛtāhāna, then it is a kapōtabandha adhisṛtāhāna. Therefore, according to Mayamata, kapōtabandha adhisṛtāhāna should have a well-defined vrūttakumuda and a kapōta moulding. Encyclopaedia of Indian Temple Architecture provides an illustration of kapōtabandha adhisṛtāhāna in a different way. The major mouldings of this type of adhisṛtāhāna are upāna,
jagati, kumuda, galata, kapota and prati and this type of adhisṭhāna can possess a tripatātakumuda or a vruttakumuda.

Kapotabandha adhisṭhānas are available in plenty in the area of our study since the Ganaga period. The earliest example is dated to 10th century A.D.4(Fig.-30, Pl.-24). The plinth is very simple and non ornate. It consists of upāna, jagati, tripatātakumuda, galata, kapota, galata and prati. The average height of this type of adhisṭhāna ranges from three feet to five feet. It is to be noted here that during the Nolamba and Chola periods, kapotabandha adhisṭhānas were not constructed in the area of our study. The reason for the absence of kapotabandha adhisṭhāna is that in the Tamil tradition, kapota is always replaced by patrīkā. During the Vijayanagara period, good number of kapotabandha adhisṭhānas were constructed. Majority of them are very ornate (Pl.-25). Some of the adhisṭhānas of this period classified under the śrībandha type are basically kapotabandha adhisṭhānas. But they come under the category of śrībandha and śribhoga types because of their ornate quality.

The kapota moulding of this plinth becomes the centre of attraction. The sloped surface of the kapota gets the decoration of elongated lotus petals, closely spaced beaded string festoons, tassels, etc. The nāsi becomes elaborate and sometimes distinctly different from their early counterparts. A notable feature of the nāsis of the plinth is that in the gādha of the nāsi, projecting human heads are carved. Sometimes, a rosette is carved, and sometimes no gādha is carved at all. Instead a rich foliage is carved in the place of nāsi, with the crest of a kūrtimukha. Over twenty kapotabandha adhisṭhānas are noticed in the region of our study. Most of them belong to the Vijayanagara period and onwards.95 Majority of kapotabandha adhisṭhānas are found in the Kolar region. The reason for this is that this region has more number of Vijayanagara temples.

PRATIBANDHA ADHISṬHĀNA: Pratibandha adhisṭhāna is mentioned in Mayamata96 and Kāśyapaśilpa97. Mānasāra does not mention this type of plinth. Mayamata states “when the upper string course, the top fillet together takes up four parts and when the torus resembles a chamfered string course, the base is called
pratibandha”. In this type of adhisūrāhāna upper part of the plinth is treated in an ornate manner. Kāśyapaśilpa states that pratibandha should possess vrūtta kumuda (Fig.-31, Pl.-26).

The recessed portion between the kumuda and the prati is decorated by reliefs of animals such as elephants, makaras, vyālas, lions, horses, deers and such other animals. This recessed portion is called pratimukha. Normally this recess is divided into two parts by a horizontal string course. The lower part of the string course contains the animal relief while the upper part is relieved by the galapādas. This type of plinth was popular in the region of our study since early times. The plinths of the Ganga, Nolamba, Chola and Vijayanagara periods are built in this type. The earliest plinth of this type is found at Bhoganadishwara temple at Nandi (Fig.-32a, Pl.-27). The kumuda of this variety of adhisūrāhāna at Nandi is tripatītā instead of being vrūtta and the kumuda at Cholishwara temple at Begur is vrūtta suggesting that the sculptor had the option to carve this moulding in both tripatītā and vrūtta fashion. The practice of constructing this type of a plinth for a long period in the region suggests the wide popularity of this type of plinth.

A variant of this type of plinth is also found in the region of our study. This is more ornate and attractive than the first type. A special feature of this plinth is that the moulding above the kumuda is high and heavy. It is divided into two parts. The lower course is designed like the kapōta moulding, whereas its upper part is treated like patīrikā having animal reliefs on it. This unified moulding of kapōta and patīrikā, a motif representing the union of Kannada and Tamil traditions is a special feature of decoration of plinth of the area of our study. It is found in one example of the Nolamba period (Fig.-32b, Pl.-28) and in another example of the Vijayanagara period (Pl.-29). In the later example amidst the animal reliefs on the upper course of this moulding, standing and dancing ladies, vyālas and horses with human mounts, etc., are also carved.

PADMABANDHA ADHISŪRĀHĀNA: Padmabandha adhisūrāhāna is mentioned in Texts like Mānasāra and Mayamata. Kāśyapaśilpa mentions this type as abjabandha. Padmabandha should possess a mahāpadma in the place of jagati and
the kumuda should have the lacing of padmadalas (Pl.-31). In the area of our study, a very good specimen of this variety of plinth is noticed\(^\text{104}\) (Pl. 32).

