CHAPTER - VIII

STAMBHA/ PILLARS

The temples of Salem region have many halls and pavilions, some of which are hypostyle in nature. They invariably contain pillars. Their number varies from four to about one hundred. These pillars have decorated as well as simple shafts. The decorations vary from period to period, style to style and dynasty to dynasty. Based on the shape and decorative carving of the shaft they are identified as belonging to different styles and to different periods.

A type of stambha mentioned in the Texts on architecture is called by the name rucaka stambha. It is the simplest form of a pillar. Rucaka, in Sanskrit, literally means agreeable or acceptable. That means the pillar that is according to physical laws. It should be basically functional in character and decorations are optional. A functional pillar should possess a pedestal, a shaft and a corbel. Therefore, rucaka, according to the Text, should have a pedestal, a shaft and a corbel above. All the other additions in the form of capital, abacus and other decorations of the shaft are optional in nature. The decorations made on the shaft and the additional parts to the shaft in the form of capital and abacus have lead to the emergence of various types and forms of pillars.

Texts give a detailed description of varieties of pillars that are to be carved in the temples and also their measurements. Terms like sthāṇu, sthūṇam, pādam, jaṅghā, caraṇam, anghrikā, talīpa, stambha, kampa, āraṇi, bhārakam, dhāraṇam, kambha and sthāli are synonyms for the pillars mentioned in different texts. Different types like engaged pillars (bhadraka stambha), foundation pillar (nikhāta stambha), independent pillars and also the pilasters (bhittipāda) are mentioned in the Texts. The Texts, however, give a detailed description of the independent pillars and state that they apply to bhadraka and bhittipāda. But, the engaged pillars of all the types of shafts described in the list are not used in the temples.
Fig 38. Bramhakānta stambha

Not to Scale
The table given at the end of this chapter provides the different types of the pillars found in the temples, their corresponding textual names and their references in the Texts.

A close study of the table given, however, reveals that the same name for different types of shafts by different Texts and the same type of shafts called by different names by different Texts are used. Therefore, to avoid such confusion, inconsistency and incongruities, illustrations with their names in different Texts are provided.

The Texts mention a number of varieties of pillar shafts. However the popular varieties of pillars mentioned in all the texts and found abundantly in use in the region of our study are bramhakānta (Fig 38), viṣṇukānta (Fig-39) saumyakānta (Fig-40), rudrakānta (Fig-41) and citrakhaṇḍa. Of these, except the citrakhaṇḍa variety, the other varieties mentioned are classified according to the number of sides the shaft possesses. citrakhaṇḍa contains many cuboids interspersed by many-sided shafts. All the types of pillar shafts other than citrakhaṇḍa generally possess a pedestal, a capital, an abacus and corbels.

Texts vary in the description of certain forms of pillars in some instances. Rudrakānta variety is described variously in different Texts. The difference is seen not only in the nomenclature of this pillar, but also with regard to its forms. A verbal description of the same would lead to confusion. Therefore, variations of this variety found in the Texts are illustrated for the easy understanding of the same (Fig-41).

Mayamata mentions a variety named pūrvāśra, which has a square base and a shaft, can be octagonal, sixteen sided or circular above. Mayamata mentions that saumyakānta pillar should possess a sixteen-sided shaft, whereas, all the other texts call this variety as candrakānta. The pillar with twelve-sided shaft is called bhānukānta in Silparatna, Īśānaśivagurudēvapaddati and Kamikagama. The same variety is referred as sūryakanta in Kasyapasilpa.
Fig 39. Viṣṇukānta stambha

Not to Scale
Skandakānta possesses a six-sided shaft. All the Texts mention this variety. Kamikagama calls this variety as kumārakānta. Mayamata mentions this variety as indrakānta and Kāśyapaśilpa mentions that a pillar with six-sided shaft is of indrakānta and the same is called skandakānta (Fig-42).

Sivakānta variety is mentioned only in Mānasā. This variety possesses a five-sided shaft. Though skandakānta, śivakānta and bhānukānta are mentioned in all the texts, they are not found in the temples of the region of our study.

If the pillar has a projection or bhadra in the centre throughout i.e. from the base till the kumbha or mandi then this is called as bhadrakānta (pl 120a). Śilparatna, Iśānaśivagurudēvavaddati and Mayamata mention this variety and the description is the same in all these Texts. The above-mentioned variety is discernible in the region of our study.

Some pillars are categorised based on the decoration of their base. Namely:

1. simhapāda has a leogriiff in squatting or sitting position.
2. vyālapāda is a pillar, which possesses a vyāla at its base.
3. gajapāda or ibhapatā possesses an elephant.
4. bhūtapāda variety has a figure of a goblin depicted as a bhāravāhaka.

Most of the texts mention two unique varieties of pillars based on their decoration. They are sunḍupāda and pinḍipāda. The pillar should posses a cylindrical shaft, a cushion capital and an abacus. If the same variety of pillar is decorated with muktāgrāsas i.e. festoons of beads and strings then it is Pinḍipāda.

The citrakhanda pillars, according to the Texts, should have a shaft with three cuboids. The interspaces of the cuboids should be carved multifaceted. All the Texts agree on this point. But they only differ in the treatment of the
Fig 40. Saumayakānta Stamba
interspaces of the cuboids. Kāśyapaśilpa prescribes that this variety of pillars should possess three cuboids interspersed with octagonal shafts. The shafts should have the bordering of aṣṭadikpālaka. This Text prescribes that the base of the citrakhaṇḍa pillar can be either a cuboid or octagonal.

Citrakhaṇḍa pillars are named differently on the basis of their decoration. Mayamata mentions śrīkhaṇḍa\textsuperscript{27} and śrīvajra\textsuperscript{28}. If the median band (paṭṭabandha) of the pillar is octagonal then the pillar is called śrīkhaṇḍa. If the same is sixteen sided then it is called śrīvajra. Temples in the region of our study possess this type of pillars datable to the late Chola and Vijayanagara period\textsuperscript{29}. Mānasāra mentions kumbhastambha\textsuperscript{30}, kośṭhastambha\textsuperscript{31}, padmakāṇṭa\textsuperscript{32}, citraskamha\textsuperscript{33} and pālikāsthambha\textsuperscript{34}. Kumbhastambha is a pillar, which possesses a kumbha inbetween the base and shaft. The shaft can be of any variety. Kośṭaka means a nest. A pillar with a series of miniature pañjaras (shrine motifs) carved from the base till the capital is called a Kośṭastambha. The Text prescribes that the decoration of these koṭas should be in accordance with the shaft of the pillar. Padmakāṇṭa is a variant of citrakhaṇḍa variety. This possesses scalloping of lotus petals on the cubes of the shaft and also carvings of lotus buds at appropriate places. Citraskamba is synonymous with the citrakhaṇḍa type described already. Pāli\textsuperscript{35}, in Sanskrit, means the edge of a sword. Therefore, Pālikāstambha is a pillar, which possesses a shaft with horizontal flutings. In some pillars, these flutings are either sharp edged or concave in form. Such pillars are found in the temples of Kalyana Chalukyas and The Hoysalas. Kāmikāgama mentions śrīkāṇṭa variety. Śilparatna mentions padmāsana\textsuperscript{36}, vajrakāṇṭa\textsuperscript{37}, ratnastambha\textsuperscript{38}, śrībandha, śrīvatsa, śrīkāra, priyadarśana and saumukhya. Kāśyapaśilpa mentions śrīkāṇṭa and śrīvajra varieties. Iśānaśivagurudēvapaddati mentions padmāsana, vajrakāṇṭa, śrīkhaṇḍa and śrīvajra varieties. All these are variants of the citrakhaṇḍa variety. Minor variations in the design of the shafts and type of decorations made on the shafts, make these pillars as belonging to different types.
Fig 41. Variants of *Rudrakānta stambha* as described in various Texts

