CHAPTER - II

GROUND PLAN

PART-A

The ground plans of the temples of the region are of several types. Starting from a simple square sanctum to an elaborately planned temple complexes consisting of different parts of a developed Dravidian temple are found.

From the shape of the plan, it is not possible to trace the development of the Dravidian temple complex. Even the temples of the early period may be quite elaborately planned and also the temples of the later period may be quite simple and small in nature without much architectural adjuncts. The Texts also do not mention specifically any thing about the plan of the temple complex. However, they mention the different types and shapes of mandalas\(^1\) at the time of laying the prathamēṣṭika\(^2\). These mandalas become purely imaginary and spiritual in their concept after the construction of the temple. According to the drawings of the mandalas the different parts of the temple were arranged and constructed. Nowhere in the architectural Texts can one see specifications regarding the plan of a temple, like the proportions and measurements of the different members of the temple plan\(^3\). However, certain Texts mention the orientation of the temple proper and also the specific locations of the subsidiary shrines and other architectural adjuncts in the temple complex\(^4\). These architectural adjuncts were built according to their necessity in the temple complex. They were designed and executed as per the convenience of the Hindu form of worship of the time and commensurate with the available resources.

Besides the prescriptions given by the Texts certain other considerations like the local tastes and beliefs of the people, stylistic and decorative idioms of the region, time and the understanding and interpretation of the textual
prescriptions by the artists also played a significant role in the design of the plan of the temples.

Considering these factors an attempt has been made here to describe the various types of temple plans as far as possible, in a chronological order.

Structural temple architecture in the region begins to appear from the end of 9th century A.D. The earliest temples in the region are Nolamba constructions found at Dharmapuri. On plan, these temples possess a garbhagrha (sanctum), an ardhamantapa (vestibule) and a gūḍhamantapa. These temples are built side by side with identical plan, but of varying dimensions. Both the temples possess a Nandi pavilion each. The prākāra that is mostly ruined now is of Vijayanagara times. The temples and their premises have undergone much repairs and renovation. The original ground level of the courtyard is also increased to the extent of concealing a portion of the elevation of the plinth. Therefore it is difficult to have a clear estimate of the adjuncts of the original temple plan. From ninth century onwards, structural temple architecture in the region continued unabated and number of temples are available for the study of the temple plans.

As said earlier, about ninety-five temples exist in the region. Of these, none of the temples is of sāndhāra variety and all are of nirandhara type. Of the temples found in the region ninety temples have garbhagrhas, which are square on plan. Two have oblong garbhagrhas and only one example of a circular garbhagrha is available. The reason for majority of the garbhagrhas being square on plan is that most of these temples are dedicated to Shiva. The oblong garbhagrhas found are of the Vaishnava creed and the only garbhagrha that is circular on plan also belongs to Vaishnava creed. Altogether forty Amman shrines have been noticed in the region. Of them thirty are of Shaiva and ten are of Vaishnava creeds. Of these, only one shrine that belongs to Vaishnava creed has an oblong garbhagrha, while rest are all square on plan.
Fig 1. Angavibhaktis

Not to Scale
The contour line of the ground plan, particularly, that of the shrine proper, is often indented (Fig 1.). It consists of several projections and recessions. These indentations serve two functions. First it gives strength and stability to the wall, and second is to break the monotony of the wall/plinth line. Architecturally these indentations are given different names for easy identification of the parts. The indentations made in the wall line are called by the name *aṅgavibhakti*. In the *aṅgavibhaktis* separate terms are used to denote the different parts of the wall line. They may be described thus:

**BHADRA:** *Bhadra*, as the term itself indicates, is provided for the sake of stability and protection of the structure. It is a rectangular offset projecting forward from the contour line of the structure prominently, in the central portion of the wall line. Generally, the shrine proper, at the center of its three open sides, contains these *bhadras*. If the *bhadra* is provided with another offset projection, that projection is called by the name *subhadra*. There is also one more *aṅgavibhakti* called by the name *pratibhadra*. *Pratibhadra* is again a rectangular offset projection, smaller in size than the *bhadra*. *Pratibhadras* are provided on the either sides of the *bhadra*.

**KARṇA:** *Karṇa* is another important *aṅgavibhakti* of the temple plan. *Karṇas* are always found at the corners of the structure. *Karṇas* are always square projections. Similarly *pratikarṇas* are also found as an *aṅgavibhakti* of the temple plan. *Pratikarṇas* are square projections made in the interspaces of the wall between the *karṇa* and the *bhadra*.

**SALILĀNṬARA:** Straight wall line between the *aṅgavibhaktis* is called by the *salilānantara*.

The description of the *aṅgavibhaktis* mentioned above is not described in a systematic manner in any of the architectural Texts, but they refer to all these terms in different contexts. The comparison of textual description with the
Fig 2. Temple Plan- Banishwara- Paruttipalli
existing structures would, however, give an idea about the exact nature of the *aṅgavibhaktis* of the temple and thus described here.

The *aṅgavibhaktis* of the wall continue up to the top end of the *hāra*. The pavilions found on the *hāra* correspond to the shape of the *aṅgavibhaktis* of the plan. On the top of the *karna*, the *kūṭa* pavilion is placed. That is why that *kūṭa* is referred to as *karnakūṭa*. On the *bhadra*, always a *śāla* pavilion is placed. It is referred to as *bhadrasāla*. On the *pratibhadra* also a *śāla* pavilion is placed. On the *pratikarna* a *pañjara* pavilion is often found. The same pattern is continued in the construction of the *prāsāda* also, but in a reduced scale. While reducing the size, minor *aṅgavibhaktis* like *pratibhadra* and *pratikarna* may be omitted. Where as, the major *aṅgavibhaktis* like *bhadra* and *karna* continue till top of the *prāsāda*.

As has been stated already, earliest of the temples of the region sometimes, also possess quite a well-developed plan fulfilling all the basic necessities of the Hindu form of worship. The later temples of the region present either a similar plan or an adaptation of the same plan with or without certain other additional appendages. Therefore, based just on the simplicity or complexity of the plan, it is not possible to trace the chronological development of the temple plans. Hence individual components of the temple are studied on morphological characteristic features.  

**GARBHAGRHA/SANCTUM**

*Garbhagrha* (Fig 2.) is the nucleus of the temple. It is the place where the main deity of the temple is installed. The Canons prescribe that the shape of the *garbhagrha* may be *caturasra* (square), *āyata* (rectangular), *vṛtta* (circular), *āyatavṛtta* (elliptical) or *vṛttāyata* (ovoid) on plan. The square and circular *garbhagrhas* are constructed for the installation of the deities in *sthānaka* (standing) or *āsīna* (seated) postures. While in the other varieties, deities in *śayana* (reclining) posture or group of deities standing or sitting in a row are to
be installed. Mānasāra mentions that if the plan of the garbhagṛha is square or circular, it is called puruṣa (Male) and if it is rectangular it is called vanītā (Female). Male deities can be installed in a square, circular or rectangular garbhagṛha, while the female deity should always be installed in a rectangular garbhagṛha. However, this tradition was not strictly followed in the region of our study.

The garbhagṛhas, according to tradition are generally provided with one doorway. In case the garbhagṛha is rectangular it may have three doorways, all arranged in a row. If the garbhagṛha is sarvatōḥhadra or caturmukha, then it is provided with four doorways, one in each direction. Garbhagṛhas found in the region of study, irrespective of the shape of their plan, possess only one doorway. The Texts mention that the doorways can be provided in any of the four directions depending upon the orientation of the temple. But in the region of our study, garbhagṛhas having doorways only towards the east or the west are noticed. This observation is made considering the main shrines only, while the garbhagṛhas of the Amman shrines occasionally are oriented towards the south also. No shrine with a doorway towards the north is noticed in the region. The Texts are silent about providing jālakas to the garbhagṛhas. However, provision of a jālaka to the garbhagṛha is noticed, not in our region, but in the neighbouring Kolar region. However texts permit the provision of the jālakas for the hollow talas, vēdi and grīva of the prāsāda above the garbhagṛha. But instances of such Jālaka are not noticed in our region.

Garbhagṛhas of the region are devoid of pillars. Garbhagṛhas are also provided with deep kōṭas and projecting shelves for keeping the utensils and other accessories of worship. The floor of the garbhagṛha is always provided with a pranāla to drain out water from the garbhagṛha. The flooring of the garbhagṛha is always paved with dressed stone slabs. The ceiling may be flat or simple or paneled or built in the nābhicchanda form.
There is another feature, occasionally noticed in the early temples and often noticed in the Vijayanagara temples. This feature is the construction of garbhagrha and antarāla/ardhamanṭapa at a slightly elevated floor level than that of the gūḍhamanṭapa. The Mallikarjuna temple at Dharmapuri has a slightly elevated floor level for the garbhagrha and ardhamanṭapa, though all these parts were constructed at one time and as one unit. During the Vijayanagara period, this feature is often noticed on a magnified scale. Over ten temples of Vijayanagara period have a predominantly elevated floor level for the garbhagrha and the antarāla. It is to be noted that no mention of such a tradition is found in the Canons.

**ANTARĀLA/VESTIBULE**

Antarāla (Fig 2.) is a small cella built adjacent to the garbhagrha on its front side and is connected through a doorway. Antarāla is a chamber that connects the garbhagrha and the gūḍhamanṭapa. Therefore, to it is also referred as to vestibule or ante-chamber. The synonym of antarāla is sukanāśi, the reason being that this part comes directly under the sukanāśa projection of the drāviḍa prāśāda. Therefore, the part below the sukanāśa is called sukanāśi. But in the context of the temples of the region of our study, the name sukanāśa can hardly be applied to this part, as sukanāśa itself is absent in the prāśādas of the Tamil idiom. But in the context of the prāśādas of Karnataka temples, sukanāśi becomes an invariable feature of the prāśādas of both Drāviḍa and Vēsara styles. Therefore the term sukanāśi aptly applies to the Karnataka idiom.

Surprisingly, the Texts do not make a mention of antarāla or sukanāśi in the sense of a vestibule. Mayamata refers to antarāla but its reference is vague and uncertain. Amarakośa mentions antarāla to indicate an inner quarter of the building.