**VAPRABANDHA ADHIS\(\dagger\)T\(\dagger\)HĀNA:** Mayamata\(^\text{105}\), Mānasāra\(^\text{106}\) and Kāśyapaśilpa\(^\text{107}\) mention this type of adhis\(\dagger\)t\(\dagger\)hāna. From the description of Mayamata it becomes clear that in this plinth, the jagati and the kumuda mouldings should be big in their size and they should dominate the elevation of the plinth. Vapra literally means a rampart or a buttress, heavy, strong and high. These qualities can be clearly seen in the adhis\(\dagger\)t\(\dagger\)hānas of the region of our study\(^\text{108}\)(Fig.-35). In the examples given, the jagati and kumuda mouldings are high and heavy and the upper mouldings serve as subsidiaries of the lower mouldings. The upper mouldings of the adhis\(\dagger\)t\(\dagger\)hāna are the usual pat\(\dagger\)t\(\dagger\)ikā, gal\(\ddot{\text{a}}\) and prati. The lower part of this plinth is not much different from uragabandha type of adhis\(\dagger\)t\(\dagger\)hāna discussed already.

A good example of this variety of plinth is noticed at the famous Mahalakshmi temple at Kolhapura. Here a high upāna, jagati and a dominant kumuda are carved. The total height of these mouldings is about five feet. Above the kumuda are kapōta, gal\(\ddot{\text{a}}\) and prati, the total height of which, put together, comes to about 1/3\(^{\text{rd}}\) of the total height of the plinth. The same concept of making the lower portion of the plinth predominant than the upper portion, is seen in some temples of the area of our study (Pl.-33). In these temples, as the structures themselves are small, the height of the plinth is reduced and correspondingly the size of the mouldings also. However, the effect produced in these plinths goes on par with the description in the Texts.

**PUS\(\ddot{\text{H}}\)PABANDHA ADHIS\(\dagger\)T\(\dagger\)HĀNA:** The canons do not make a mention of this adhis\(\dagger\)h\(\ddot{\text{a}}\)nā. The major mouldings of this adhis\(\dagger\)t\(\dagger\)hāna are upāna, jagati, kumuda, gal\(\ddot{\text{a}}\) and pat\(\dagger\)t\(\dagger\)ikā (string course). Encyclopaedia of Indian Temple Architecture provides an illustration of this adhis\(\dagger\)t\(\dagger\)hāna\(^\text{109}\). In this type of adhis\(\dagger\)h\(\ddot{\text{a}}\)nā the upper parts of the upāna and jagati, and both the sides (upper and lower) of kumuda and mahāpat\(\dagger\)t\(\dagger\)i are carved with a row of lotus petals.
Solitary instance of an identical plinth is noticed\textsuperscript{110}. Here \textit{prati} is relieved with sharply pointed lotus petals (Pl.-34).

**PADMAKA** \textit{ADHIS\textsuperscript{T}HĀNA}: \textit{padmaka adhis\textsuperscript{t}hāna} is a plinth mentioned only by the Encyclopaedia of Indian Architecture. It is a variant of \textit{pādabandha adhis\textsuperscript{t}hāna}. It is probably due to this fact that neither Mānasāra nor Mayamata mention this as a separate entity. The major mouldings and their alignment in \textit{pādabandha} and \textit{padmaka adhis\textsuperscript{t}hāna} are the same. Both have \textit{upāna}, \textit{jagati}, \textit{tripat\textsuperscript{t}akumuda}, \textit{gal\textsuperscript{a}} and \textit{prati} mouldings. If we go by the literal meaning of the word, \textit{padmaka} means the plinth with traces of decoration of \textit{padmadalas}. That means minimum carving of \textit{padmadalas} should be present. If a \textit{pādabandha adhis\textsuperscript{t}hāna} contains little decoration of \textit{padmadalas}, it becomes a \textit{padmaka adhis\textsuperscript{t}hāna}. This limited decoration of \textit{padmadalas} is found on the \textit{upāna}. This type of plinth consists of a rectilinear \textit{upāna}, \textit{jagati}, lotus petals, in which the lower half has the scalloped lotus petals and the upper half is plain, \textit{kumuda}, \textit{gal\textsuperscript{a}}, \textit{pat\textsuperscript{t}ikā}, and \textit{prati}. Only two examples of this type of \textit{adhis\textsuperscript{t}hāna} in the region are available and both belong to the medieval period\textsuperscript{111} (Fig.-33, Pl.-30).

**MISCELLANEOUS ADHIS\textsuperscript{T}HĀNAS**

Introduction: A few plinths described below are of rare types and are not to be found in the area of our study. Some of these \textit{adhis\textsuperscript{t}hānas} are mentioned in both Mayamata and Mānasāra and some others are mentioned only in Mānasāra. In the description given below the nature of such \textit{adhis\textsuperscript{t}hānas} and their possible derivations of the names are explained.