Mm- *Rudrakānta*
KS- "
Mn- *Rudrachanda*
ISGDP- *Iṣākānta*
SR- "
Ka- "

Mm- *Rudrachanda*
KS- *Śivacchandaa*
ISGDP- *Rudrakānta*
SR- "
Ka- "

Mm- *Saumayakānta*
Mn- *Rudrakānta*
ISGDP- *Candrakānta*
KS- "
SR- "
Ka- "

KS-Second variant of *Rudrakānta*

Not to Scale
Suprabhēdāgama mentions four types of pillars. If the shaft of the pillar is cylindrical or square then this is called śrikantra or priyadarśana. If the shaft is octagonal it is called saumukhya and if the shaft is sixteen sided then it is candrakānta. If the lower part is square and the upper part of the shaft is octagonal this variety is called śubhāṅkari. This classification is very general in nature. It is based on the shape of the shafts. It is aptly applicable to Hoysala order of pillars and their crude variants of the later periods, wherein the shafts are designed as having cylindrical and multifaceted forms.

The pillars of the temples of Salem region normally have the following parts, which are mentioned in the Texts. They are (from bottom to top):

i) pūha - pedestal

ii) danda - monolithic shaft

iii) kumbha - capital

iv) mandi - lotus decoration

v) phalaka - abacus

vi) pōtika - corbels

**PEDESTAL**

It is the lowest member of the pillar. It has three major functions.

i) It gives a solid support to the shaft of the pillar.

ii) It adds height to the pillar.

iii) It enriches the beauty of the pillar.

The pedestals are always square on plan. Rarely a star shaped pedestal\(^{39}\) is noticed. But nowhere a pedestal circular in nature is noticed so far. The pedestals are normally dadoed right from the Nolamba period\(^{40}\) (pl-99). Pedestals are also decorated with decorations like kapōta punctuated with nāsis and sometimes also with scalloped lotus petals\(^{41}\). The latter, being found more during the Hoysala
Fig 42. Plans of the major pillar varieties as mentioned in the Texts.

a) *Brahmakānta*

b) *Viṣṇukānta*

c) *Śivakānta*

d) *Sakndakānta/Kumārakānta*

e) *Bhanukānta/Sūryakānta.*

f) *Indrakānta/ Saumayakānta*

- a) *Brahmakānta*
- b) *Viṣṇukānta*
- c) *Śivakānta*
- d) *Sakndakānta/Kumārakānta*
- e) *Bhanukānta/Sūryakānta.*
- f) *Indrakānta/ Saumayakānta*
period. Ornamentation for the pedestals in the form of *dalapadmas* is often found. Ornate pedestals also contain multiple horizontal and vertical indentations.

The pedestals of the later period are more elaborate and rich in their decoration. Both architectural and decorative designs appear during this period. By the end of 13th century increased degree of decoration is noticed. The Pedestals of this period are carved like miniature *adhiṣṭhāṇas* (pls 123.). Generally, *kapōtabandha* and *maṇcabandha adhiṣṭhāṇa* forms appear more frequently. These *adhiṣṭhāṇas* like pedestals contain all the members of a regular *adhiṣṭhāṇas*. The *kapōtabandha adhiṣṭhāṇa* type of pedestal contains *upāna*, *padmajagati*, *kumuda*, *kapōta* with *nāsis* and *prati* above. The miniature leogriffs are also carved at suitable places for the pedestal. The *maṇcabandha adhiṣṭhāṇa* type has *pattika* instead of *kapōta*. Yet, leogriffs are carved for this type of pedestals. The leogriffs are carved squatting, sitting and rampant forms. These two types of pedestals reflect the use of both Kannada and Tamil traditions of architecture in this buffer region. Besides these two types mentioned above, pedestals having *kapōta* and *pattika* mouldings used alternatively are also found. But they belong to Vijayanagara period. Besides this variety, Pedestals with elaborate decorations are also found.

Another notable feature of the pedestals of the Vijayanagara period are that these are carved as part of the pillar shaft (pl-107). It is a known fact that the Vijayanagara pillars are massive in their forms so as to appear sometimes like piers. For such pier like pillars, no separate pedestal is provided due to structural convenience. The absence of pedestals may also be due to of the nature of the carving of the pillar shaft. In this type, not only the shaft of the pillar/pier is lofty but it also contains an adjunct in the form of an *upastambha* or a sculpture / vyāla motif, etc. In such cases, as a reinforcement for the additional carving made to the shaft the lower end of the shaft has to have a solid common base through out. In such cases, no additional pedestal is carved. Instead the same base is extended
for the pillaret or the sculpture adjoining the shaft and designed like an ornate pedestal (pls-118,124). Therefore, all the details of a pedestal are carved as a part of the base of the pier/pillar itself. Pedestal designs resembling śrībandha adhishṭhāna is also found. Such ornate pedestals of the piers and pillars are generally noticed in the mahāmaṇṭapas and the kalyāṇamāṇṭapas to enhance the beauty and grandeur of the pavilions.

Further varieties of pedestals with decorations such as representation of shrines with all the architectural and decorative details, the representations of bhāraravāhakas, divinities, faunal, floral and decorative designs are carved. Friezes depicting soldiers fighting, musicians and dancers etc. are also carved. Sometimes, double pedestals resembling an upapiṭha and adhīṣṭhāna are also carved to fill the surface of tall base of the pillar (pl-118).

SHAFT

The shafts of the pillars of the temples of Salem region, as already said, are invariably monolithic in nature. Nowhere a masonry shaft is noticed. The shaft is the member of the pillar between the pedestal and capital or bracket in the absence of the capital. It may be decorated variedly from bottom to top. Depending upon the nature of its carving, the shaft is divided into two parts. They are.

i) The base

ii) The Shaft

BASE: Generally cuboid or square on plan with some exceptions. The base of the early pillars is generally plain and occasionally indented. The bases may contain decorative relief of faunal, floral and figural themes (pl-99). But bases of the Vijayanagara pillars invariably possess a relievo of the above said themes. In the early forms of pillars, the height and the breadth of the base are equal and generally they are cubical in shape. But in the later forms of the pillar, the height
gets increased sometimes and occasionally the corners of the base are also indented (pl-125).

The bases with figural motif in the round are also occasionally noticed. It is a known fact that the Pallava pillars have seated lion bases. Such a motif is known to have been used occasionally by the later architects also. The pillars of the mahāmanṭapa of Darasuram of the late chola period possess such lion motifs. Lion motifs carved for the base of the pillars (broken) are found (pl-126) in two temples of the 13th century AD in the region. By their look, they definitely appear to be imitations of the early Pallava lion motifs. They very much resemble similar lion bases of the pillars of Poysaleshwara temple at Kannanur, Trichy Dist, built by Veerasomeshwara of the Hoysala dynasty of Karnataka.

**SHAFT:** The shaft is the part of the pillar above the base up to the capital or the bracket, if no capital is carved. This part is generally decorated variedly. Depending upon the skill, the taste, the resources available and the necessity, the shaft is decorated. The decoration of the shaft of the pillar many a times helps us in the identification of the period and its dynastic affiliation. The general pattern of the decoration to shaft to large extent reflects the artistic traits of a particular period, region and the taste of the artists. These traits change or vary from time to time, region to region and artistic tradition to tradition. Based on the regional and chronological criteria, artistic traits are identified and named as Pallava style, Nolamba style, Chola style, Hoysala style, Vijayanagara Style etc. Rarely these individual traits are found mixed. For such intermixing many a times, reasonably explanations can also be offered. The classification of the pillar is made on the basis of the morphology of the shaft. The height of the shaft and its girth may vary from pillar to pillar, depending upon the requirement and decoration. The pillars of the early temples of the region possess shorter shafts, as the temples themselves were small, low structures. However, during the later period when the dimensions of the structure increased, the size of the shaft of the pillar also
changed. Carving of the shaft of the pillar also changes from time to time. These decorative carvings reflect the taste of the society of their days. By looking at these decorative carvings one can easily identify or determine the style or the period of the carving of the pillars. Early pillars are generally simple in their form and decoration.