Antarālas of the region in particular and Tamil tradition in general do not possess jālavāṭāyana on their sidewalls. But in the Karnataka tradition
jalavātyāyanas for the antarāla is often noticed. Antarālas are generally devoid of pillars but the bhadraka pillars can be seen prominently projecting from the wall line. Antarālas of the region are often provided with solid masonry platforms on the two sides, which are used for keeping the processional images and other artifacts of the temple.

Antarāla, on plan is normally square. The dimensions of the plan of the antarāla are either equal to or less than the dimensions of the garbhagrha. The antarāla doorway is always placed in the axis of the doorway of the garbhagriha. The ceiling of the antarāla may be flat or may be of nābhicchanda type. The ceilings are often decorated with blossomed padmas in the centre.

**ARDHAMANDAPA/HALF PAVILION**

Ardhamanḍapa (Fig 2.) literally means half pavilion. It is generally found in front of the vestibule or in place of a vestibule. It is closed on its two sides and open on the front side. It connects the garbhagrha or the antarāla with the hall in front (gūḍhamanṭapa).

The temples built during the early Chola period in the region of our study are very small in size. They possess, on plan, a sanctum and equally sized or slightly bigger chamber closed on its two sides with a doorway in front. In such cases, in the Tamil architectural vocabulary of the present times, it is called as ardhamanḍapa, even though it is closed on all its three sides. In the same Tamil vocabulary, ardhamanḍapa is also referred to another member of the temple plan. In this case, if the temple plan possesses a sanctum, vestibule and half pavilion that is built in front of the vestibule or sanctum connecting the hall and sanctum or vestibule, it is also called by the name ardhamanḍapa. In the Kannada idiom ardhamanḍapa is a chamber covered on three sides and built in front of the garbhagrha or/and antarāla. Ardhamanḍapa in the context of Kannada idiom may or may not possess two pillars in the front. Therefore in the
present work, the terminology used by the Tamil art historians is maintained according to the context.

The *ardhamāṇḍapa* sometimes is provided with perforated windows (*jālavātāyanas*) on its two sides. The roof of the *ardhamāṇḍapa* is always flat, occasionally it is also paneled. Sometimes the floor level of the *ardhamāṇḍapa* is slightly elevated than that of the *guḍhamāṇḍapa* in front. This feature is found both in early and later temples. But in some of the Vijayanagara temples this feature is made more prominent by increasing the floor up to a height reached by two to three steps and the same level is maintained for the *garbhagṛha* part also.

During the Vijayanagara times, an approach to the circumambulatory passage is also often provided through the *ardhamāṇḍapa*. *Ardhamāṇḍapas* of the region, like the *antarālas*, do not possess any *jālavātāyanas*.

**PRADĀKSĪṆĀPATHA/ CIRCUM AMBULATORY PATH**

The temples of the region of our study do not possess a circumambulatory passage as such. However as the circumambulatory passage is an important part of the Dravidian temple architecture it is necessary to write a few words about the same.

Some of the temples of the Dravidian style possess a narrow path all-round the sanctum for going around the shrine. Such temples are classified as *sāndhāra* temples. The temple devoid of a circumambulatory passage is called by the name *nirandhara*. Circumambulatory passage is provided with two purposes. Structurally, the wall of the shrine and the circumambulatory passage connected at the roof level jointly provide a strong base or additional support to the heavy super structure in the form of the *prāsāda* built above the sanctum. Secondly, circumambulatory passage is provided to fulfil certain ritualistic obligation of the devotees who go around the shrine as a part of their worship. Provision of circumambulatory passage is left to the option to the architect.
Circum ambulatory passage is a narrow path provided all-round the shrine. In the southern mode of temples, two walls are built parallel to each other for the sanctum. Both the walls are built on a solid common *adhiśṭhāna* provided to the temple. Sometimes, the inner wall also possesses the details of the *adhiśṭhāna* and regular wall for decorations. The outer walls are provided with *jālavātāyanas* for ventilating the circum ambulatory passage.

**GŪDHAMAṆḌAPA/ASSEMBLY HALL**

*Gūdhamaṇḍapa* (Fig 2.) literally means a pavilion, which is covered on all its sides. There is no reference to the term *gūdhamaṇḍapa* in the Texts. Inscriptions mention *gūdhamaṇḍapa*. The use of this term is found in EITA also. *Gūdhamaṇḍapa* is always square or rectangular on plan. The *gūdhamaṇḍapa* corresponds to the assembly hall or the chamber built in front of the *antarāla* or the *ardhamaṇḍapa* in the main axis of the temple, the size of which is decided by the architect to suit the requirement of time and resources available.

*Gūdhamaṇḍapa* is also referred to by the common name *navaraṅga* in the Kannada context. The name *navaraṅga* is given to this part of the building because this hall is generally square on plan. It consists of four pillars arranged in the centre, thus making the hall in to nine square bays. So the hall consisting of nine bays is called as *navaraṅga*. But this term in not used in the context of Tamil architecture. The usage of the term *navaraṅga* came to be applied for all the assembly halls in front of the sanctum/ vestibule/ardhamaṇḍapa irrespective of the number of bays created by the assembly of the pillars. The same is called as *gūdhamaṇḍapa* in the Tamil tradition. As the region of our study belongs to Tamil country the word *gūdhamaṇḍapa* only is used.

As *gūdhamaṇḍapa* is a hall where people assemble, it is generally provided with *jālavātāyana* for ventilation. The inner walls of the *gūdhamaṇḍapa* are generally plain and devoid of any ornamentation. No *dēvakhelikas* are found in the temples of the region. The ceiling of the
gūḍhamanḍapa is always flat and is divided into number of bays by the network of architraves supported on pillars and walls. Except the central bay all the other bays are devoid of any ornamentation. The central bay in the early temples (Nolamba) consists of nine panels inside which the reliefs of ṛṣadikpālakas surrounding the panel relief of Shiva are noticed. In the later examples occasionally, a relief of a padma is discernible.

The temples of the region being small in nature, the gūḍhamanḍapa are also built commensurate with the size of the shrine. They generally possess four to six pillars. In the Shaiva temples of the region, the sculpture of Nandi is also often found placed in the nave of the gūḍhamanḍapa and on the main axis of the temple.

Gūḍhamanḍapa is provided with a doorway on the main axis of the temple or/and in the southern wall of the gūḍhamanḍapa. If there is only one doorway to the gūḍhamanḍapa and it is provided to the south, then the wall facing the sanctum may be provided with a jālavātāyana. If the doorways are provided on both the main axis and on the south side, importance is given to the southern doorway. And it is substantiated by the provision of a more ornate doorway and with the provision of a mukhamanṭapa to it. No mukhamanṭapa is found to the doorways facing east or west. If there is no mukhamanṭapa built for the south doorway at least a sōpāna with hastihasta are provided. The importance given to the southern doorway in the temples may be explained as follows. It is a known fact that the guardian deity of the southern direction is Yama. Normally a doorway is not provided in that direction. But in most of the temples in the region of our study, a doorway is provided to the south and that too they are made ornate and some are even provided with an ornate mukhamanṭapa. The reason being that the Gods, according to Hindu tradition, reside in the north, the direction of the Himalayas. So the approach to the north should be from the opposite direction the i.e. the South. Therefore, the doorways
Fig 3. Temple Plan - Kailasanatha - Kargudi

Not to Scale
were provided to the south and that being considered the main direction it was made ornate always.

Some of the temples of the region possess a Devi shrine not built separately but built opening to the *gūḍhamāṇḍapa* of the main temple. These shrines are generally built to the left side of the main shrine opening to the *gūḍhamāṇḍapa* and all such Devi shrines are built always to the shrines facing east. Therefore these Devi shrines also face the southern entrance of the shrines. The temples facing west do not have the Devi shrine built on their left side as that direction (south) an entrance doorway is provided to the *gūḍhamāṇḍapa*.

**MULTIPLE SHRINES** (Fig 3.)

Construction of more than one shrine within a single temple building is an, age-old practice in dravidian architecture. In the Karnataka region multiple shrines up to five in number were built in the main building. But these shrines open to a common assembly hall in front. In the Pallava country the same concept is applied in a different way. The Mandagapattu cave, which is dedicated to the *Trimūrtis*, is an incipient form of a multi shrine temple. The Tamil adaptation of the concept of multiple shrines is executed in a different manner in their structural temples. The Talagirishwara temple at Panamalai is a *sārvatōbhadra*-like temple. In this, the main shrine or the central shrine has the entrance towards the east through an *ardhamāṇṭapa*. The *bhādras* of the north and south also have smaller *garbhagṛha*, again facing east. They also have small *ardhamāṇṭapa* in front. The western *Bhadra* has another similar sanctum facing west. The Sundaravarada perumal temple at Uttaramerur of late Pallava period has again four shrines built in the *sārvatōbhadra*-like pattern, wherein the main shrine faces east and it has an *ardhamāṇṭapa* in front, whereas the three other shrines that face the other three directions have only sanctums. This is again a different type of concept of multiple shrines in a single building. Unfortunately, no temple of the above description is noticed in the region of our study. Instances
of sub shrines built opening to the gūḍhamanaṭapa of the main shrine are found. This is a tradition, generally, found in the Karnataka idiom.

**MUKHAMAṬAPA / PORCH**

*Mukhamanṭapa* is a small pavilion or porch constructed in front of the doorway of the temple (Fig 3, pl-251). As this forms the part of the façade of the temple, this pavilion is called by the name *mukhamanṭapa* (mukha- face + manṭapa- pavilion). *Mukhamanṭapa* is a regular feature of the dravidian temple architecture. Hence it is found right from the beginning in the temples the Pallavas and the Badami Chalukyas and therefore a regular feature of the Dravidian architecture. Reference to this is found in the Texts.\(^{22}\)

*Mukhamanṭapa*, as mentioned above, is a small porch built on the same plinth on which the temple is built. It is supported by four pillars. Of these pillars, two are in the front and two are at the back. The pillars on the backside are placed adjacent to the wall of the temple.