**KUKS\textsuperscript{I}BANDHA ADHIS\textsuperscript{T}HĀNAS**: Only Mānasāra mentions this type of \textit{adhis\textsuperscript{t}hāna}\textsuperscript{112}. Mānasāra mentions four types of this class of \textit{adhis\textsuperscript{t}hāna}. According to Mānasāra, this should consist of a heavy torus (\textit{kuk\textsuperscript{i}}). \textit{Kuk\textsuperscript{i}} in Sanskrit means the belly. If we consider the literal meaning of \textit{kuk\textsuperscript{i}bandha adhis\textsuperscript{t}hāna}, in this \textit{kumuda} (torus) moulding should dominate the elevation of the plinth. It should project forward distinctly from other mouldings and it should be big and heavy like the belly. In the \textit{uragabandha} and \textit{vaprabandha adhis\textsuperscript{t}hānas} one can see domination of \textit{kumuda} moulding. But in these plinths
the jagati below the kumuda is also equally dominant. In the kuksibanṛadha only the kumuda dominates. Therefore, it is possible to take the kuksibanṛadha adhishṭhāna as a variant of the vaprābandha or uragabandha adhishṭhānas. Hence, it was a regional style and therefore mentioned only in Mānasāra.

**KUMBHABANDHA ADHISHṬHĀNA:** Mānasāra mentions five types of kumbhabandha adhishṭhāna. According to the description given in the text, this type of adhishṭhāna should possess a number of doucines, fillets and grooves. In between are the two major mouldings namely karnā (semi concave moulding) and kumbha (convex moulding) mouldings. Such a plinth has not been noticed in the area of our study.

**PATṬABANDHA ADHISHṬHĀNA:** Patṭabandha adhishṭhāna is mentioned only in Mānasāra. As the name itself conveys, the plinth should be dominated by the patṭa (patṭikā) moulding. In this plinth all the important mouldings like, upāna, jagati, patṭikā and kapōta are found in which importance is given to patṭikā with a number of fillets at the bottom and at the top.

**RATNABANDHA ADHISHṬHĀNA:** Ratnabandha adhishṭhāna is mentioned only in Mānasāra. The ratnabandha type of plinth is similar to patṭabandha plinth with more ornamentation of decorated bands of fillets, medallions, floral and other decorative motifs. Therefore, it is called the ratnabandha adhishṭhāna. The text states that this plinth is suitable for the temples of Śiva and Viṣṇu.

**VAJRABANDHA ADHISHṬHĀNA:** Vajrabandha adhishṭhāna is mentioned only in Mānasāra. The important mouldings of this plinth are upāna, jagati, vajrakumbhal/cyma reversa, kapōta, kanaḍha and vajra patṭa. Basically, this type of an adhishṭhāna is not much dissimilar to the already cited adhishṭhānas of the kapōtabanda variety because it contains all the major mouldings of the type. The only difference being, instead of kumuda, kumbha (cyma reversa) moulding is carved. The kumbha and the patṭikā of this plinth are decorated with vajra fillets.
KAMPABANDHA ADHISvaraHANA: This adhisvaraHana is mentioned in Manasara. The major mouldings of this plinth are upana, mahapadma jagati, kumbha, string course/patiramikā, kapōta alternated by prominent kampas (fillets). Thus the name kampabandha is given for this type of adhisvaraHana. This is comparatively a tall adhisvaraHana.

ŚRĪKĀNTA ADHISvaraHANA: Manasara, Mayamata and Kāvyapāsilpa mention this type of adhisvaraHana. The major mouldings of the plinth, according to Manasara, are upana, jagati, patiramikā, padma, kumuda and galā interspersed by good number of minor mouldings. According to Mayamata, this kind of a plinth is suitable for the “denizens of the sky”. No plinth of this variety has been noticed in the area of our study.

ŚREṇī BANDHA ADHISvaraHANA: Manasara, Mayamata and Kāvyapāsilpa mention śreṇībandha adhisvaraHana. Like śrīkāntha type of adhisvaraHana this type is also an uncommon type of plinth. Mayamata mentions one type of śreṇībandha adhisvaraHana with twenty six equal parts. Manasara mentions four types of śreṇībandha variety. They are of eighteen parts, twenty two parts, twenty three parts and twenty four parts. Manasara states that, this type of a plinth is suitable for temples and all other buildings, whereas Mayamata states that the śreṇībandha adhisvaraHana is appropriate only for the gods. The major mouldings of this plinth are upana, jagati, kumuda, and prati interspersed by a small galā and other minor mouldings like fillets and doucines. This plinth should be decorated with lions, etc. This type of plinth is not found in the area of our study.

So far we have described and discussed quite elaborately the different types of plinths mentioned in Mayamata, Manasara and Kāvyapāsilpa. A close examination of the mouldings of the types of plinths described in these Texts point to the fact that most of the types mentioned by them are similar, except for some minor variations in the form, alignment and decorations. Permutation and combination in the alignment of the upper mouldings, repetition of certain major and minor mouldings, increase and decrease in the number of minor mouldings contribute for the change in the elevation of the adhisvaraHanas. Based on such changes along
with certain conventions, the typologies of the *adhisāthānas* are found to have been made in the Texts.