The earliest forms of the pillar of the region are available in the rock-cut shrines at Namakkal (Fig-44). These pillars have square shafts uniformly thick throughout. The central part of the four faces has a scalloped lotus medallion in each face. The *taraṅga pōṭika* is carved above the shaft, thus representing a functional pillar form. Next comes the pillars of the Nolamba order from Dharmapuri region. These pillars are slightly different from their counter parts found in the Nolamba heartland. The pillars of the Mallikarjuna and Kamakshiamman temple at Dharmapuri, datable to the end of the 9th century, have ornately carved shafts (pl. 98-101). Three types in the carving of the pillar shafts are noticed. The shafts also possess capital and abacus. No pillar, which can be definitely called as belonging to the Chola order, is available in the region of our study, as the temples built during the Chola period are humble, small structures having astylar *ardhamantapa* in front. However, by the end of the 13th century, pillars definitely datable to Chola period come into the picture. They belong to the last part of the 13th Century and these pillars are not of the typical Chola order of pillars, but they are of *citrakhanda* variety. Such pillars are found in the Airavateshwar temple at Darasuram, datable to the same period. These facts indicate that the *citrakhanda* variety had already evolved in the last part of the Chola period and their design is not an innovation of the Vijayanagara artists as presumed by the art-historians.

The period of the Hoysalas witnessed elaboration of architectural designs and motifs on all parts of the temple. Varieties of pillar shafts were designed and carved in soft medium in the heartland of the Hoysalas. The extension of the
Hoysala rule over the Tamil land to a certain extent resulted in the change of the order of the pillar of the temples built in the region of our study. Though the medium used was granite, not a very suitable medium for carving delicate designs, these pillars are comparatively prodigal in their treatment were carved during this period. They, when compared to their contemporary Tamil counterparts, are more ornate and variedly decorated. Four types of pillar designs are discernible in the temples built under the patronage of Hoysala rulers. Temples built by the Hoysalas in the region are moderately sized. Therefore, the pillars are not very tall. However, they consist of all the components of a regular pillar, like pitha, danda, kumbha, mandi, phalaka and pōtika (pls 102-105). But nowhere a lathe-turned pillar is noticed in the Hoysala structures of the region.

The Vijayanagara period witnessed the construction of temples in a large scale throughout its empire. The area of our study, being a part of the Vijayanagara kingdom, also witnessed hectic architectural activity for over three centuries. The temples of the region like those of any other part of the empire are comparatively big and elaborate in form. This eventually necessitated carving of varieties of pillars of different forms and size. Seven types of pillars categorised on the basis of decoration of the shaft are discernible (Fig-45). They are quite tall, heavy and lofty in their forms. A decided predilection is noticed in the arrangement of the members of the pillar for the different parts of the temple. Pillars of the traditional Dravidian order having pedestals, bases, shafts, capitals and corbels were used for the gūḍhamaṇṭapas and other small insignificant pavilions and porches (pl-126a). Elaborately carved pillars having tall and lofty shafts were mainly used for big and sometimes also for small pavilions. Simple non-ornate or just functional pillars were used for corridors and other unimportant structures (pl-127).

Of the pillar types of the Vijayanagara order, a particular type of pillar deserves special mention here as that type of pillar is particularly noticed in the Texts also. This type of pillars is referred to as samyuktastambha. This type of
pillar possesses a lofty shaft consisting of pillarets on its side or sides. Their number may vary from one to twelve. Depending upon the number of pillarets and their arrangement, they are named differently. The table provided below provides the different sub-types of pillars mentioned in the Texts.

<table>
<thead>
<tr>
<th>Sl No</th>
<th>Number of pillarets</th>
<th>Name of the variety</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Pillar with one pillaret</td>
<td><strong>Supraflkānta</strong></td>
</tr>
<tr>
<td>2.</td>
<td>Pillar with two pillarets on either sides</td>
<td><strong>Sūryakānta</strong></td>
</tr>
<tr>
<td>3.</td>
<td>Pillar with four pillarets at the four corners</td>
<td><strong>Brāhmakanakānta</strong></td>
</tr>
<tr>
<td>4.</td>
<td>Pillar with two pillarets on either sides</td>
<td><strong>Kailasakānta</strong></td>
</tr>
<tr>
<td>5.</td>
<td>Pillar with two pillarets on all four sides</td>
<td><strong>Merukānta</strong></td>
</tr>
<tr>
<td>6.</td>
<td>Pillar with two or four pillarets and is void of the main shaft</td>
<td><strong>Nāndīśakānta</strong></td>
</tr>
</tbody>
</table>

Manasara mentions four types of pillars with upastambhas. They are:

<table>
<thead>
<tr>
<th>Sl No</th>
<th>Pillar form</th>
<th>Name of the type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Pillar with four pillarets</td>
<td><strong>Bramhakānta</strong></td>
</tr>
<tr>
<td>2.</td>
<td>Pillar with five pillarets</td>
<td><strong>Śivakānta</strong></td>
</tr>
<tr>
<td>3.</td>
<td>Pillars with six pillarets</td>
<td><strong>Skandakānta</strong></td>
</tr>
<tr>
<td>4.</td>
<td>Pillars with eight pillarets</td>
<td><strong>Viśukānta</strong></td>
</tr>
</tbody>
</table>

To this category of pillars, another type found in the region, not mentioned in Texts is also noticed. This type possesses a solid shaft having pillarets on three of its open sides (pls 118-119). The variants of these types of pillars and their special features are discussed later.

This classification by the Texts based on the number of the pillarets of the main pillar needs further description. The pillarets are part of the core of the main shafts. They are carved and relieved from the core. Only the bottom and the top end as are attached to the core, while the rest of the body of the pillaret is completely detached from the core. It is interesting to know that these pillarets possess almost all the decorative components of a regular pillar such as base, shaft, capital and abacus.

The shafts of these pillarets are also designed variedly. The shafts are designed cylindrical or multi-sided and sometimes even thinly fluted. It is interesting to note that nowhere a citrakhanda type of shaft appears as a pillaret. The shaft of the pillarets may or may not possess a sculptural relief almost in the

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round attached to them in the front side (pls-121-122). Sometimes these pillarets are also attached to the core of the shaft from bottom to the top through traceries. These traceries are carved invariably in the space between the shaft and the pillarets.

**CAPITAL**

Capital is the part of the pillar found above the shaft. This is an optional member of the pillar shaft. Capital is the upper most member of the pillar. It is decorative in character and is not functional, except for the fact that increases the height of pillar. The capital normally consists of three parts. The lower is a wheel/cushion type of moulding and commonly referred to as cushion capital. It is called as *kumbha* in Sanskrit. It is always monolithic. It is flat at the bottom and at the top. The sides are normally rounded and also smoothened and sometimes even polished (pl-100). The sides of the cushion capital are some times carved with reliefs of faunal and floral designs (pl-99). Cushion capitals are some times designed to have indentations on their sides corresponding to the design of the shaft (pl-98). If the shaft is four sided the cushion capital may be square. Likewise, if it is multifaceted the capitals are suitably shaped. Identical shape for the shaft and the capital was not a norm. It may change according to the taste of the artist. The shape of the capital also changes from time to time. Early forms are cushion like while the same is made thin, three faceted or even pointed. Good examples for three faceted capitals and pointed thin capitals are found in the Kalyana Chalukya and Hoysala temples. In the region of our study, remnants of three faceted and pointed thin capitals are found preserved in some museums. Three-faceted thick capitals are noticed in the Hoysala temples of the region (pl-103).