In the construction of *mukhamanṭapa* there is a slight difference between the Tamil and Kannada traditions. The interspaces of the pillars of the *mukhamanṭapa* are generally kept open in the Tamil tradition. In the Kannada tradition it is covered by a small hand wall, above which, at its outer edge a stone slab with inward slope is horizontally placed. This serves as a back rest for the people who sit on this podium. This type of a seating arrangement is called by the name *kaksāsana*.

*Mukhamanṭapas* are also provided to the side doorway of the gūḍhamanṭapa and their construction is also similar as to the one described above. Examples of *mukhamanṭapas* provided for the mahāmanṭapas and gōpuras are also discernible (Fig 5.). The pillars of the *mukhamanṭapas* of the pre-Vijayanagara period are treated and decorated similar to those found in the interior of the temple. During the Vijayanagara and post-Vijayanagara periods, the *mukhamanṭapas* of the temples changed not only in their plan but also in their
form. The early types of *mukhamantapas* were also continued during this period and at the same time oblong *mukhamantapas* that extend throughout the width of the temple were built, on the main axis of the temple (pl-252)\(^2\). At the same time, the *mukhamantapas* of the southern entrance were also maintained having only one single bay like those found in the early period. *Mukhamantapas* of Vijayanagara and Post-Vijayanagara period are often oblong in their form. In depth they generally have only one bay, while in their width they possess as many aisles as the temple width allows them to have. In the treatment of the pillars front *mukhamantapa* will have ornate *yāli* pillars, whereas the *mukhamantapa* provided for the side entrance will have the usual *citrakhaṇḍa* pillars.

The *prastara* of the *mukhamantapa* s is also decorated on par with the one found on the *bhitti* of the temple. The *kapōta* in the earlier temples is regular quadrant sectioned or sloped. But the same, in the later period, in some temples, turns into a double flexured ‘S’ shaped *kapōta*. Above the *kapōta*, the parapet is constructed. This is generally of stone in the early temples, but of brick and mortar in the later examples and follow the same pattern at any other part of the temple.

Another notable feature of the *mukhamantapa* of the Vijayanagara and post Vijayanagara periods is that the floor of the nave of the *mukhamantarapa* leading to the doorway of the temple is sometimes kept at a lower level corresponding to the courtyard of the temple so that it is easy for the visitors to walk straight to the entrance door of the temple. No plinth is constructed for the nave. The aisles on the sides will have elevated floor level because they are provided with a plinth. This elevated plinth serves as the dais for the people to sit. This pattern of *mukhamantapa* becomes a common feature in the temples of Vijayanagara and Post- Vijayanagara periods.

There are *mukhamantapas* built above an elevated plinth. In such cases, these *mukhamantapas* are provided with *sōpānas*\(^2\)\(^4\).
Fig 4. Temple Plan- Karaburanatheshwara- Uttamacholapuram

Not to Scale
Mukhamanṭapas begin to appear from 13th century onwards. They are found in a majority of the temples irrespective of the creed. Most of the mukhamanṭapas are found built in front of the southern doorway of the gūḍhamanṭapa. The early mukhamanṭapas have only four pillars. No instance of the provision of the kakṣāsana in the mukhamanṭapa is noticed in the region of our study. The plinths of these mukhamanṭapas are generally simple in their execution. Plinths resembling the upapitḥas of all varieties are discernible. The mukhamanṭapas are provided with sōpāna only on one side, i.e. on its western face. The pillars used for the mukhamanṭapas are all of citrakhaṇḍa variety. The kapota is of ordinary type with nāsi decorations. No parapet of the hāra variety is noticed above the canopy of the mukhamanṭapas. The ceilings of the mukhamanṭapas are all plain and devoid of decoration.

Mukhamanṭapas after 14th century and onwards take a different form and shape. Besides the square type of mukhamanṭapas discussed above, oblong ones begin to appear. In their plan, these are similar to the ordinary type. But the surface treatment of these mukhamanṭapas is more ornate. The plinths are luxuriously carved and they are of śrībandha or śrībhoga types. Pillars of vyālakānta and citrakhaṇḍa varieties are noticed. The kapotas of the double flexured variety with their under part decorated to resemble wooden frame work is also noticed. On the upper surface of the kapota, reliefs and sculptures in round of faunal, floral and demi-divine themes are also noticed.

The plans of these mukhamanṭapas are quite different from those of their counter parts of the early period. They, as said earlier, are oblong in form, built almost with their width equal to the width of the façade of the gūḍhamanṭapa or the mahāmanṭapa. They are sometimes divided into two halves widthwise. To the floor of the nave of the mukhamanṭapa no plinth or a very low plinth is provided. This serves as a path leading to the doorway of the temple. The side aisles of the mukhamanṭapa are provided with elevated and richly moulded plinths. Over this platform the pillars are erected. The depth of the
mukhamanṭapa may contain one or two bays. Mukhamanṭapas of this type are generally found in front of the mahādwāra of the temple complex.

**PARIVĀRĀLAYAS** (Fig 4.)

Parivarālaya is a shrine built for the attendant deity of the main deity of the temple. It is a subsidiary shrine. Therefore it is always small in size. It may be attached or detached or may be inside or outside the main shrine. According to Hindu tradition the parivāra or the retinue of the main deity is big and elaborate. It may consist of the different forms of the main deity, consort of the main deity and her different forms, the family of the main deity, mounts (vāhanas), associated Gods and Goddesses and their different forms, the saptamātrikas, aṣṭadigpālas, navagrahas, dwārapālakas, gaṇas, the great sages (ṛṣis), the great saints (bhaktas) and sometimes even the patrons. Separate shrines, simple and ornate, small cellas, plinths, pedestals, kōṣṭhas, are built to keep the images of the divine retinue at prescribed mandalas and directions according to the Texts and tradition, but all within the temple complex. Parivārālayas may be constructed in the same medium as that of the main shrine or in a different medium. All the parivārālayas found in the temple need not be of the same period also.

The practice of constructing parivārālayas began as early as the Pallava and the Badami Chalukya period. The famous Kailasanātha temple at Kanchi and the Shore temple at Mahabalipuram have subsidiary shrines built for the parivāradēvatās. In Karnataka also, temples at Aihole, Badami and Pattadakkal have parivāradēvatās installed in different parts of the temple. Kailasanātha temple at Kanchi has neatly carved shrines arranged in a row, all buttressing the wall of the main shrine and also the wall of the Prākāra.

The Texts on Hindu architecture prescribe the construction of parivārālayas in the temple complex, but they are not unanimous in their opinion. Mānasāra mentions three groups of eight, sixteen and thirty-two
parivarālayas and it further states that these groups are fit for adhama (small), madhyama (medium) and uttama (big) temples. Mayamata gives four groups of parivarālayas consisting of eight, twelve, sixteen and thirty-two shrines. However, all the Texts mention that separate shrines are to be constructed for the different deities of the temple.

Parivarālayas are generally small and simple shrines. They are often small cellas occasionally decorated with suitable architectural motifs and members. They may have an ornate plinth and wall and also a small turret above, as in the case of a sadvarga temple. Shrines having only trivargas are also noticed. The prescriptions given in the Texts, were not always followed by the architects in the construction of the parivarālayas. Depending upon the convenience and the resources available, the parivarālayas or just the sculpture or the relief of the parivaradēvata are was carved in the temple complex maintaining, as far as, possible its respective location and direction mentioned in the Texts. Always separate shrines are not constructed for the parivaradēvatas. All the parivaradēvatas are accommodated in convenient places in most of the temple complexes. Therefore it can be observed that there was no hard and fast rule followed in the installation of the parivaradēvatas in the temples. In a few temples, the parivaradēvatas are installed at their respective places or in a few examples such important sculptures are found in the gādhamaṇṭapa of the temple or in the khulikas or any other permissible place in the temple complex.

Now, coming to the region of our study, the parivarālayas in the temple complex built according to tradition and also parivaradēvata sculptures placed according to convenience cum tradition are noticed. The Amman shrine and the vāhanamaṇṭapa, which come under the parivarālaya category, are discussed separately (see para-). Therefore, parivarālayas of other divinities are discussed here. In the region of our study, there are a good number of temples having parivarālayas built according to tradition. They belong to both the creeds. Of these, majority belongs to the Shaiva creed and only one of the Vaishnava.
In all the Shaiva temples of the region, three important *parivāradēvatas*, namely the Amman, Chandishwara and Nandi are usually found with separate shrines. Along with these, five important *parivāradēvatas* of the Shaiva pantheon, namely Ganesha, Dakshinamurthy, Lingodbhava or Vishnu, Bramha and Durga are found in the niches of the *ardhamanṭapa* and the sanctum, thus making it an *aṣṭaparivāra* group. These are found in almost all the temples of the region. Besides the said group, there are a few temples having additional *parivāradēvatas* housed in separate shrines. These *parivāradēvatas* are Aditya, Bhairava, Shasta, Subramanya, Jyestha and Saptamatrikas. The shrines are built in the respective quarters as prescribed in the Texts. There are a few temples wherein the loose sculptures of many of the *parivāradēvatas* are kept either in the *gūḍhamanṭapa* or the *mālikā* in a row like exhibits.

The *aṣṭadikpālakas* also come under the retinue of the presiding deity of both the creeds. Therefore, they are also represented as *parivāradēvatas*. In the beginning, i.e., during the Nolamba period, there was the practice of carving the *aṣṭadikpālakas* in the ceiling of the central bay of the *gūḍhamanṭapa*\(^\text{23}\). This is a practice predominant in Karnataka tradition. Therefore, the *aṣṭadikpālakas* panels appears in the Nolamba temples of the region. In the Tamil tradition it was not prevalent. Therefore, no temple of the Chola and those of the succeeding period possess this feature. However, there is one exception to this rule, i.e., the Chandrachudeshwara temple at Hosur. In this context it is to be noted many adjuncts of this temple were built with Hoysala patronage during the 13\(^{th}\) century. In this temple the placement of the *aṣṭadikpālakas* is not in the ceiling of the *gūḍhamanṭapa*. Instead, individual sculptures of the *aṣṭadikpālakas* are carved and placed in their respective direction in the *mālikas* surrounding the courtyard (of these, two are missing).