The difference was obviously due to the regional practices and tastes where that Text was composed. Mayamata mentions only fourteen types, Kāśyapasilpa mentions twenty two types and Mānasāra mentions ten major types and eight minor types, totally eighteen types of *adhisāthānas*. The increase in the number of types was mainly not due to the increase or decrease in the number of major mouldings nor was it due to any major difference in the method or form of construction. The method and technique of construction were one and the same. The major mouldings in them were one and the same. But differentiation of the type was made mainly on the importance given for any one moulding or on the basis of type of decoration made on the different members of the plinth. For example: in the *kapōtabandha adhisāthāna*, importance is given for the *kapōta*, in the *pratibandha adhisāthāna*, the *prati* is made bold and thick and its lower part is filled with a row of animal reliefs, in the *pādabandha adhisāthāna* the two lowest mouldings i.e. *jagati* and *kumuda* are often projected forward from the vertical norm of the upper mouldings, reminding us of the *pāda*, the foot. Similarly in the *vaprabandha adhisāthāna* two lowest mouldings, that is, *jagati* and *kumuda* are made very heavy reminding us of *vapra* the rampart or a buttress. *Uragabandha* contains heavy torus moulding reminding us of a big python encompassing the plinth.

The decorative designs carved on them make the *adhisāthānas* appear differently from one another. Names like *padmaka, padmapusākala, padmakēsara, sundarābja, śrībandha, śrībhōga, vajrabandha, ratnabandha*, etc., are based purely on decorations as well as on surface treatment.

*Padmabandha adhisāthāna* contains the reliefs of prominently carved lotus petals skirting the *kumuda* moulding on both upper and lower parts. *Padmapusākala adhisāthāna* contains prominently relieved lotus petals on the surface of the *jagati*, thus getting it the name *mahāpadma*. Besides this the upper mouldings are also flanked by strips of scalloped lotus petals.
Sundarābja adhisṛtahāna is a variant of pushpapushkala adhisṛthāna. Only the name is coined differently. Sundarabja in Sanskrit means a beautiful lotus. Besides having a mahāpadma, this adhisṛtahāna has the skirting of lotus petals for the kumuda.

Śrī in Sanskrit means auspicious, plenty, bounty, etc. śrībandha is that which is auspicious and bounteous in every respect. Therefore, it is not only decorated profusely throughout but at the same time both the kapōta and pratītikā mouldings are employed in this type of plinth.

Śrībhōga is a variant of śrībandha adhisṛthāna. This is also a prodigally decorated adhisṛthāna. The very look of it is rejoicing because of its gorgeous and fabulous appearance.

The terms vajrabandha and ratnabandha look synonymous in their meaning. Both denote that some parts of the adhisṛtahāna should be decorated with bands of rathnas and vajras, that means the diadems. But there may be difference in the carving of the mouldings of these adhisṛtahānas.

A chronological survey of the types of adhisṛtahānas has provided certain important clues regarding the popularity and the utility of some of the types of adhisṛthānas. The earliest types of adhisṛthāna to be found in the region of our study are pādabandha adhisṛthāna, kapōtabandha adhisṛtahāna and pratibandha adhisṛtahāna. These adhisṛtahānas are found almost simultaneously in the region of our study. The three adhisṛtahānas named above are simple in their execution. Cost-wise also they are quite economical. They provide an elegant base for the structure built above. They are not very ornate in their character. They go very well with the simple type of structures built above.

The pādabandha, kapōtabandha and pratibandha adhisṛthānas retain their popularity in the later period also. They are found in quite good numbers even during the Vijayanagara period. As already stated about three hundred adhisṛthānas are noticed in the area of our study. Pādabandha adhisṛthānas are also built out of brick and mortar.
The earliest incidence of pādabandha adhisūrāhāna built out of brick is found at Rājaghatta\textsuperscript{124}. Archaeological excavations conducted here have revealed remains of a Buddhist chaithya hall and a vihāra complex. The mouldings of the plinth of the vihāra and those of the prākara are built in pādabandha mode. But the remains discovered are not complete. Only the upāna, jagati and tripati of a kumuda are discernible. The upper portion of this plinth is extinct. Because the jagati is quite tall and the kumuda is quite heavy, this may even belong to vaprabandha variety. However this needs further confirmation. The period of existence of this Buddhist complex is between 5\textsuperscript{th} to 7\textsuperscript{th} centuries A.D. Therefore, this example happens to be the earliest of the brick adhisūrāhānas found in the area of our study. The next example of the pādabandha adhisūrāhāna comes from the Kapileshwara temple at Manne. Here the upāna, jagati, tripati of a kumuda, galā and prati are very clearly defined. But to provide a strong base for the wall above, the prati is made of stone slabs. This is a trend towards the construction of plinth in stone. Basti Thippur in Mandya District also has ruined remains of a brick adhisūrāhāna of pādabandha type. These adhisūrāhānas cited above paved way for the construction of the adhisūrāhānas in stone from the end of 8\textsuperscript{th} century and onwards.