Above the cushion capital rests the *mandi* and *phalaka*, which are together always and made of one stone. It is referred to as *palagai* abacus by the art historians. It is an unique architectural motif invented by the Tamil artisans. However, this motif spread all over the south India very soon and became a
regular feature of the parts of the pillars as early as 9th century AD. This architectural member consists of two decorative parts, the upper and the lower. The upper part is carved like a thin square plank (pl-103). This plank may have sides up to four feet. The Text, refers to this as phalaka. The lower part is designed in the shape of a fully blossomed lotus with or without scalloped lotus petals, which is called as mandi. This concept is derived from the idea of placing a square plank on a blossomed lotus flower. Therefore, its Tamil name is palagai (plank) placed over idal (petals).

In the region of our study, palagai abacus appears in the early period. The temples built by the Nolambas have this type of an abacus on almost all the pillars they carved. But, the pillars of the late Chola period seldom have this member of the pillar order. However, all the pilasters and pillar sets of the Chola period have this motif carved above them. During the Vijayanagara period, the shafts and the pillars themselves were massive in nature, to suit the temples they built. To provide maximum stability to structures, pillars were made with minimum joinery. As already stated, cushion capital and palagai abacus are two extra members carved in separate stones placed above the shaft of the pillar. This increases the number of joints in the pillar. Therefore, these two parts are completely dispensed with and corbel brackets are directly placed above the pillars to increase the stability of the structure. The Vijayanagara pillars are no doubt massive in their character. The shafts are not only big but also variedly designed in their plan. Only citrakhanda types of pillars are square on plan, whereas other types of pillars are either square, deeply indented or irregular on plan. For such shafts, circular or square abacuses are not suitable. Therefore only corbel capitals were used uniformly on all the pillars.

PÔTIKAS/CORBELS/BRACKETS

Corbels or brackets are known by the name Pôtikas. Bracket is an architectural member, which is functional in nature. It is placed above the shaft
Fig 43. Different types of pōtikas.

a) Vyṛta pōtika
b) Taranāga pōtika
c) Ādhāra pōtika
d) Mūśbandha
e) Puspa pōtika
f) Citra pōtika (Type-1)
g) Citra pōtika (Type-2)

Not to Scale
of the pillar to provide additional support to the architrave. Brackets also help to a certain extent in the manipulation of the length of the architraves. In the Vijayanagara architecture, brackets often become multi-layered and each layer projects forward than its lower course. As a result the gap between the two columns is reduced. This method was adopted by the Vijayanagara architects, to cover the roof with shorter slabs.

In dravidian architecture, corbel is called by the name ‘bōdige’. Bōdige is the derivative of the Sanskrit term pōtika. The brackets, based on the shape of the carving are classified into different types (Fig-42) like vṛtta-pōtika (rounded), taraṅga-pōtika (wavy), puṣpa-pōtika (flower shaped), ādṛṭhā-pōtika (bevel and tenon type), muṣṭibandha (voluted) and ciṭrapōtika (figural). The last of the types namely ciṭrapōtika is different in form and shape. It is a cross bar placed between the pillar shaft and the architrave, at an angle of 45° degree from the shaft, and the upper end supports the bottom of the architrave. The junction of the cross bar and the architrave is slightly away from the top end of the pillar shaft. This gives an additional support to the architectural framework and this beam is converted into an attractive piece of artwork. The tōraṇa of the Stūpa at Sanchi has a beautiful bracket in the form of a sculpture of a dryad (sālabhañjikā). The rock-cut cave number three at Badami has such bracket sculptures carved in the form of lovely standing relief sculptures of couples. The Hoysala artists mastered this craft and carved beautiful sculptures (madanikā for decoration) in addition to the regular brackets.

The different types of brackets mentioned above do the same function. But they are categorised as of different types based on their morphology and decorative carving made on them. Tāraṅga-pōtika contains wavy scroll like design at the bottom of its projecting arm. Vṛtta-pōtika is a bracket in which the lower part of the projecting arms is rounded like quarter circle. Ādṛṭhā-pōtika is a bracket just for support. But its lower part of the projecting arms has in the centre a square brimmed tenon like projections with its two side cut obliquely or
chamfered or beveled. *Puspapōtika* is a bracket where the lower part of the projecting arm contains the decoration of a hanging lotus flower with its central bud. *Muṣṭibandha* is a type of bracket where the lower part of the projecting arm is in the shape of a volute or couple of volutes. *Citrapōtika* is the bracket where the lower part of the projecting arm of the bracket contains the relievos of the *gaṇas* or *kubjas* or any other figural subject.

A study of the morphology of the brackets of the temples of Tamilnadu and Karnataka, would however, reveal that these is a gradual evolution or development of the designs of this architectural member. If the temples of this region are placed in a chronological order and the shafts of the brackets found in them or arranged, the order of shapes, stand as follows (Fig-43).

<table>
<thead>
<tr>
<th>Sl No</th>
<th>Type</th>
<th>Period</th>
<th>Dynastic affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Vṛtta Pōtika</em></td>
<td>500-900</td>
<td>Pallava / Badami Chalukya</td>
</tr>
<tr>
<td>2</td>
<td><em>Tarāṅgapōtika</em></td>
<td>800-900</td>
<td>Ganga - Nolamba</td>
</tr>
<tr>
<td>3</td>
<td><em>Ādhārapōtika</em></td>
<td>900-1200</td>
<td>Chola</td>
</tr>
<tr>
<td>4</td>
<td><em>Muṣṭibandha</em></td>
<td>1100-1300</td>
<td>Hoysala</td>
</tr>
<tr>
<td>5</td>
<td><em>Puspapōtika</em> and its developed forms</td>
<td>1250-1700</td>
<td>Late Chola and Vijayanagara</td>
</tr>
</tbody>
</table>

(See line drawings for details, Fig-43)

The results of this table can conveniently be applied to such of those temples of south India, to which no other means of dating is available, and approximate dates can be ascribed to temples. This analogy is useful also to determine the approximate chronology of different structures within a huge temple complex.

**BHADRAKASTAMBHA/ENGAGED COLUMNS**

Engaged Columns are called by the name *bhadarakastamba* in the Texts. Engaged columns are regular columns meant to bear the load of the structure. They are partially covered by the wall of the structure. They support the framework of the architraves. The interspaces of the engaged pillars are filled by
screen walls. Since very early days, the use of engaged pillars is known and it continues even in the modern period. Engaged pillars are used in structures built out of mud, brick and also stone. The Texts prescribe that the *bhadraka* is to be placed projecting one fourth, half or one third from the line of the wall. They are also neatly designed and decorated like freestanding pillars of the building. But the decorations are limited to the exposed portion of the shaft only. Engaged pillars are also provided with pedestals, capitals, abacus and corbels (pl-128). They are also decorated with simple carvings such as indentations horizontal and vertical mouldings etc. Scrollwork, figural and faunal motifs are generally absent on the shafts. Construction of the *bhadrakastambha* is also similar to the regular pillars of the structure. A rare instance of the shaft of the *bhadrakastambha* made of two pieces of stone and joined is also noticed52.