Among the retinue of the presiding deity, the Nayanmars and Alwars are also included. Sculptures of the Nayanmars are found placed in the temple *prākāra*. According to tradition, they are to be placed towards the right side of
Fig 5. Temple Plan - Kamanatheswara - Aragalur

a  prakāra
b  Ammanshrine

c  mālika

d  pātālāṅkana

e  raṅgamantapa

Not to Scale
the presiding deity. Individual sculptures, in the round, of all the sixty-three Nayanmars are found, in the *mālikās* on the right side of the temple at a few places. Of these, four Nayanmars are considered more important from the point of view of the Shaiva creed. Therefore one more sculpture of each of these four Nayanmars are placed in a separate cella for special worship.

Now, coming to the Vaishnava creed, temples of Vaishnava creed are very few in number in the region. All these temples are in good condition and attractive too for their architectural workmanship. Of these, only one temple has the *parivāradēvatas*. That is the already cited Sundararaja perumal temple at Salem. In this temple, the *parivāradēvatas*, besides Lakshmi and Garuda are Narasimha, Hayagriva, Vishnu, Venugopala and Varaha placed in the niches of the main shrine. Sculptures of a few important *alwars* are found placed in the *ardhamantapa* or *gūḍhamantapa* of this temple. It is interesting to note that even the sculpture of Sri Ramanujacharya is included and worshipped along with the *alwars* in these temples. The other temples, besides the *tāyār* shrine and Garuda, possess only sculptures of a few *alwars*, all placed in the *gūḍhamantapa*.  

**AMMAN SHRINE (Fig 5.)**

Amman shrine is the temple constructed separately to install the image of the wife of the presiding deity of the temple (pl-253). Amman shrine finds no mention in the Texts. However Mānasāra cites the presence of the shrine for the 'Śakti' or 'Vanita'. But the context in which these terms are referred to in the Texts does not hold good in the sense in which the term Amman shrine is referred to here. Therefore, the popularly prevalent terminology in the South Indian context i.e., “The Amman shrine” has been used in the present study to define the shrine built exclusively for the wife of the presiding deity within the temple complex.

Even in the use of the term ‘Amman shrine’ there are two traditions, particularly prevalent in Tamilnadu. The term ‘Amman shrine’ is used in the
context of Shaiva temples whereas the term ‘Tāyar shrine’ is used in the context of the Vaishnava temples. But for the sake of convenience, in the present study, irrespective of the creed of the temple the word ‘Amman shrine’ only is used.

Amman shrine is an independent structure built in the temple complex. Generally, it is built slightly behind on the left side of the main shrine and it is also a tradition to keep the level of the floor of the Amman shrine slightly lower than that of the main shrine. Deviations to these general rules are also not absent. The Amman shrine is always planned to have all the essential components that an independent shrine should possess. They are always nirandhara temples. On plan, they generally extend from a single celled shrine to a full fledged temple having all the components like garbhagṛha, antarāla, ardhamanaṭapa, gūḍhamanaṭapa and a porch. But the dimensions of all these parts are smaller than those of the main shrine. The Texts prescribe that the temple for the female deity should always possess a rectangular garbhagṛha and this has been followed in the construction of many Amman shrines. The elevation of the Amman shrine also is of the śaḍvarga class.

Ishwara samhita mentions that Amman shrines may be built in the first or the second or the third Prākāra of the temple. Accordingly, the temples of the region under study are provided with Amman shrine in the first and second Prākāra of the temple complex.

Different traditions are found practiced regarding the placement of this shrine in the temple complex. In the pre-thirteenth century temples, the Amman shrines are found constructed on the left side of the main shrine. In the Srivaishnava tradition, Amman shrines are constructed generally on the right side of the main shrine.

The practice of building Amman shrine in the temple complexes is a later feature, which appears to have to begun from the late 12th century onwards. Because of the popularity of the Bhakti cult after the 11th century, the necessity
Fig 6. Temple Plan- Shivanishwara- Chintalpadi

Not to Scale
for the construction of a separate shrine for the female deity arose. This tradition first began in the Tamil country and spread gradually to other parts of South India. During the Vijayanagara period, the practice of constructing Amman shrine became popular. Amman shrines were included in all the temple complexes that were designed and built during the Vijayanagara times. Many of the early temples, which did not possess Amman shrines in their original plan, were added with the Amman shrines during the Vijayanagara period.

In the region of our study, the practice of constructing Amman shrine begins from late Chola period. Almost all the temples possess separate Amman shrines, irrespective of the creed to which they belong. They possess garbhagrha, which is generally, square on plan and occasionally rectangular. Starting from small Amman shrines having only the garbhagrha, they are found built with all other adjuncts like antarāla, ardhanātapa, gūḍhanātapa, mahāmanṭapa and mukhamanṭapa.

Regarding the orientation of the Amman shrines, different practices are noticed. The common practice of the day was to construct the Amman shrine to the left back of the main shrine in the case of Shiva temples. In the Vishnu temples, the same was built towards the right back of the main shrine. Both the types are found in the region, in good number. Besides these, there are also certain other methods followed in the orientation of the Amman shrine. In a few temples the main shrine faces west and in front of the main shrine slightly towards the right²⁸ (Shaiva) (Fig 6.) or to the left²⁹ (Vaiṣṇava) sides (Fig 7.), Amman shrine is built facing east. In certain other temples (Shaiva) Amman shrine is built facing south on the left front of the main shrine. Good number of examples of this type are found in the region.

A few temples of the region have no separate structure built for Amman shrine. The images are housed in the cella built attached to the left wall of the gūḍhanātapa of the temple. All these cellas are built facing south. All the
Fig 7. Temple Plan- Karivaradaraja- Aragalur

Not to Scale
examples of this type belong to Shaiva creed except one, which is of the Vaishnava creed\textsuperscript{30}. Nowhere in the region, an Amman shrine oriented towards the north is noticed. All the facts mentioned above are helpful to understand the deviations that the architects have opted for, particularly in the orientation of the Amman shrine. These diversions were probably because of the beliefs and tradition that prevailed in the region, or for the convenience of construction of the building.

The Amman shrines are found built in the first and the second prākāra of the temple (Fig 5). In elevation, all the Amman shrines are śadvarga shrines and possess simple to ornate adhiṣṭhānas. Treatment of bhitti is generally simple, possessing only bhittipādas and kōṭas and occasionally kumbhapañjaras. In a rare example it is more detailed in its decorative carvings than that of the main shrine itself\textsuperscript{31}. The prastara part generally possesses the regular kapōta and the vājana with vyālamāla.

Generally, above this the prāsāda is built having vēdi, grīva and śikara, thus making it an ēkatala vimāna shrine. In the region of our study, forty vimānas are noticed. Of them five possess original śikharas. The rest are completely modern. Of the original vimānas, almost all the Amman shrines of ēkatala vimāna, of the Śrīviśāla variety. Two examples of dwitala vimāna of different varieties like viṣṇukānta and swastika are noticed. In these dwitala vimānas, in the Prastara part, above the vājana, hāra of miniature pavilions are noticed. All the prāsādas of the Amman shrine are built of brick and mortar. Amman shrine possessing a stone śikha is not noticed in the region of our study.
**GROUND PLAN**

**PART-B**

*MAHĀMANṬAPA* (Fig 3)

*Mahāmaṇṭapa* is the pavilion constructed right in front of the *gūḍhamanṭapa* of the temple and it is always bigger in dimensions than those of the *gūḍhamanṭapa*, therefore it is called by the name *mahāmaṇṭapa* (pl-254). Its axis is common to the axis of the main temple. The plan of the *mahāmaṇṭapa* may also vary from place to place and from time to time. Its plan may be square or rectangular, with or without indentations. A rare instance of a *mahāmaṇṭapa* having a stellate plan is also noticed.\(^{32}\)

*Mahāmaṇṭapa* is an optional structure to the shrine proper. It may also be called as an elaborate version of the *mukhamanṭapa* of the temple. This *mahāmaṇṭapa* may be completely open or partly closed or closed on three sides or closed on all the four sides and the last condition is applicable to the temple of the Tamil region only. If it is closed on all sides and it is built in addition to the *gūḍhamanṭapa*, then it is called by the name *mahāmaṇṭapa*. If the *mahāmaṇṭapa* is closed on all the sides, doorways are provided normally in the front and also on one of the sides, which will invariably be the south. If the *mahāmaṇṭapas* are open, then they may have a porch or just a flight of steps on all its three open sides or only on the front side. Some of the *mahāmaṇṭapas*, closed or open, are provided with *mukhamanṭapas*.\(^{33}\)

The *mahāmaṇṭapas* are also built on an elevated plinth. The floor is neatly done with stone slabs. The pillars may be of one particular type or of mixed varieties. The central bay of the *mahāmaṇṭapa* is often treated specially with ornate pillars and an ornate ceiling.

The outer *prastara* of the *mahāmaṇṭapa* is generally provided with broad double flexured *kapōta*. Sometimes the corners of the *kapōta* are also provided
with hanging stone chains. The parapet of the \textit{kapōta} is generally of brick and mortar and possesses a row of niches housing sectarian stucco sculptures. The ceiling of the \textit{mahāmanṭapa} is treated differently in different places. It may be flat or it may also have bays with raised ceilings. The central bay of the hall may have a raised roof or the nave of the hall or part of it may have a raised roof. But in the case of raised roofs no clerestories are provided for ventilation. Instead, the side walls of the raised portions on the inside are suitably paneled and sculptured and even painted to the taste of the artist.