The next popular adhisūrāhāna is of the kapōtabandha type. This type of plinth also is not very ornate in character, but it is quite impressive in its look. The major upper mouldings of this plinth are the kapōta punctuated at regular intervals with the reliefs of nāsis. Kapōtabandha adhisūrāhāna is a regular feature of the Kannada architectural idiom. The Badami Chalukyan temples possess plinths of this type. This plinth was widely practiced in Karnataka from early times. As the area of our study was a part of Kannada land it is common to find here the kapōtabandha adhisūrāhānas. Temples of the Ganga period have this type of adhisūrāhānas. During the Nolamba period the influence of Tamil tradition becomes stronger. The use of patīrikā in the place of kapōta and also the use of both alternatively in the same course comes into practice. The same trend continued during the period of the Cholas also. During the Vijayanagara period, both the mouldings are found used in the same course, in the region of our study. Ornamentation also increases during the
Vijayanagara period. About twenty kapōtabandha adhisūthānas are noticed in this region, of them three belong to the Ganga period and the rest belong to the medieval period.

More than twenty pratibandha adhisūthānas are found in the region of our study. This type of adhisūthāna is quite simple and elegant in its form. Importance is given in this plinth to the lower portion of the prati. This portion is decorated with the reliefs of parading, playing, fighting animals hence the name pratibandha adhisūthāna for this plinth. Pratibandha adhisūthāna is a feature of both Karnataka and Tamil architectural idiom. However, in the southern part of Karnataka, particularly in the Ganga temples, one can see this type of plinth, because, the Ganga region was under the continuous influence of the Tamil tradition. A few Ganga temples of the early period have this type of plinth. Most of the Nolamba temples possess this variety of plinth, pratibandha adhisūthāna was also common with the temples of the Chola period. Again in the Vijayanagara period, we find the use of this plinth in an ornate manner.

Padmakēsara adhisūthāna was popular during 12th, 13th and 14th centuries A.D. Padmakēsara is basically a padabandha adhisūthāna made ornate by carving delicate lacing of the lotus petals. The use of this type suggests that there was a tradition towards making adhisūthānas elaborate as well as ornate.

As has been said already, the region of our study was a buffer state between the Kannada and Tamil kingdoms. This area was quite far away from the heartland of the Kannada and Tamil power centres. Therefore only the subordinates, feudatories, the governors of the ruling powers exercised power over this region. Therefore, no major temples, built gorgeously are found in the region during the early period. Only small temples built by the Gangas, Nolambas, Banas, Cholas, Hoysala and their feudatories are found. These temples, no doubt, possess the essential features of the Hindu place of worship. But the temples are not so big as to be considered huge monuments, comparable to those found in the imperial centres of the contemporary ruling dynasties. However, during the Vijayanagara period, small compact yet very beautiful temples superior in certain aspects to their parallels
found at Hampi are created in Kolar District. This is due to the fact that Kolar was an important province of the Vijayanagara period, as it lies between the Kannada and Tamil states. The prince who was the King-designate to the Vijayanagara throne was appointed to rule this region. Many beautiful temples were constructed under the direct patronage of the royalty or the rich nobility in this region. Someshwara temple at Kolar, considered a gem of Vijayanagar art, contains superb carvings of Vijayanagara architectural art. During the Vijayanagar period besides the construction of shrines, temple complexes get elaborated with the construction of different types of *manṭapas*, gateways, corridors, etc. These architectural components are provided with ornate *adhisṛthāṇas* of the śrībandha and śribhōga type. These plinths are many times provided with ornate *upapīṭhas* thus making the plinth high, ornate and luxurious in their elevation. Not only are they elaborate in their ornamentation, but the carvings are also crisp and delicate making them comparable with any of the best *adhisṛthāṇas* in their class.

A feature of the *adhisṛthāṇas* worthy of note in this context is that when a twin temple is built or two temples are built simultaneously side by side, normally, the plinths of these two temples are not built identically. They are built in two different popular types of the time. An example to this is seen at Begur where the Nagareswara temple has *kapōtabandha* and Choleshwara built identically by its side has *prathibandha* *adhisṛthāṇa*. Similarly, at Bhoganandishwara complex identical plinths are constructed with little variations like *tripatīta* and *vṛttakumuda* used in different temples. When the additions are made to the existing structures at later times the practice of following the original plinth of the temple was also continued\(^\text{125}\), at the same time constructing a different type of plinth to suit the structure built above was also in vogue. So also, different types of plinths or identical plinths for different structures or independent structures in the same temple complex were also constructed\(^\text{126}\).

A detailed study and analysis of the temples made above clearly shows that there were many deviations from the prescriptions given in the Texts. There are deviations in the alignments of the plinths, deviations in the decoration of the plinths and deviations in providing sub-mouldings (*upāṅgagases*). In the decoration
of the plinths also many variations are found. Some are simple, some are profusely
decorated.