Generally the *bhadrakastambha* possesses a square shaft and square capital. *Bhadrakastambhas* are always noticed in the interior of the temple and they are seldom seen on the outer face of the wall surface.

So far, the general characteristic features of the pillar types and their different parts have been discussed in detail. Now, the typology of the pillar of the temples of the region of our study is discussed chronologically and stylistically highlighting the notable features. It has also been said that the order of pillars suggests a chronological and stylistic development of the temple architecture of the region. Based on the observation of the chronology and typology of the pillars, three broad divisions have been made. They are:

1. The pillars of the early period (From 7th century to 1100 A.D.)
2. The pillars of the Middle period (From C. 1100 A.D. to 1336 A.D.)
3. The pillars of the late period (Circa – 1336 A.D. to 1650 A.D.)
Fig 44. Pallava style pillar (*Bramhakānta*) found at Namakkal Caves.
PILLARS OF THE EARLY PERIOD

The earliest of the pillars to be noticed in the region are found at the rock-cut shrines of Namakkal (Fig-44). These pillars resemble the early Pallava pillars of the Mahendra period, but no chamfering of the corners of the central part of the pillar is noticed here. Instead, a relief of a lotus is carved on each of the four faces. No capital or abacus is carved for the pillars. Only taraṅga pōtika is seen above the shaft.

NOLAMBA ORDER OF PILLARS:

Pillars of structural temples appear only from the end of 9th century A.D. onwards. Two Nolamba temples built at Dharmapuri have neatly carved pillars having all the members of the regular pillar as seen in the Pallava temples (pl-98). They possess an ornate pedestal, shaft having cubical carved bases, cylindrical and many sided types of shaft, kumbha, manḍi, phalaka and taraṅgapōtika. The shafts also have decorations of vallimandala, faunal, floral and figural decorations carved crisply. Some of the pillars also possess mythological episodes, of which some are not identified for certain. These pillars are variants of the regular Nolamba order of pillars found in the heart land of Nolambavadi.

The elevation of the Nolamba pillar shaft, based on the decoration, can be divided into four parts of almost equal size (pls-99-100). The first part, which forms the bottom, is always cubical. Above this, the second part is indented square or multifaceted or cylindrical. The third part may be cubical or cylindrical or multi-faceted. The fourth part is always cylindrical like a ghatā with a neck. Lowest part of the pillar shaft is generally simple and plain. But rare instances of relievo panels are also found. The pillars of the Dharamapuri temples in the region of our study come under this category. The second part of the shaft may be plain like a cylinder or octagonal or indented square. If it is cylindrical, simple, horizontal cable mouldings, muktāgrāsas, vallimandala (pl-101) are
noticed. The upper part of the corners of the lower cube may also possess a tiny sedant lion. If the shaft is octagonal, it may have the small narrative panels or *vallimandala muktāgrāsas* etc. The third part of the shaft, sometimes, is the continuation of the second part or it is cubical again. If it is cubical, it may contain narrative panels or *muktāgrāsas, vallimandalas, kūrtimukhas* or other decorations. The fourth part of the pillar shaft is always stylized like a vase, either round or multi faceted. Generally this part is smooth and polished with some simple mouldings and prominent neck. Occasionally this part may have floral or figural relief. The delineation of the pillar shaft in the mode described above is typical to the pillars of Nolamba period and region, therefore they are described variedly as Nolamba order of pillars, pillars of Nolamba style, order of pillars of the Nolambavadi style, etc.

The region of Dharmapuri, under discussion, possesses pillars of Nolambavadi style with little variations, which are the result of the artistic calibre of the creators of these pillars. The Nolamba rule over this region has been clearly established during the 9th and 10th Centuries. These temples, being the creation of that period, may be ascribed for certain as belonging to Nolamba School of art.

**THE PILLARS OF THE MIDDLE PERIOD**

This period extends from about 1000 A.D. to circa 1336 A.D. During this period, the area of our study came under the political sway of the imperial Cholas and also, the Hoysalas, depending upon the political vicissitudes. Therefore, both the Chola order of pillars and the Hoysala order of pillars are noticed in the temples built during this period.

**CHOLA ORDER OF PILLARS:**

The Cholas occupied the region by about the end of 10th Century A.D. Over thirty-five temples built under the patronage of the Cholas are noticed. These temples are small in nature. Many of them are simple structures having
only a sanctum and a vestibule. Gūḍhamaṇṭapas were added to some of these temples during 13th the century by the Chola successors. As the temples, built during beginning of the Chola rule, have only the garbhagrha and antarala, no pillars are found used in their construction. Hence, it is difficult to ascertain the nature of the Chola order of pillars in the region. Based on the shape of the pilasters on the outer wall of the sanctum one has to ascertain the features of Chola order of pillars of these days. The details of these pilasters are discussed in the section on bhitti. During the later Chola period, as stated above, gūḍhamaṇṭapas were added to the existing temples and also new temples with gūḍhamaṇṭapas were constructed. The pillars of these gūḍhamaṇṭapas are no longer in the regular order of the Chola pillar. Instead, they possess a new and a different type of shaft identified as citrakhanda type. These types of pillars are available in plenty in structures of the late Chola period. It is a point to be noted here that the art historians have generally opined that the citrakhanda variety of pillars is an innovation of the artists of the Vijayanagara period. But from the fact that they already appear in the Chola temples of the Kulotunga period, it becomes clear that they were the innovations of the artistic genius of the Cholas, which became popular during Vijayanagara period.

HOYSALA ORDER OF PILLARS:

The Hoysalas came to political supremacy in Salem region during the last quarter of the 12th century A.D. The first important ruler of this dynasty who ruled independently was Vishnuvardhana, son of Ereyanga. At the time of accession to the throne southeastern parts of Karnataka were under the rule of Chola suzerainty. Vishnuvardhana, soon after his accession expelled the Cholas from Karnataka and occupied Gangavadi and Nolambavadi provinces. From then onwards till the end of the rule of the Hoysalas, south eastern parts of Karnataka and parts of Salem region, continued to be under the rule of the Hoysalas.
The Chola rule over southern parts of Salem region lasted only for about 130 years, after which these areas were ceded by the Hoysalas. Though the rule was short, the impact of the Chola rule over this region lasted for several centuries even after. This is a strange yet true sociological factor. The reason for this is that this area was a buffer region between Tamil and Karnataka cultures. The impact of both the cultures on this region has already been discussed before. It is also a fact that the impact of Tamil tradition was stronger than that of the Hoysala tradition in this region. It is very clearly reflected in the temples of this region, Dravidian temple art as practiced during the Ganga/ Nolamba and Chola dynastic powers continues to wield its influence on temple art during the Hoysala period also. Not a single soap-stone temple is noticed in the region and so also the soap stone pillars. So, based only on the scanty architectural forms available, the Hoysala style of art, particularly those of pillars, is analysed here.

In the study and classification of Hoysala order of pillars, all those types of pillars that occur during the period of the Hoysala rule in the region are taken into consideration. However, those pillars which have close affinity to the forms of those found in their heartland, are discussed first and considered as belonging to the Hoysala order. The rest of the types that are studied here are nothing but the continuation of the existing types of pillars of the region. A point to be noted here is that the Hoysala order of pillars, found scantily in the region of our study, in spite of the influence of the art style of this region, have retained their original form in their execution. This is very clearly noticeable in the carving of the shafts and the design of corbels.