\textit{VAHANAMANṬAPA} (Fig 6)

\textit{Vahanamanṭapa} is a pavilion built for the vehicle or mount of the presiding deity of the temple. The Texts do not mention anything about the construction of \textit{vāhana} as such. But they do mention that the \textit{vāhana} of the presiding deity should be installed in a particular plot of the temple complex.\textsuperscript{34} But the architects of the temples have provided an attractive \textit{manṭapa} for the \textit{vāhanas} of the god to suit the ambience of the temple. \textit{Vahanamanṭapas} are generally constructed on the main axis of the temple and in front of the entrance to the main shrine. They are placed slightly away from the main entrance. There are temples where there is no entrance doorway on the main axis of the temple, but access provided on the sidewall of the \textit{gūḍhamanṭapa}. In such cases, in the in the place of a doorway on the main axis, a \textit{jālavātōyana} is fixed. Beyond the \textit{jālavātōyana}, at a short, distance a \textit{nandimanṭapa} is constructed, the intention being that the vehicle of the god should always be visibly installed in front of the main deity.\textsuperscript{35}

Construction of the \textit{vāhanamanṭapa} is quite early in date. In Karnataka, right from the days of the Badami Chalukyas the construction of \textit{vāhanamanṭapa} is noticed. Contrary to this, the Pallava temples do not possess separate \textit{vāhanamanṭapa} in the temple complex. But in Tamilnadu, the tradition of building \textit{vāhanamanṭapa} appears from the days of Vijayanagara and onwards.
As the region of our study is a buffer zone the tradition of constructing vāhanamanṭapa can be noticed from 9th century A.D\(^36\), and continued to the late Vijayanagar period.

In case where there is no separate vahanamanṭapa built, the sculpture of the vāhanas, particularly, that of Nandi is installed on the main axis either in the ardhamanṭapa or gūḍhamanṭapa of the temple. Likewise where there is no separate shrine for Garuḍa, a relief of Garuḍa is carved on the dhwajasthambha, on that particular side, which faces sanctum, erected on the main axis of the temple.

Vāhanamanṭapa is generally a pavilion square on plan. The same Sadvarga principle is followed in the construction of the vāhanamanṭapas. The vāhanamanṭapas, except for their super structure, are built out of dressed stone masonry. This means to say that the importance given to the god was extended to the vāhana of the also. The vāhanamanṭapas are of two types. They are

i) Nandimanṭapa

ii) Garuḍamanṭapa.

The temples of the region are mostly Shaivite in creed and they possess nandimanṭapas. Yet, the garuḍamanṭapas are also not unknown. But a notable difference between these two types of vāhanamanṭapas is discernible here. The nandimanṭapas are always open pavilions while the Garuḍamanṭapas are always closed shrine-like structures. Both the types of vāhanamanṭapas are built on an elevated plinth consisting of different types of mouldings. Some are even built on an upapīṭha\(^37\). A study of the mouldings of these plinths indicates that they belong to the following categories of plinths:

i) Pratibhadra upapīṭha

ii) Mañcabhadra upapīṭha

iii) Padmakēsara adhiṣṭhāna
iv) Śrībandha adhiśṭhāna

v) Śrībhōga adhiśṭhāna.

In the case of a nandimantapa, the canopy of the pavilion is erected over four pillars placed at the four corners of the plinth (pl-255). These pillars are decorated according to the order and style of the pillars of the period. Pillars support the corbels above which the prastara is found. prastara consists of valabhi, kapōta and vājana. The kapōta are of two types. The first is the usual type of kapōta found on the temple walls. It is quadrant sectioned and decorated with rows of nāsis at regular intervals. The types of decorations such as hanging knobs, horizontal cable mouldings, reliefs of floral and decorative designs are noticed occasionally. The second type of kapōta is the broad double flexured kapōta of the Vijayanagara period.

Above the ceiling of the nandimantapa a superstructure in the dravidian mode of brick and mortar is constructed. Unfortunately none of the original superstructures of the nandimantapa in the region are extant. Only their traces can be seen. The only existing superstructure above the nandimantapa found in the region is from Taramangalam. Even this is a structure of the recent times. It is of the śrīkara variety. A solitary instance of a nandi placed on just a śrībandha adhiśṭhāna is also noticed. It has neither the pillars nor the canopy above.

The garudamantapas of the region are generally constructed as closed shrines (pl-256). They are also built on moulded plinth, usually of the padmakēsara variety. Of the six garudamantapas found in the region only one has a pratibadhra type of upapitha. The bhitti is treated like the regular decorated wall of the temple. The walls consist of pilasters of different varieties, kōṣṭhas, tōraṇas and such other decorations. The prastaras of these garudamantapas are of the types described already. However, the kapōtas of these garudamantapas are the usual sloped and quadrant sectioned variety with nāsis at regular intervals. No double flexured broad kapōta is provided for the garudamantapa, as the shrine is
covered by wall all-round. The only superstructure found above the garudamantapa of the region is at Varadaraja perumal temple at Sendamangalam. This also is of the recent times and it belongs to śrīkara variety.

In the region of our study tradition of constructing vāhanamantapa for the Amman shrine inside the Shaiva temple complex is also noticed. Hence, this becomes the second vāhanamantapa of the same temple complex. The first is in front of the main shrine and the second if in front of Amman shrine built by the side of the main shrine. In case no Nandi pavilion is provided for the Amman shrine, the image of Nandi is kept in the ardhamantapa or gūḍhamantapa of the Amman shrine. A notable feature of the tradition of installing vāhana in front of the presiding deity is worthy of note here, even though this does not come under the purview of the subject. The Amman shrines of the late Chola period were provided with a sculpture of Nandi placed in front of the deity. The same tradition gets changed during the Vijayanagara period. Instead of Nandi the sculpture of a lion was placed in front of the Amman shrine. Another point to be noted here is that no sculptures of vāhanadēvatas are placed in front of the Vaishnava Amman shrines.

**PĀTĀLĀŃKAṆA (Fig 5)**

Pāṭāla (Skt) means below the ground level. Therefore, this is a pavilion on lower level, lower than that of the floor level of other structures of the temple complex. Pāṭālāṅkana is seen built just above the ground of the surrounding courtyard of the temple for providing shelter. The pillars are erected over the ground level without any substantial plinth. The floor level of the pāṭālāṅkana will be equal to that of the surrounding courtyard. The floor of the pāṭālāṅkana is always paved with stone slabs. In spite of the ground level of the pāṭālāṅkana being low, the roof of the pāṭālāṅkana will always be equal or sometimes higher than that of the adjacent mantapas or structures. Therefore, the pillars of the pāṭālāṅkana are always taller than those found in other parts. As said earlier, no
plinth is built for the \textit{pātalāṅkana} but the \textit{nikhātasthambhas} are generally provided for that support of the pillars. \textit{Pātalāṅkana} is an architectural member of the temple complex, which makes its appearance from the Vijayanagara days onwards.

No reference to \textit{pātalāṅkana} is found in the Texts on architecture. However inscriptions mention the term \textit{pātalāṅkana}. Therefore, \textit{pātalāṅkana} is not an orthodox structure necessary for the worship. It is purely utilitarian in character. During the Vijayanagara period due to the elaboration of the religious festivities in the temple many structures were added to the temple complex for various purposes. The devotees thronged the temple in large numbers. To give protection from rain and shine, unorthodox structures were constructed all-round the temple or at required places to cover the open courtyard of the temple. The result is the construction of \textit{pātalāṅkana}, which is just a shelter above the courtyard. In some temples, due to necessity, at a later date, some portions of the \textit{pātalāṅkana} are also converted into subsidiary shrines and other similar structures.

Socio-religious ceremonies, where people gather in large numbers were held generally in the \textit{pātalāṅkana}. \textit{Pātalāṅkana} is a hypostyle pavilion with no prescribed shape and size. The pillars of the \textit{pātalāṅkana} rise from the surrounding ground level of the temple and the roof as already said will be equal or slightly higher than that of the adjacent building of the temple complex. Therefore, normally, pillars of \textit{citrakhaṇḍa} or \textit{vyālakānta} or \textit{saumyakānta} variety having tall shafts only are used here. The ceiling of the \textit{pātalāṅkana} is generally treated plain and devoid of ornamentation. The \textit{kapōta} of the \textit{pātalāṅkana} is generally treated to have double flexured body. The soffit of the \textit{kapōta} sometimes even has the carved design of wooden frame work. The upper portion of the \textit{kapōta} may also have the reliefs and sculptures of animals like monkeys, pigeons, serpents and monitors and also \textit{rākṣasamukhas} etc. The \textit{pātalāṅkana}
may also have a parapet built out of brick and mortar. The decoration for the parapet often just a row of kōṭas housing stucco sculptures.

**RAṆΓAMAṆṬAPA** (Fig 5.)

Raṅgamaṇṭapa is a pavilion, which contains a centre stage within. Maṇṭapa means a pavilion, Raṅga means a stage and therefore a Raṅgamaṇṭapa means a pavilion with a centre stage. Raṅgamaṇṭapa is a feature added to the temple during the Vijayanagara period due to the elaboration of the Hindu religious rites as a result of prominence given to the Bhakti cult. The Hindu form of worship according to the Bhakti cult, consists of two aspects. They are the aṅgabhōga and the raṅgabhōga. Aṅgabhōga is the form of service done to the image of the god. The image is worshipped by bathing in different types of liquids like water, milk, oil and ghee, curds, honey, tender coconut water, perfumes etc. Afterwards it is decorated with varieties of dresses, ornaments, flowers, leaves etc. This activity forms the aṅgabhōga aspect.

The raṅgabhōga consists of entertaining the god by various performing arts conducted on the stage specially meant for this purpose. Such places meant exclusively for the performing arts are called by the name raṅgamaṇṭapa.

Some of the existing temples were also added with a raṅgamaṇṭapa in their premises during the Vijayanagara and post-Vijayanagara periods. Raṅgamaṇṭapa is a pavilion, which is generally located to the left front side of the main shrine. This pavilion is a large hypostyle hall open on all the sides. In this hall, cultural performances, as a part of the worship, were conducted. Hundreds of devotees gather in this maṇṭapa. The cultural performance was conducted on the stage, built at a suitable end of in the pavilion. Normally the stage will be at the rear end of the raṅgamaṇṭapa and it faces the courtyard.