There are also some sub-varieties of plinths not mentioned in the Texts. Mixing,
and hybridizing of the features found in the plinths, is due to the creativity of the
artistic genius of the sculptor or due to the ignorance of the prescriptions given
in the Text, is difficult to establish. However, one point to be noted here is that the
artists had the freedom to express their creativity for which the canons had given
them permission. Mayamata states at the end that in spite of the prescriptions
given by the Texts, the sculptors should execute the work according to the taste of the
builder and it should be pleasing to the eye\textsuperscript{127}.

\textsuperscript{1} Monier Williams- Sanskrit English dictionary. Asian Educational Services, New Delhi page-22.
\textsuperscript{2} Prāsādāśtu niśairangajī adhitī [a] tī vam sadā.
\textsuperscript{3} drdham śīldidīghatī tam tadoshī [a] āna samajūtīm].
\textsuperscript{4} Āśā Śiva Guru Dēvapaddāti states that, the complete temple rests on the edifice, the edifice provides
drdham. stability to the temple.
\textsuperscript{5} Mayamata Ch-XIV, Śloka-40.
\textsuperscript{6} Kāmikāgama Ch- L.V. Śloka – 20.
\textsuperscript{7} Kāśyapaśīla-patīla- VI. Śloka-1b-2a.
\textsuperscript{8} SvaCadvarga system states adhisītāhāna, bhūti, prastara, grīva, sikhara and stūpi are the six
anāgas of the
Temple.
\textsuperscript{9} Mayamata states that, an adhisītāhāna may or may not be built with an upapīṭha.
\textsuperscript{10} Joshiar- Pādma samhita- Mysore 1969- kriyāpāda- page 25 A.4- Śloka 38.
\textsuperscript{11} Dwargopura of the Virupaksha temple at Hampi.
\textsuperscript{12} Mayamata page 156 Ch.-XIII. Śloka 1.
\textsuperscript{13} Mayamata Ch-XIII, Śloka 5.
\textsuperscript{14} Mānasāra Ch-XIII, Śloka 27-124.
\textsuperscript{15} Mayamata Ch-XIII, Śloka-6-8a.
\textsuperscript{16} Mayamata Ch-XIII, Śloka-8b.
\textsuperscript{17} Mānasāra Ch-XIII, Śloka-16.
\textsuperscript{18} Kalyāṇa manītapa of Gangadharaeshwara temple Teruhalli, Kolar dist and mahādvāra of
Champakadham Swami temple, Bannerughatta, Anekal taluk, Bangalore dist..
\textsuperscript{19} Mayamata Ch-XIII Śloka-9-11.
\textsuperscript{20} Mānasāra Ch-XIII Śloka-53 -89.
\textsuperscript{21} Mayamata Ch-XIII, Śloka-14.
\textsuperscript{22} Someeshwara temple at Doddagubbi, Hosakote taluk, Bangalore dist and Girijashankara shrine at
Bhoganganishwara temple complex at Nandi, Chikkaballapura taluk, Kolar dist.
\textsuperscript{23} Aprameyaswamy temple, Doddamalur, Channapattana taluk, Bangalore district. Someeshwara
temple at Kolar, Kolar dist and Ranganatha Swamy temple at Rangasthala, Chikkaballapur
taluk, Kolar dist.
\textsuperscript{24} Gopura of the Ranganatha Swamy temple at Rangasthala, Chikkaballapura taluk, Kolar dist.
\textsuperscript{25} Girijashankara shrine, Bhoganganishwara temple complex at Nandi, Chikkaballapura taluk, Kolar dist.
\textsuperscript{26} Someeshwara temple at Doddagubbi, Hosakote taluk, Bangalore dist and Kamkshiamman temple at
Avani, Mulbagal taluk, Kolar dist has Ramayana panels.
\textsuperscript{27} Mayamata Ch-XIII, Śloka- 19a.
\textsuperscript{28} Mayamata Ch-XIII, Śloka-15-17a.
\textsuperscript{29} Mānasāra Ch-XIII, Śloka 45b to 62.
Someshwara temple at Doddagubbi, Hosakote taluk, Bangalore dist.

The earliest upapāṭha in Kamarata tradition is noticed from the Rashtrakuta period in the temple of Kailasanatha at Ellora and the earliest upapāṭha in the Tamil tradition is noticed in the Pallava temples.

In a rare and solitary instance, prati and kapōṭa are used alternatively in the same course of the plinth. It is seen in the adhisāṭṭhāna of mahādāvāra of Champakadham Swami temple at Bannerughatta, Anekal taluk, Bangalore dist.

Kāṣyapāsilpa-patākā VI-Śloka 22.

Mahādāvāra of Ranganatha temple at Rangasthala, Bodenahalli, Chikkaballapurata taluk, Kolar dist, etc.

Markandeshwara temple vokkaleri, Malur taluk, Kolar dist. Rangasthala, Bodenahalli, Chikkaballapurata taluk, Kolar dist, etc.