**TYPE-I:** This type of pillar resembles the typical Hoysala lathe turned form of pillars (pl-102). Each pillar contains a separate carved pedestal. The base of the pillar is cubical and slightly taller. Above this is a cylindrical shaft. This portion consists of closely spaced concave, convex, cable and flat mouldings, which are parallel throughout. The central part of the cylindrical shaft is moulded in the form of a 'bell'. This 'bell' portion contains vertical bands of creeper scrolls,
band of beaded string festoons, tassels etc. The finish of the shaft is smooth and polished. The upper end of the shaft is designed like a ‘vase’ shaped moulding, typical of the Chola order of pillars. This part is decorated with reliefs of thinly carved patrālaṅkāra. Above this is the kumbha moulding, round and polished with neatly carved dalapadmas below and above. Above this are the maṇḍi and phalaka. The corbels resemble the Muṣṭibandha type, commonly seen in the pillars of the Hoysala heartland. The lower part of the corbel is beveled with a central band. The lower end of the corbel is turned downward to look like a volute. As this reminds us of a fist turned downwards, it is called by the name muṣṭibandha pōṭika. The total form of the pillar gives the impression that it is a blend of Nolamba and Hoysala order of pillars. In the decoration of the above, from the base up to the bottom of the vase is Hoysala in its treatment. The ‘vase’, its floral reliefs, the kumbha, maṇḍi and the phalaka are Nolamba in their execution. As the region was under the influence of Nolamba, Chola and Hoysala rule, the art forms of all the three schools are found blended in the carving of the pillars. These features can also be noticed in the Type II form of pillar described below. The entire pillar is made of granite. Only six pillars of this type are noticed.

**TYPE-II:** This type of pillar is a variant of the above-described type (pl-103). Above the cubical base octagonal horizontal bands are carved. Above this, vertical flutings interspersed by plain bands are neatly done. The mālāsthāna is placed above these vertical flutings. The kumbha has dalapadmas on its body. The kumbha is nicely smoothened with a broad central median. The lower part of the corbel is beveled with a central band. The entire pillar is made of granite. Only four pillars of this type are noticed.

**TYPE-III:** Above the cubical base, neatly carved ratnapattikā and dalapadmas are carved (pl-104). Above this, the shaft becomes sixteen sided with the usual mālāsthāna. Above the mālāsthāna a horizontal band of kalpavalli is carved. The ‘vase’ is also multifaceted like that of the shaft with dalapadmas on the kanṭha.
and the base. The *kumbha* is comparatively thin and three faceted. The *mandi* and the *phalaka* are of the usual type. Good numbers of such pillars of this type are noticed in the area of our study.

**TYPE-IV:** The base is cubical. The shaft is cylindrical, polished and smoothened (pl-105). The upper end of the shaft has horizontal cable mouldings. Above this is the ‘vase’ like shaft. This is a typical example of *iśakānta* pillar mentioned in *Śilparatna*. This is a simple and beautiful cylindrical pillar of the period of the Hoysala king Ramanatha deva. An inscription of this king is also found on one the pillars of this type. Only four examples of this variety of pillars in a group are noticed. Though the general form of pillar looks more like Chola, the workmanship, the polish and the inscription on it make us feel that it may be an imitation of Hoysala idiom.

During the first quarter of the 14th century, a few chiefs called by the name Purvadhirajas ruled the northern part of Salem region as the feudatories of the Hoysala king Ballala III. Under their regime a few temples are known to have been constructed in the region. The pillars of these temples have a different form, quite different from the preceding Hoysala and the succeeding Vijayanagara schools of art (pl-106). But they possess the traits of both the schools of art, hence may be classified as the pillars of the transitional period. They are found only in four numbers placed in a group in a temple at Bagalur.

Each pillar of this type has an ornate pedestal, a cubical ornate base, a multi faceted shaft, *kumbha*, *mandi* and *phalaka*. The contour of the pillar is interesting for its shape, because, from the cubical base up to the bottom of the *kumbha* it is tapering. The cubical base has relievo sculptures on all its four sides. The four corners of the base have *patra* motif with everted ends. The multi faceted shaft in the middle has the *muktāgrāsas*. Above the *muktāgrāsas*, conventional vase with scalloped elongated lotus petals, and deep grooves in
between is carved. The *kumbha* is thick and round and three faceted. The *mandi* has deeply scalloped lotus petals. The *phalaka* is of the usual type.

The corbels are of the early Vijayanagara order. They have the long-flexured arms that terminate with *puspa* and *mukula*. The pillars are made of granite. The detailed decoration of the shaft indicates the influence of Nolamba/Hoysala schools of art, while the base and corbels reflect the early Vijayanagara features.

It is stated already that, certain of the architectural motifs, like the *citrakhandha* pillars, ascribed to be those of the Vijayanagara architectural style, were already in existence, is the region of our study, during the late Chola is pre-Vijayanagara times. One more architectural motif, ascribed by art historians to Vijayanagar school of art is the *puspadtika*, even this *puspadtika* motif appears in the late Hoysala period, in the temples of the region of study, examples are the *puspadtika* is the temples under reference built by the Purvadhirajas in the region, where *puspadtika* are noticed. Therefore it may be clearly said that certain of the architectural forms such as the *citrakhandha* pillars and *puspadtika* were already is use in the region during the pre Vijayanagara days and were continued in the architecture of the Vijayanagara period. It is also a known fact that many of the monuments of Hampi, the capital seat of the Vijayanagara empire were built by architects, who hailed form Tamilnadu. Therefore, it is natural that the architectural traits that existed in the Tamil country during the pre Vijayanagara art appeared prominently, and on a grand scale in the Vijayanagara art of Hampi and got recognized by the art historians as the special traits of Vijayanagara art.

**PILLARS OF THE VIJAYANAGARA ORDER:**

The period of Vijayanagara rule from 1336 to 1565 AD heralds a splendid era in the history of temple architecture of Karnataka in particular (Hampi or Vijayanagara) and south India in general. In the region of our study, the
Vijayanagara order of pillars are noticed in temples constructed by the Nayakas, who ruled this area as the feudatories of the imperial Vijayanagara rulers. The style of carving of pillars in this region reflects not only the continuation of certain elements of the Chola order but reflects certain innovative features. Temples of huge dimensions, with imposing architectural and sculptural forms, were constructed during this period in this region. During the Vijayanagara rule, Salem district and its adjacent parts formed an important territorial division as it lay between the Vijayanagara capital and the Tamil heartland. The region has gigantic temples built in the grand Vijayanagara style. Therefore the region of our study forms a fertile area for the study of the temple architecture of the Vijayanagara period.

The Typology of the pillars of the Vijayanagara period has already been introduced briefly in the beginning of this chapter. Now an attempt is being made here to study these pillar types in a detailed manner. The Vijayanagara pillars can be classified broadly into five main types, with certain variants. They are all monolithic pillars generally carved out of the locally available granite.

**TYPE-I:** This type of pillars belongs to the *citrakhandha* variety. Almost all the temples of the Vijayanagara period possess this type of pillars. These pillars represent a continuation of the older practice seen during the late Chola period. In this variety of pillars, the carvings made on them vary from simplest, relief-less shaft to very ornate and luxurious one. *Citrakhandha* variety of pillars may or may not possess a pedestal so also the ornamentation. If the shaft is tall and massive, on the base of the pillar itself the details of the pedestal are also carved. Wherever the pillars are a structural necessity, in such places, generally, *citrakhandha* pillars only are preferred. This type of pillars is simple in its execution and are only utilitarian in character. *Citrakhandha* type of pillars contains a shaft having three cubical parts interspersed by octagonal or many-sided shaft (pl-107). The four faces of all the three cubes contain relievos of various subject matters. The wealth of details that are found in these carvings are...
to be seen to believe. The information, these carvings provide are highly useful for the understanding of the contemporary socio-religious conditions of this period. No capital or abacus is provided on the shaft. Above the shaft directly rests a *puspapōṭika*.