During the pre-Vijayanagara times, particularly the Hoysala period, raṅgamaṇṭapas were a part or an extension of the navaraṅga of the temple. If the navaraṅgas are closed on all the sides it becomes a gūḍhamanaṇṭapa. Yet, in the
centre of the gūḍhamanṭapa a slightly elevated platform was constructed and it was used as a central stage. In some other temples of the Kalyana Chalukya and Hoysala styles, no gūḍhamanṭapa was provided for the temple. Instead in front of the śukanāśa, a large open hall was constructed. The central part of this hall was provided with a slightly elevated platform, which served as the central stage for all performing arts. In such cases these pillared halls are not called by the name navaraṅga, instead they are referred to as raṅgamanṭapa.

Some other temples of the same period and style have gūḍhamanṭapa and also an open pavilion of the type described above. They are referred to as mahāmanṭapas.

This tradition was carried forward during Vijayanagara period in Karnataka and particularly at Hampi. They possess on plan a mahāmanṭapa in front of the gūḍhamanṭapa. This was also used for the purpose of conducting performing arts as a means of worship. Therefore construction of a separate raṅgamanṭapa along with the regular mahamanṭapa attached to the main shrine was only optional in nature. In such cases, the raṅgamanṭapa was constructed towards the left corner of the prākāra in the front side of the main shrine. Besides these, the use of gūḍhamanṭapa with centre stage also continued to serve the purpose of the raṅgamanṭapa of the temple. The Hazara Ramaswami temple and Vijayavittala temple at Hampi are good examples for this practice.

The plinths of the raṅgamanṭapa are built according to the taste and also the available resources like men and material. Ornate plinths for the raṅgamanṭapas are also available in good numbers. The pillars of the raṅgamanṭapas are of various types and they are the best showcases of the orders of pillars of the Vijayanagara style. The row of pillars that is found in façade and also sometimes on the sides are vyālakānta or any other similar type. The pillars in the middle of the raṅgamanṭapa are generally of the citrakhanda variety. Sculptural reliefs of socio-religious, faunal, floral and other decorative themes
are carved on the front faces of the pillars. Generally, the back wall of the raṅgamaṇṭapa is built adjacent to the wall of the guḍhamanaṇṭapa or is built close to the Prākāra wall. In the latter instance, normally, a masonry platform is raised at the rear end to serve as a stage. The pillars raised on the stage of the maṇṭapa are generally made more ornate in their carving than the other pillars. In some of the temples, the raṅgamaṇṭapa is multi functional. It is not only used as a stage but also sometimes to keep the vāhana idols taken in procession during the festivals and in some other temples they are used to perform the yāgas and yagñas. Therefore, this maṇṭapa is called by various names such as raṅgamaṇṭapa, vāhanamaṇṭapa and yāgamaṇṭapa. The prastara and roof of the raṅgamaṇṭapa is treated like any other maṇṭapa described above.

**KALYAṆAMAṆṬAPA:**

Kalyāṇamaṇṭapa literally means the marriage or the wedding pavilion. It is used to conduct the marriage ceremony regularly conducted for the presiding deity of the temple as a part of worship or service to the deity. There is no specific place or plot prescribed in the texts in the temple complex for the construction of kalyāṇamaṇṭapa. Accordingly the kalyāṇamaṇṭapas are found constructed in different parts or directions of the temple premises. The kalyāṇamaṇṭapa is a architectural member found in the temples of Vijayanagara period and onwards.

The kalyāṇamaṇṭapa, on plan, is generally square with or without indentations. It is commonly built in front of the mahāmaṇṭapa slightly on the right side of the main axis of the temple. It is a free standing structure open on all its sides with the intention of providing a good view to the audience from all the sides. Kalyāṇamaṇṭapa is built normally ornate and all its architectural parts are generally treated in a very luxurious manner. The plinth is normally of śribandha or śrībhoga types. The kalyāṇamaṇṭapa consists of a number pillars arranged in concentric squares. The central bay of the kalyāṇamaṇṭapa is provided with an elevated platform again with a decorated plinth commonly of the type used for
the *kalyāṇamanṭapa* proper. This platform may support the central four pillars of the *manṭapa* or the platform may be totally devoid of pillars. Different types of pillars common to the architectural style, of the period can be noticed here. The bays of the ceiling of the *kalyāṇamanṭapa* are also generally treated in a very ornate manner. Special attention is found given often to the carving of the ceiling of the central bay. On this central platform of the *kalyāṇamanṭapa*, religious rites are held. People gathered inside the *manṭapa* as well as people standing outside could see the rites performed in the *manṭapa*. *Kalyāṇamanṭapa* is generally provided with staircases on all the four sides.

As the *kalyāṇamanṭapa* is an open pavilion it is provided with a broad double flexured *kapōta*. The *hāra* above the *kapōta* is again a row of miniature shrines built out of brick and mortar, housing stucco images of sectarian theme. Conventional *kalyāṇamanṭapas* having the *trivarga* features built very neatly, and in an ornate manner inside a large *manṭapa* of the temple are also noticed.

**MISCELLANEOUS MANṬAPAS**

Besides the major types of *manṭapas* described already, smaller *manṭapas* used for various religious purposes and for other requirements built inside and outside the temple complex are also noticed. These *manṭapas* are built purely for utilitarian purposes. Some of the *manṭapas* are multifunctional also. These *manṭapas* are not very ornate in their carvings and are not big in their forms also.

These *manṭapas* are normally built on an elevated platform or on a moulded plinth. The plinth may either be ornate or simple. The pillars used in the construction of the *manṭapas* are generally simple. If they are carved ornate, they resemble the types of pillars of the surrounding structures of the period. Likewise, the *prastaras* are also treated in both simple and ornate way.

A study and description of some of the *manṭapas* identified with specific names and functions are made here.
Vasantamantapa (Fig 5.)

Vasantamantapa is a pavilion built for conducting certain specific ceremonies during the vasant Rtu i.e. the spring season. This is also called as caitrōtsava. Manṭapas having this name are found commonly in almost all the temples built during the Vijayanagara and Post-Vijayanagara periods. Vasantamantapa of ornate and non-ornate varieties are noticed. On plan they are normally square, sometimes with a porch in front. Vasantamantapas having one or multiple aṅkānas are also noticed. The vasantamantapa is built above a plinth, which may be ornate or conventional. Vasantamantapas are generally open on all the sides. The pillars also may be either ornate or of simple variety. The ceiling is often flat and occasionally of the nābhicchanda type.

Dōlōtsava Manṭapa: Dōlōtsavamanṭapa is a pavilion built for conducting the swing festival for the god (pl-257). It is an open pavilion built like the vasantamantapa. It is always constructed with a single bay, but its pillars are generally taller than those of the other manṭapas. Hence, the canopy of this manṭapa will be at a higher plane. The ceiling of the dōlōtsavamanṭapa will generally be plain. To the ceiling iron hooks are fixed to hang the swing. Occasionally, stone chains are also provided for the ceiling to fix the rope of the swing.

Snapana Manṭapa: A pavilion constructed for conducting the bathing ceremony of the processional idols is called by the name snapananmanṭapa. Therefore it is built by the side of a water source, which may be a tank, river or such other place. Sometimes this snapananmanṭapa is also built in the middle of the tank. Snapananmanṭapa is also a pavilion with a single bay raised on a plinth. Few of the snapananmanṭapas built in the middle of a tank have all the sadvargas of a temple. Besides the lower three vargas, the grīva, sikhara and stūpi are also added to the canopy.
**UTSAVA MAṆṬAPA:** Utsavamanṭapa is a pavilion constructed in different parts of the town, by the side of the main streets, wherever the image of the deity was taken in procession during the festival days. The God was taken in a palanquin in procession around the city. At important places of the city, the palanquin was kept in a small pavilion built specifically for that purpose. Thus, the devotees of the town had a close view of the deity, at the same time got certain forms of worship also done. Such maṇṭapas are called by the name Utsavamanṭapas.

*Utsavamanṭapas* generally consist of one bay with or without a porch. Utsavamanṭapas are also built, like any other maṇṭapa discussed above, generally these are of the trivarga type only.

**ŚAYANA MAṆṬAPA:** Śayanamanṭapa is a small chamber built within the temple complex. Śayanamanṭapa is the bedroom of the deity of the temple. One of the daily rites of the Hindu form of worship is to send the god i.e. the processional image to a particular chamber built for this purpose within the temple complex. Śayanōtsava is the rite conducted before sending the god to sleep. The Śayanamanṭapa will be furnished with a cot made for this purpose either in stone or wood. Cushions are also spread over it. The processional image of the deity along with the image of the consort is kept in the chamber and it is locked. As the processional images and the decoration of ornaments made to them are precious in nature, the room is secured well with walls and doorways. Therefore, śayanamanṭapas are not open pavilions but a closed cellas.

Structurally, śayanamanṭapa is a part of the temple complex. It is a single celled chamber. Generally, the treatment of the exterior of this chamber will be ornate and sometimes even more ornate than the main shrine itself.

There is one type of structure found inside, some of the minor temples of the region, which is multi functional in its character. This is just a small pavilion
in which the vasantotsava, dölotsava, kalyāṇotsava and all other functions are done one by one. This is obviously due to shortage of space and funds.

Now coming to the manṭapas of the region of our study, they may be described, one by one as follows.

The first among the manṭapas to be discussed here is the mahāmanṭapa, as it is a structure, which is built just in the front of the temple. The mahāmanṭapas in the temples of the region of our study are found in good numbers. They are either constructed along with the main shrine or added to the existing shrines. The practice of constructing mahāmanṭapas starts from 14th century onwards. The types of the plans of the mahāmanṭapas have already been discussed.

In the region of our study, two types of mahāmanṭapas are noticed. They are of the closed and open types. But in the plan and elevation they are almost alike. On plan they are either square or rectangular. Nowhere a mahāmanṭapa with an indented plinth line is noticed.

About five mahāmanṭapas of closed variety are noticed. Their dimensions vary. Normally the mahāmanṭapas are always bigger at least by one bay than the gūḍhamanṭapa on all it sides mahāmanṭapas are added to the main shrine on the main axis of the temple and they are connected to the gūḍhamanṭapas through a doorway. An additional entrance is also provided sometimes on the southern side for the mahāmanṭapas. The mahāmanṭapas are sometimes provided with porches for one of their doorways.