Someshwara temple, Kolar and mukhamanḍapā of Bhoganandishwara temple at Nandi,

Chikkaballapurata taluk, Kolar dist.

Rangamanḍapā of Ranganatha temple at Rangasthala, Bodenahalli, Chikkaballapurata taluk, Kolar dist, etc.

Mahādāvāra of Champakadham Swami temple at Bannerughatta, Anekal Taluk, Bangalore dist. and Someshwara temple, Kolar.

Mānasāra Ch – XIV, Śloka 75,76.

In the region of our study this variety of kumuda is seen from the temples of Vijayanagara period.

In the region of our study this variety of kumuda is seen at Bhoganandishwara temple at Nandi, Chikkaballapurata taluk, Kolar dist. of Vijayanagara period.

Mahādāvāra of Champakadham Swami temple at Bannerughatta, Anekal Taluk, Bangalore dist. and Someshwara temple, at Doddagubbi, Hosakote Taluk, Bangalore dist, etc.

Someshwara temple, at Doddagubbi, Hosakote Taluk, Bangalore dist and Jaina temple at Gudibande taluk, Kolar dist.

Prasanna Rameshwara temple, Magadi taluk, Bangalore dist.

Mahādāvāra of Champakadham Swami temple at Bannerughatta, Anekal Taluk, Bangalore dist. and Someshwara temple, Kolar.

Bharateshwara temple and Lakshmaneshwara temple at Avani, Mulbagal taluk, Kolar dist.

Lakshmaneshwara temple at Avani, Mulbagal taluk, Kolar dist and Ranganatha temple at Rangasthala, Bodenahalli, Chikkaballapurata taluk, Kolar dist, etc.

Someshwara temple, at Doddagubbi, Hosakote Taluk, Bangalore dist and Someshwara temple, Kolar.

Horizontally indented prati is noticed at Someshwara temple, Kolar.

Venugopalaswamy temple at Chikmagalur, Channapattana taluk, Bangalore dist and Amrīteshwara temple at Malurpattana Channapattana taluk, Bangalore dist, have got an adhisāṭṭhāna without upanīgas.

Ramanathadevar temple, Bellur, Kolar taluk, Kolar dist, Ishwara temple, Bellur, Kolar taluk, Kolar dist, Kolaramma temple, Kolar and Amaranarayana temple at Kaivara, chintamani taluk, Kolar dist, have upanīgas for the adhisāṭṭhāna.

Mayamata Ch-XIV, Ślokas-19-20.

Mānasāra Ch.-XIV, Ślokas-5-11.

Vimānārchanakalpa—Śloka 35.

Kāṣyapāsilpa-patākā VI, Śloka-26.

In the mahādāvāra of Aprameyaswamy temple, Dodamalur, Channapattana taluk, Vrutta Kumuda is noticed in the adhisāṭṭhāna.

Venugopalaswamy temple at Malur, Channapattana taluk, Bangalore dist and Amrīteshwara temple at Malurpattana Channapattana taluk, Bangalore dist, have got an adhisāṭṭhāna without upanīgas.

Ramanathadevar temple, Bellur, Kolar taluk, Kolar dist, Ishwara temple, Bellur, Kolar taluk, Kolar dist, Kolaramma temple, Kolar and Amaranarayana temple at Kaivara, chintamani taluk, Kolar dist, have upanīgas for the adhisāṭṭhāna.

Mānasāra, Ch- 44, Śloka – 22.

Ishwara temple at Doddahulluru, Hosakote taluk, Bangalore dist has got the relief of zodiac signs like vṛttaśikā, kanyā, dhamār, etc on the galākapādas.

Mahādāvāra of Champakadham Swami temple at Bannerughatta, Anekal taluk, Bangalore dist. and Someshwara temple, Kolar.

In Kapileswara temple at Manne, Nelamangala taluk, Bangalore dist brick adhisāṭṭhāna can be noticed.

Mayamata-Ch-XIII, Śloka-21-22.