**TYPE-II:** In this type, the pillar possesses a square shaft, which stands above an ornate pedestal designed like a miniature shrine. The design of the shaft contains repetitive shrines placed one above the other in multiple tiers. Hence, it is called by the name *Kōṣṭakānta*. The shaft may be indented vertically also and sometimes slightly tapering. This type of a design is definitely, an innovation of the artists of the Vijayanagara period. But this type of pillars is not found in the region of our study.

**TYPE-III:** This type of pillar is popularly known by the names *vyālakānta*, *simhakānta* and *aśvakānta*. In this type the pedestal, the shaft and its adjoining animal figures are all designed and carved in one block of stone. The pedestal is common here to both the shaft and its adjoining sculptural motif. The shaft belongs to the *citrakhanda* variety. To this shaft, on one or two sides, the sculpture of the animal is attached. Pillars of this type are normally found carved in the open *maṇṭapas* of the temple, there also, on the outer periphery of the group of columns, sometimes, even in the inner quarters of the *mahāmaṇṭapas*. These animal representations are all in the rampant posture. *Vyāla* figure is the major statuary of this type of pillars. Normally, they carry human mounts, often holding the weapons of offence and defence. The *vyālas* rise up on their hind legs, which are generally placed on a seated elephant. These *vyāla* figures with their soldier mounts represent effectively the martial spirit and the military prowess of the Vijayanagara army. The height of the *vyāla* may extend up to the lower end of the upper-most cuboid. Above this the gap between the *vyāla* and the *puspapōṭika* is covered by vibrant floral motifs or other suitable architectural or decorative motifs. This design for the pillars is the contribution of Vijayanagara artists. They begin to appear in the heartland (Hampi) from the
beginning of the 14th century. The medium used for the carving of these pillars is invariably the hard granite. The height of the shafts of these pillars varies from ten feet to fifteen feet.

Texts mention three types of yāli pillars.

i. Vyālakānta- Shaft with rampant vyāla

ii. Simhakānta. – Shaft with rampant lion

iii. Aśvakānta – Shaft with rampant horse

Vyālakānta pillar possesses rampant vyālas (pls-108-111). The vyāla is an animal, which is the hybridised form of a lion and an elephant. The vyāla holds its elongated trunk, with its fore legs which is a unique feature of this form. Sometimes, it is shown as standing over a squatting elephant or vyāla and their trunks are entwined. This variety of pillars may or may not have mounts on them. These pillars are found in good number in the region of our study. Vyāla is also carved on three sides of the shaft, but such pillars are not found in the region of our study.

Simhakānta pillar possesses a leogriiff attached to the citrakhaṇḍa shaft (pl-112). This type of pillar is found in large numbers throughout the Vijayanagara kingdom. This is a unique feature of Vijayanagara style of pillars. This variety of pillars is found abundantly in the region of our study.

Aśvakānta pillar possesses a rampant horse attached to a citrakhaṇḍa shaft (pls-113-114). These horses always have human mounts and are quite tall. The pillars of this type are found in umpteen numbers in Tamilnadu but rarely noticed in Karnataka. Aśvakānta variety is noticed in quite good numbers in the region of our study. Some variants of this type of pillars are also noticed. They are called variants not because of the change in the theme of the figural sculpture, but in the depiction of these figural sculptures. One can see a qualitative and quantitative change in the representation of the figures of the forms of these animals. They
are shown in the round as well as in reliefs\(^6\) (pl-115). They are also shown in smaller and bigger forms. Wherever they are shown in relief they are of course carved as rampant animals identically on the both sides of the \textit{bhadra} part of the pillar shaft. Sometimes they are mounted by humans and sometimes without human mounts.

\textbf{TYPE-IV:} This type of pillar looks like a pier. It is monolithic in nature. Occasionally, it may have a separate pedestal also. In most of the instances, the pedestal is carved as the part of the same block of the stone of the pillar (pls-116-117). The main pillar shaft is of the \textit{citrakhanḍa} variety decorated and relieved with sculptures on three of its open sides. The fourth side, which is mostly the front side, is extended forward almost equal in dimensions to that of the main shaft. In the centre of this portion an ornate pillaret is relieved. The shaft of the pillar only is separated from its core, but its bottom and top ends are attached to the extended portion of the main shaft. The pillaret is carved with all the decorative details of an ornate pillar. This pillaret may have a square or multi faceted shaft. Above the pillaret the space left is filled by architectural or similar suitable decorative designs.

In the area of our study pillars with single pillaret (Fig-45e) and triple pillarets, are noticed. If the pillarets are three they are carved on the outer faces of the main shaft on the two outer faces at the corner in-between the two (Fig-45a, pl-118). If the pillars are carved facing the inner side of the court, this arrangement is reversed to face the central bay of the hall (Fig-45b, pl-119). These pillarets may have a sculpture of a divine or a secular theme, carved almost in the round, attached to its shaft. The interspaces between the shaft of the pillar and the pillaret may or may not (pl-120,120a) have a tracery or a relief of the same. They are all shown as supporting a common canopy above. The pillars of this order found in the region of our study are just imitation of their counterparts found at Hampi.
Fig 45. Plans of types of *samyuktastambhas* of Vijayanagara period.

Not to Scale
TYPE-V: This type of pillar is a variant of the Type-IV described above, but they are classified here as belonging to a different type because of their exuberant quality of carvings and wealth of decoration found on them. In this type, the main shaft of the pillar is of the citrakhanda variety, very luxuriously decorated and richly carved. The fourth side of the pillar contains an additional member in the form of a life size sculpture almost in the round (Fig-45f ,pls-121,122). These sculptures are carved adjoining the bhadra pillaret behind. Every part of the pillar from bottom to the top is profusely carved and richly decorated. The sculptures found here are mainly of divinities and temple patrons attractively poised and decorated.

Rarely the bhadrakastambhas, as mentioned earlier possess a bhadra pillaret also.

TABLES OF PILLARS TYPE

<table>
<thead>
<tr>
<th>Sl No</th>
<th>Name of the pillar</th>
<th>Texts /Chapter/Verse</th>
<th>Description</th>
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<tbody>
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<td>1.</td>
<td>Bramhakānta</td>
<td>Mayamata- 15- 13</td>
<td>Four sided shaft</td>
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<td></td>
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<td>Mānasāra – 15- 10</td>
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<td>Kāśyapaśilpa- 8 – 10</td>
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<td>Śilparatna- 21- 58</td>
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<td></td>
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<td>Ṣaṅkhaḍa- 31 - 10b-11a</td>
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<td>Kāṃkīgaṇa- 31-56</td>
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<tr>
<td>2.</td>
<td>Viṣṇukānta</td>
<td>Mayamata- 15- 13</td>
<td>Eight sided shaft</td>
</tr>
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<td></td>
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<td>Mānasāra – 15- 10</td>
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<td>3.</td>
<td>Rudrakānta</td>
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<td>Śrīkānta</td>
<td>Kāmikāgama- 53-27-29a</td>
<td>12 sided shaft</td>
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<td>7.</td>
<td>Suryakānta/ Bhāmukānta</td>
<td>Kāśyapaśilpa- 8 – 11b, Śilparatna- 21- 59b, Īśānaśivagurudēvapaddati- 31- 24b, Kāmikāgama- 53-18b</td>
<td>12 sided shaft</td>
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<td>8.</td>
<td>Candrakānta</td>
<td>Kāśyapaśilpa- 8 – 11b, Śilparatna- 21- 59b, Īśānaśivagurudēvapaddati- 31-22, Kāmikāgama- 53-20b-18b</td>
<td>16 sided shaft</td>
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<td>9.</td>
<td>Śrībandha</td>
<td>Śilparatna- 21- 68</td>
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<td>Padmapādukā</td>
<td>Kāśyapaśilpa- 8 –17-19a</td>
<td>16 sided shaft</td>
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<td>11.</td>
<td>Simhakānta</td>
<td>Śilparatna- 21-62a-63b</td>
<td>Shaft with lion</td>
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<td>12.</td>
<td>Simhapāda</td>
<td>Īśānaśivagurudēvapaddati- 31-25, Kāmikāgama- 53-40</td>
<td>Lion based pillars</td>
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<td>13.</td>
<td>Vyālapāda</td>
<td>Kāśyapaśilpa- 8 –19, Īśānaśivagurudēvapaddati- 31-25, Kāmikāgama- 53-44</td>
<td>Vyāla based pillars</td>
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<td>17.</td>
<td>Śivacchanda</td>
<td>Kāśyapaśilpa- 8 –15-16</td>
<td>Shaft with 4,8 and cylindrical in form</td>
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<td>18.</td>
<td>Rudrachchanda</td>
<td>Mayamata- 15- 17a</td>
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<td>Śivakānta</td>
<td>Mānasāra – 15- 11b</td>
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<td>Śrīkhandha</td>
<td>Mayamata- 15- 26</td>
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<td>Śrīvajra</td>
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<td>Padmakānta</td>
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<td>Kāśyapaśilpa- 8 –</td>
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<td>Silparatna- 21- 63-64a</td>
<td>Īśāṇaśivagurudēvapaddati- 31- 16</td>
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**REFERENCES**