Mahāmanṭapas contain more than four pillars. The hall is divided into a central nave and flanked by aisles. The pillars of the mahāmanṭapas are of the vyālakānta or citrakhanda types occasionally (pl-254). The pillars of the Hoysala type are also noticed. Jālavātīyanas for the mahāmanṭapas are also found. The roofs of mahāmanṭapas are plain and non ornate in nature. Ornate doorways are occasionally noticed. It is a fact, that in the Tamil tradition, the doorways are
generally simple and non-ornate. As this region is a buffer region and was ruled by the Hoysalas also for a brief period, Hoysala feature is reflected in the treatment of some parts of the temple. The doorways of the *mahāmaṇṭapa* are one such part, which have received much attention. Therefore they are carved ornate and reflect the Hoysala workmanship.

Of the *mahāmaṇṭapas* of the close type found in the region of our study. One temple has a luxuriously ornamented plinth. This is provided with a *pratibhadra* upapīṭha and a luxurious *padmakēśara* plinth. Two plinths of this variety are noticed. They are at Mohanur. In this temple both the main shrine and Amman shrine are provided with *mahāmaṇṭapas*. Both have identical plinths of the ornate type and they belong to *Padmakēśara* variety. The surface treatment of the outer walls of the *mahāmaṇṭapas* is also identical. They are decorated with *bhittipādas*, *kōṣṭas* and relief sculptures. *Bhittipādas* of ornate *Viṣṇukānta* variety with equally ornate capitals are noticed. The bases of these pilasters also contain relief sculptures of divinities. The sculptures carved on the wall are seen only at the lower part of the wall so that one can have a comfortable view of the incidents depicted here. Puranic personages like Bedara Kannapa, Shiva dancing, Rati and Manmatha etc., are found depicted here.

The *prastara* consists of the ordinary *kapōta* decorated with *nāsīs*, floral reliefs and rows of closely spaced drops at the tip. No parapet is found. *jālavātāyanas* of *Gavākṣa* type are fixed in the niches of the wall.

Now coming to the open *mahāmaṇṭapas*, two variants of this type are discernible. The first is the ornate variety and the second is the non-ornate variety. The ornate varieties of *mahāmaṇṭapas* are built over an ornate plinth usually of the *śrībhōga* type. Attention has been given to the decoration of each and every moulding with varieties of designs, such as large and small lotus petals, beaded strings, creeper scrolls, bands of diadems and diapers, *kāṭakāvṛतakumuda* etc. The *gala* portion and the face of the *upāna* are relieved
with sculptures of socio-religious themes and faunal and figural reliefs. Miniature shrine motifs are also carved at regular intervals, particularly at the bottom of the peripheral pillars. These shrines again contain sculptural reliefs of different themes taken from socio-religious spheres. It is noteworthy that some of the mahāmanṭapas are built directly over the upapithas. Such upapithas are of pratibhadra type. The gala part of the upapithas contain the decoration of sculptures that reflect the socio-religious milieu of the contemporary society. A noteworthy feature of the mahāmanṭapas of the region is that nowhere a sōpāna is provided on the main access of the temples. Instead they are provided to the mahāmanṭapa central bays of the two sides, of the mahāmanṭapa:

The mahāmanṭapas of the ornate variety are known for their pillars and piers, which exhibit exquisite sculptural reliefs of faunal, floral, figural and decorative themes. These pillars are of many varieties. All these pillars reflect the Vijayanagara style of workmanship in their execution, design and decoration. Majority of the pillars are of samyukta stambha type, while a few are of citrakhaṇḍa variety. The samyukta stambhas contain pillarets, sculptures, traceries, vyālas (vyālakāṇṭa), aśwas (aśwakāṇṭa) and simha (simhakāṇṭa) varieties of relief sculptures and decorative designs. In the arrangement of the pillars a prevailing norm is observed. The pillars are arranged in two concentric squares surrounding a large bay either square or rectangular. Of these, outer of pillars face the courtyard. That is to say the pillarets or the prominent sculptural reliefs carved on them face the courtyard. Likewise, in the inner square of pillars the pillarets and the prominent reliefs face the central bay. Another norm in the decoration of pillars is also noticed. Generally, the two pillars that flank the central bay on all the three open sides of the maṇṭapa are either of aśwakāṇṭa or of vyālakāṇṭa variety. The vyālakāṇṭas are placed in the front portion of the mahāmanṭapa while the Aśwakāṇṭa pillars are placed flanking the side entries. The pillars at the corners have three pillarets carved on their shafts. As these pillars face the three directions, for each of the directions one pillaret is carved
for the shafts. The remaining pillars on all the three open sides of the *mahāmanṭapa* have single pillarets facing the courtyard.

Pillars of the central square are arranged in a similar fashion facing the central bay. In this arrangement of pillars of the central bay two varieties are again noticeable. In the first variety the four corner pillars have a group of three pillarets each and the other pillars have one pillaret each and a standing sculpture of divinity and a devotee. The central pillars on all the sides are provided with tracereid pillarets and standing sculptures almost in round. The sculptures always face the bay while the traceries may sometimes face the aisle.

In the second type, all the pillars are of the *vyālakānta* and *aśwakānta* types. All the animal motifs are carved facing the central bay.

Ceiling of the central bay of the ornate *mahāmanṭapas* at a few places are raised slightly higher than that of the surrounding aisles. By the construction of a *prastara* above the architrave facing the central bay the ceiling is raised by three to four feet. The entablature facing the bay has either panels with narrative sculptures or deeply sunk recessions, which are empty. However, the entire surface of the entablature as well as that of the ceiling is painted with attractively coloured designs. Some of the ceilings of this variety also have hanging chains in the central part. This indicates that he *mahāmanṭapa* was used for different types of religious functions and festivals connected with the temple.

The arrangement of the pillars with varieties of carving in a very attractive manner is the specialty of the *mahāmanṭapas* of this region. Such a variety and harmonious blend of the sculptural and architectural design for decoration is rarely seen even in the Vijayanagara capital. The sculptures and the other decorative designs are very neatly executed. The multiplicity of the decorative designs and the variety of architectural and sculptural motifs knows no bounds and they reflect the wealth of imagination of the artist who created these beautiful *mahāmanṭapas*. 
The kapōta of the ornate pavilions are generally broad and of double flexured variety. The soffit of these kapōtas instead of possessing the framework of wooden beams and battens, have three or four horizontal broad concave bands or flutings with prominent ridges running parallel throughout (pl-78). This is a common type of decoration found in the region of our study. The projecting corners of these kapōtas are provided with stone chains. The smooth upper surface of the kapōta is provided with reliefs and sculptures of animals like monkeys, pigeons, monitors, snakes, and such other themes. The vājana above the kapōta is usually simple and plain. Occasionally, it is thinly moulded with horizontal grooves and ridges. No parapet is found at present for these mahāmanṭapas.

Non-ornate variety of mahāmanṭapas are also available in quite a good number. They are of Vijayanagara and Post-Vijayanagara periods. Simplicity of execution of the structure, austerity in the carving of decorative designs are strikingly noticeable. The plinths are simple resembling the simple upāpithas, without decorative carvings. The pillars are of citrakhandha variety. Of these pillars, some are plain and some have minimal decorative reliefs. The kapōta of the mahāmanṭapas are of the usual type punctated at regular intervals by thinly carved nāsis. The vājana is also simple and plain. No parapet is found. In the interior also, the execution of the manṭapa is very simple. The ceiling is also non-ornate and no raised ceiling for the central bay is found.

In the region of our study, the Raṅgamanṭapa is noticed only at one place. It is very simple and crude in its execution. It is built separately in the second prākāra and to the left of the main axis. This is a hypostyle hall built adjacent to a corner of the Prākāra wall, hence it is closed on the back and left sides. It is a rectangular hall without any porches. No indentation is found in the plinth of the manṭapa. There is no plinth visible for this manṭapa. It is possible that it is concealed under the ground. But the entire manṭapa has a stone paved floor, the level of which corresponds to the outer ground level. The peripheral pillars are
raised above this floor. The central bay has a slightly raised ground level over which the pillars of the inner square are raised. The pillars on the periphery are simple in their execution. Tall cylindrical shafts support an ādhārapōṭika. Four rows of pillars are placed to divide the hall into a central broad nave flanked by two aisles. The numbers of pillars are uneven in the rows. The extreme rows of the left and right sides have six pillars each while the two central rows have five pillars each. At the backside of the hall is an elevated platform to serve as a stage. No architectural feature worthy of note is seen in this manṭapa.

It is possible that the practice of constructing raṅgamanṭapa was not prevalent in the region of our study. Only one crude example of raṅgamanṭapa is found in the region and that too is in a temple built under the patronage of the Hoysala king Ramanatha Deva (1252-1295 A.D.)\(^4\). Number of inscriptions of Hoysala king Ramanatha Deva recording grants to this temple are found in its premises. Therefore it is possible that the concept of constructing raṅgamanṭapa separately in temple premises went from Karnataka to this region. In all other temples of the region, either the mahāmanṭapa or the gūḍhamanṭapa itself was used for the raṅgabhōga ceremonies.

Kalyāṇamanṭapa in the region is again solitary in its occurrence. Only one manṭapa distinctly called as a kalyāṇamanṭapa is noticed at Kailasanatha temple at Rasipuram. It is a small conventional pavilion having only four pillars. It is built separately in the courtyard towards the right side of the gūḍhamanṭapa of the main shrine. Due to renovation done in the recent times, the plinth is almost covered. From what is visible it may be surmised that this manṭapa had an ornate plinth of the śrībhōga variety. The four pillars of the kalyāṇamanṭapa belong to the samyuktasthambha category. The pillars are like piers having the citrakhaṇḍa shaft provided by three pillarets on its three open sides. The architraves on all four sides have relievos of rows of lotus petals with hanging lotus drops in the bottom centre. The kapōta is of the double-flexed variety. The ceiling is built
in the nabhicchanda mode in three layers. The central square of the ceiling has the relief of Padma and tiny figures of Rati and Manmatha.