Mānasāra Ch-XIV. II Uragabandha adhisāṭṭhāna, Śloka-23-43, mentions four types of Uragabandha adhisāṭṭhāna of four different heights. (a) 18 parts, (b) 20 parts, (c) 22 parts and (d) 24 parts.
Mayamata Ch-XIV, Ślokā-23-24.
Mānasāra Ch-XIV, Ślokā-22b-32.
Kāśyapasālpa-patāla VI, Ślokā-39b-41a.
Mayamata states that pratikrama adhisṛṣṭāhāna should possess dharāvrtta kumada.
Mayamata Ch-XIV, Ślokā-23.
Mayamata Ch-XIV, Ślokā-24.
Mayamata Ch-XIV, Ślokā-25b-26a.
Kāśyapasālpa-patāla VI, Ślokā-41-46a.
Mānasāra Ch-XIV, Ślokā-33-40a.
Swayambhuvashwara temple at Madivala, Kolar dist, Someswara temple and Chennakeshava temple at Kurudumale, Mulbagal taluk, Kolar dist and Venkataramanaswami temple, Chintamani taluk, Kolar dist.
Mayamata Ch-XIV, Ślokā-26.
Mānasāra Ch-XIV, Ślokā-40a.
Kāśyapasālpa-patāla VI, Ślokās-46-51.
Mānasāra Ch-XIV, Ślokās-40-46.
Mānasāra Ch-XIV, Ślokās-36b and 37 a.
Mayamata Ch-XIV, Ślokās-29-30a.
Mānasāra Ch-XIV, Ślokās-47-54.
Kāśyapasālpa-patāla VI, Ślokās-51b-56a.
The prati of the adhisṛṣṭāhāna of the Someswara temple, Kolar dist. has lotus designs on it.
Mayamata Ch-XIV, Ślokā-30b.
Someswara temple, Kolar and Markandeshwara temple vokkaleri, Malur taluk, Kolar dist.
Mānasāra Ch-XIV, Ślokās-55-61.
Mayamata Ch-XIV, Ślokā-31.
Kāśyapasālpa-patāla VI, Ślokās-56b-59a.
PrassannaVirupaksha temple at Virupakshi, Mulbagal taluk, Kolar dist, Vittala temple and Veerabhadra temple, Mulbagal taluk, Kolar dist, etc.
Mānasāra Ch-XIV, Ślokā-125-129a.
Mukhamanḍap of Ranganatha temple at Rangashthala, Bodigehallii, Chikkaballapura taluk, Kolar dist and mukhamandapa of Bhoganadishwara temple at Nandi, Chikkaballapura taluk, Kolar dist.
Mayamata Ch-XIV, Ślokā-36 a.
P-11 Fig. 2.3,4b,5 a Encyclopaedia of Indian Temple Architecture.
Nageshvara temple at Begur, Bangalore dist.
Mukhamanḍap of Venugopalaswami temple at Devanahalli, Bangalore dist, Amman shrine at Gangadoshwaraswami temple at Terahalli, Kolar taluk, Kolar dist, Rameshwara temple at Magadi, Bangalore dist (the adhisṛṣṭāhānas of these temples posses a tripatākukumuda).
Mayamata Ch-XIV, Ślokā-36b.
Kāśyapasālpa-patāla VI, Ślokās-30-32.
Kāśyapasālpa-patāla VI, Ślokā-26b.
Lakshmaneshwara temple at Ávari, Mulbagal taluk, Kolar dist.
Ranganath temple at Rangasthala, Bodigehallii, Chikkaballapura taluk, Kolar dist.
Mānasāra Ch-XIV, Ślokās- 72b-85a.
Mayamata Ch-XIV, Ślokā-34.
Kāśyapasālpa-patāla VI, Ślokās-65b-68.
At the rāngamantapa of Markandeshwara temple at Vokkaleri, Malur taluk, Kolar dist.
Mayamata Ch-XIV, Ślokā-35.
Mānasāra Ch-XIV, Ślokās-120b-124.
Kāśyapasālpa-patāla VI, Ślokās- 69-72.
Shatrugneshwara temple at Ávari, Mulbagal taluk, Kolar dist, at Gangadoshwaraswami temple, Terahalli, Kolar taluk, Kolar dist, etc.
Page- EITA.(Encyclopaedia of Indian Temple architecture)
At Markandeshwara temple at Vokkaleri, Malur taluk, Kolar dist.
Mahādwāra of Varadaraja temple at Tekal, Bangarupete taluk, Kolar dist. Ishwara temple at Hesarughatta, Bangalore dist.

Mānasāra Ch-XIV, Śloka-153-162.

Mānasāra Ch-XIV, Śloka-85-96.

Mānasāra Ch-XIV, Śloka-149-152.

Mānasāra Ch-XIV, Śloka-141-148.

Mānasāra Ch-XIV, Śloka-125-130a.

Mānasāra Ch-XIV, Śloka-163-173.

Mānasāra Ch-XIV, Śloka- 180.

Mayamata Ch-XIV, Śloka-32.

Kāśyapaśīpā- Patāla VI, Śloka-606-61a.

Mānasāra Ch-XIV, Śloka- 62-72a.

Mayamata Ch-XIV, Śloka-33.

Kāśyapaśīpā- patāla VI, Śloka- 61b-65a.

P-6, Vol-19,20and 21, Itihasa Darshana ,Blore,Dept. of Ancient History and Archaeology, Manasa Gangotri, Mysore conducted excavations in the year 2003-2004, under the guidance of Dr. M.S.Krishnamurthy.

Bhoganadishwara temple complex, Nandi, Chikkaballapura taluk, Kolar dist.

Markandeshwara temple Voikkleri, Malur taluk, Kolar dist. Rangasthala, Bodenahalli, Chikkaballapura taluk, Kolar dist, etc.

Mayamata Ch-XIV, Śloka-461/2.