The temples of Tamilnadu are known for the construction of ornate kalyāṇamaṇṭapas during the Vijayanagara period. But it is strange that this rich tradition did not percolate to this region. However, in some of the temples of the region, very ordinary pavilions are called by the name kalyāṇamaṇṭapa. They are located in different parts of the temple premises. It is noteworthy that the practice of the region, to conduct the kalyāṇōtsava festival either in the gūḍhamaṇṭapa or in the mahāmaṇṭapa of the temple is still prevalent in the region.

Now coming to the miscellaneous maṇṭapas of the region, no maṇṭapa with the specific name Vasantamaṇṭapa is noticed in the region. Dōlōtsavamaṇṭapas are found in few numbers. Most of them are simple in their construction and carving. A solitary instance of an ornate Dōlōtsavamaṇṭapa is noticed in Ardhanarishwara temple at Tiruchengodu. This Dōlōtsavamaṇṭapa is built on a Pratibhadra upapitha ornate and attractive in its design and execution. The upapitha is placed on a Janman (bed slab), which is carved in the form of a kūrma (turtle). The mouldings of the upapitha are upāna, padmajagati, gala, kapōta and vājana. Every moulding of the plinth is neatly finished with appropriate decorations.

A notable feature of this pavilion is that it has relief sculptures carved on its vertical face. These are relievos of the subjects, which are described in the tradition as the bearers of the divine pavilion. The aṣṭadīggajas, aṣṭanāgas, twelve giants (daityas) are carved. The jagati is in the form of an adahpadma representing a sahasradalapadma. In the gala portion, inside the panels, the caturdaśa mahāratnas, aṣṭamaṅgalas are all carved. The upper part of the kapōta is neatly ribbed and decorated with beaded strings. The four pillars of the maṇṭapa are of the saumayakānta variety with crisp carvings of vertical ridges, horizontal mouldings and grooves, padmadalas etc. The ceiling is flat. It is
provided with iron hooks for fixing the swing. Therefore this may be identified as a dölötsavamanṭapa. This is also used for the pradōṣa pūja as it is exactly in front of the nandimanṭapa.

_Utsavamanṭapas_ in the region of our study are available in plenty. They are found constructed near the temples and also in different parts of the town as well. They are very simple in their execution and possess no architectural feature worth special mention here.

_Snapanamanṭapas_ are found at a few places. They are built by the side of the tank and in the middle of the pond also. They are again _manṭapas_ of simple type purely utilitarian in character. Many of them are in bad state of preservation. They also do not possess any noteworthy architectural features.

_Śayanamanṭapas_ are found at a few places. They are small cellas built separately inside the temple complex. They are usually found towards to the left of the main shrines and occasionally to their right. All the _śayanamanṭapas_ are treated in an ornate manner. They possess exquisitely carved plinths usually of śribandha or śribhōga type. They are oblong on plan. If the temple is facing east it will be towards left side and if the temple is facing west it will be to the right side. Hence, the _śayanamanṭapas_ are always oriented towards the south. The four walls of this shrine are treated regularly with bhittipādas and tōranaś. In a rare instance a jālavātāyana is also provided for the cella. The prastara consists of kapōta and vājana thus making it a trivarga temple.

From the study made above it becomes clear that for certain forms of worship and performance of some religious rites and ceremonies the _manṭapas_ were specifically built for that purpose and they were named after the type of ceremonies that were conducted there. For certain other minor rites and services no specific _manṭapas_ were constructed, but they were performed in the available space in the temple complex. Some of the major _manṭapas_ in a few temples were used for all types of ceremonies and functions commonly. In such temples
different structures for specific purposes were not at all constructed. So it
becomes clear that depending upon the patronage, the available space and
resources certain segments of the temple were constructed and certain others
were never built. In such cases the available spaces were utilised in the temple
complex commonly for all the functions.

Besides the structures mentioned above, certain other blocks/buildings/
halls/pavilions were also constructed within the temple complex for various
purposes. For example: the pākaśāla, yāgaśāla, gōśāla, storeroom, treasury, etc.
References for such structures are found in the Texts. Texts also prescribe certain
specific plots for the construction of such or similar structures within the temple
complex. These structures are nothing but conversions of ordinary pillared
maṇṭapas into rooms or halls by erecting walls in the interspaces of the
peripheral pillars. This was done for the sake of safety and privacy.
Architecturally and aesthetically they are not significant. Hence, study of these is
not taken up here.

**PRĀKĀRA** (Figs 3, 4, 5)

Prākāra is an enclosure wall built around the building. It may be a temple,
a palace or any other similar important structure. prākāra for a building may be
more than one in number. They will be generally concentric in nature. Prākāra,
according to Mānasāra, is an enclosure, wall, fence, rampart or a surrounding
wall. The uses of prākāra, according to Mānasāra, are many. They are built for
strength- (bala), for accommodating deities (parivāra), for beauty (śōbha) and
for defence (rakṣaṇa). The prākāras up to five are mentioned in Mānasāra and
Mayamata. Mayamata also gives the same meaning and purpose to the prākāra
as mentioned in Mānasāra. Prākāra is a concept known since the times of
Ramayana. But in the context of Hindu temples, it is known from the times of the
Pallavas and the Badami Chalukyas in South India. Well known examples of
early *prākāras* are noticed at the Kailasanatha temple at Kanchi and the Virupaksha temple at Pattadakkal.

The Texts also give specifications regarding the method of construction of the *prākāras* with regard to their height, decoration etc. The materials to be used for construction of *prākāra* are stone, wood, brick or *saṅkūrṇa* (mixed). The height of the *prākāra* should be up to the height of the architrave or the capitals of the pillars inside. The upper part of the *prākāra* may be decorated in three ways. It may be decorated with a *hāra* of miniature pavilions, crestings or turrets or images of seated bulls. *Prākāras* should be provided with gateways at all the four cardinal directions and the gateways should be in the middle of the length and breadth of the *prākāra* wall. *Prākāras* may also be decorated with relievo sculptures.

Though the Texts do not make any specific reference to the decoration of the surface of the *prākāra* wall, early instances of decorated wall surface of the *prākāra* are noticed.

However, the Texts mention that the inner side of the *prākāra* wall may be provided with buttressing miniature shrines (*khaṇḍaharmyas*), shrines of attendant deities (*parivārālayas*) and cloistered pavilions (*āvṛta-mañṭapas*). The shrines that are not built separately in the courtyard and that are built as buttressing the enclosure walls are called Khaṇḍharmyas. They are also called as Dēvakulikas i.e. miniature turreted shrines. Such shrines are found in the Virupaksha temple at Pattadakkal and Kailasanatha temple at Kanchi. Though these Khaṇḍharmyas are independent shrines, their back walls are attached to the *Prākāra* wall. They are miniature shrines having almost all the components of a regular shrine.

**MĀLIKĀ** (Figs 3and 5)

*Mālikā* is a cloistered verandah built on the inner side of the *prākāra* wall (pl-258). The *mālikās* according to the Texts may be built up to three storeys. *Mālikās* are
also referred to as āvronmanṭpas i.e. the pavilions that are built surrounding or enclosing a structure or a courtyard. Generally mālikās are constructed surrounding the courtyard but in a few instances they are built surrounding the main shrine too. Rare instances of mālikās constructed like pavilions/corridors outside the prākāra are noticed. No mention of such mālikās outside the temple complex is found in the Texts. Therefore, it is possible that it is a construction made for the convenience of the pilgrims who visit the temple during the festival season.

REFERENCES

1. Mānasāra Ch-9
2. Kāḍyaśilpa Ch-4 Vs 16-23
3. Mānasāra Ch-12, Kāmikāgama Ch 30/2.
4. Mayamata Ch-23
6. Vaishnava shrine at Peddur, Harur taluk, Dharmapuri dist.
7. The intention of this chapter is, no doubt to discuss the features of the ground plan of different components of the temple. Yet, while dealing with the ground plan certain aspects connected with the elevation (interior or exterior) of these architectural members are also described, with the intention to give a holistic picture of the forms of sum of these parts.
8. Mayamata Ch 19. v 3-4
9. Ibid v, 8-9
11. Varadaraja temple at Sendamangalam.
12. Mayamata Ch19 v, 4-6
13. Amarakosha
15. Ibid.
16. Kamanatheshwara temple at Aragalur, Attur taluk, Salem dist
17. Shianishwara temple at Chintalpadi, Harur taluk, Dharmapuri dist.
18. Chandrachudeshwara temple at Hosur, Krishnagiri dist.
20. Kailsanatha temple at Taramangalam, Omalur taluk, Salem dist.
22. Mayamata Ch 23-v,4
23. Kailsanatha temple at Taramangalam, Omalur taluk, Salem dist.
24. Kailsanatha temple at Kargudi, Namakkal dist.
25. Mallikarjuna temple at Dharmapuri.
27. Mānasāra Ch 19-v, 8-9.
28. Shivaniwshwara temple at Chintalpadi, Harur taluk, Dharmapuri dist.
29. Karivaradaraja temple at Aragalur, Attur taluk, Salem dist.
30. In this example the exact image installed in the cella could not be verified as this temple is under litigation and not open for verification.
31. Kamanatheshwara temple at Aragalur, Attur taluk, Salem dist
32. Shiva temple at Arasikere.
33 Nambinarayana temple at Tonnur, Mandya dist, Karnataka.
34 Mayamata Ch-23, v 40.
35 Chandrachudeshwara temple at Hosur, Krishnagiri dist.
36 Mallikarjuna temple at Dharmapuri.
37 Varadaraja temple at Sendamangalam.
38 Kashi Vishweshwara temple at Velur.
39 Mahadeva temple Ittagi, Karnataka.
40 Nambinarayana temple at Tonnur, Mandya dist, Karnataka.
41 Vasantamantapa of Bhoganandishwara temple is an ornate pavilion.
42 Vijayaraghaveshwara temple at Omalur, Salem dist.
43 Kamanatheshwara temple at Aragalur, Attur taluk, Salem dist.
44 The Kailsanatha and Vaikuntha perusal temple at Kanchi have rows of rampant lions carved on the outer surface of the wall.
45 Shiva temple at Viraganir, Attur taluk, Salem dist.