1.  Brihatsamhita Ch 5, v 28
2.  Mayamata Ch-15, Manasara-Ch-15, Ajitāgama – Ch-14-pp 54-63 Īśāṇaśivagurudēvapaddati-
Kriya- 31- 19-74, Silparatna 21-42, Kamikāgama Ch 53, Kāśyapaśilpa Ch 8 deals with the
pillars.
3.  Mayamata Ch 15- Śloka 2, Mānasāra Ch 15- Śloka 2b-3, Kāśyapaśilpa Ch 8- Śloka 2
Īśāṇaśivagurudēvapaddati Kriya 31 Śloka 19b and 20a.
4.  Mayamata Ch 15- Śloka 13, Mānasāra Ch 15- Śloka 10, Kāśyapaśilpa Ch 8-Śloka 10, Silparatna
Ch 21 Śloka-58, Īśāṇaśivagurudēvapaddati Kriya 31 Śloka 10b-11a, Kamikāgama Ch 53 Śloka
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5.  Mayamata Ch 15- Śloka 15, Mānasāra Ch 15-Śloka 10, Kāśyapaśilpa Ch 8-Śloka 10, Silparatna
Ch 21 Śloka-58, Īśāṇaśivagurudēvapaddati Kriya 31, Śloka 11b, Kamikāgama Ch 53 Śloka
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6.  Mayamata Ch 15- Śloka 15, Mānasāra Ch 15-Śloka 11a, Kāśyapaśilpa Ch 8-Śloka 13-14,
Silparatna Ch 21 Śloka-60b-61a, Īśāṇaśivagurudēvapaddati Kriya 31, Śloka 23, Kamikāgama
Ch 53 Śloka 20a 21b.
7.  Mayamata Ch 15-Śloka 14b-15a
8. “Mayamata Ch 15- Śloka 13b
9.  Kāśyapaśilpa Ch 8-Śloka 11b, Silparatna Ch 21 Śloka-59, Īśāṇaśivagurudēvapaddati
Kriya 31, Śloka 22b-, Kamikāgama Ch 53 Śloka 18b
10. Silparatna Ch 21 Śloka- 59b
11. Īśāṇaśivagurudēvapaddati Kriya 31 Śloka 24b
12. Kamikāgama Ch 53 Śloka 18b
13. Kāśyapaśilpa Ch 8-Śloka 11
14. Mānasāra Ch 15-Śloka 11b, Kāśyapaśilpa Ch 8-Śloka 10b, Silparatna Ch 21 Śloka-59a,
Īśāṇaśivagurudēvapaddati Kriya 31, Śloka 21, Kamikāgama Ch 53 Śloka 18a.
15. Kamikāgama Ch 53 Śloka 18a
16. Mayamata Ch 15-Śloka 14a
17. Kāśyapaśilpa Ch 8-Śloka 10b
18. Mānasāra Ch 15-Śloka 11b
19. Silparatna Ch 21 Śloka-62a
20. Īśāṇaśivagurudēvapaddati Kriya 31 Śloka 24
21. Mayamata Ch 15-Śloka-17-19
22. Tantonirshwara temple at Belur, Attur taluk, Salem dist
23. Silparatna Ch 21 Śloka-62b-63a
24. Kāśyapaśilpa Ch 8-Śloka 21
25. Kāśyapaśilpa Ch 8-Śloka 22a
26. Mayamata Ch 15-Śloka 22b-26a, Mānasāra Ch 15-Śloka 13-15, Kāśyapaśilpa Ch 8-Śloka 23-
25, Silparatna Ch 21 Śloka-67.
27. Mayamata Ch 15-Śloka- 25b

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28 Mayamata Ch 15- Śloka- 26a
29 Tantonrishwara temple at Belur, Attur taluk, Salem.
30 Mānasāra Ch 15- Śloka 37-42
31 Mānasāra Ch 15- Śloka 42-49
32 Mānasāra Ch 15- Śloka 16-19
33 Mānasāra Ch 15- Śloka 29
34 Mānasāra Ch 15- Śloka 22-36
35 Sanskrit English dictionary by Monier Williams –Pg 623
36 Śilparatna Ch 21 Śloka-65a
37 Śilparatna Ch 21 Śloka-65b-66
38 Śilparatna Ch 21 Śloka-66
39 Kirtinarayana temple at Tālkad.
40 Mallikarjuna temple and Kamakshiamman temple at Dharmapuri, Dharmapuri dist. posses dadoed pedestals.
41 The pedestals at Mallikarjuna temple Dharmapuri, Dharmapuri dist. posses scalloped lotus petals.
42 Pillar base of Vijayaraghaveshwara Temple at Omalur, Salem dist and Lakshmi Janardhana at Rayakottah, same taluk. Krishnagiri dist have elongated base
43 Pillars at the mukhamantapa of Shukavaneshwara temple, Salem have relief carved on its base where as the pillars of mahāmantapa at Chandrachudeswara temple at Hosur, Krishnagiri dist. has a base which is plain.
44 Pillar base of Vijayaraghaveshwara Temple at Omalur, Salem dist, Someshwara temple at Etapur, Attur taluk, Ethapur dist. Achaladeepeshwara temple at Mohanur, Namakkal dist.
45 Achaladeepeshwara temple at Mohanur, Namakkal dist. and Cholishwara temple at Mallisasamudram, Tiruchengodu taluk, Namakkal dist.
46 Pillars of the raṅgamantapa of Rama temple at Tenkarai kottai, Harur taluk, Dharmapuri dist, raṅgamantapa of Rama temple at Ayodhyapattinam, Salem dist. prākāramantapa of Kailasanatha temple at Taramangalam, Omalur taluk, Salem dist.
47 Mallikarjuna temple Dharmapuri, Dharmapuri dist. and Chandrachudeswara temple at Hosur, Krishnagiri dist.
48 Mallikarjuna temple Dharmapuri, Dharmapuri dist and Kailasanatha temple at Taramangalam, Omalur taluk, Salem dist.
49 Rama temple at Ayodhyapattinam, Salem dist.
50 Chandrachudeswara temple at Hosur, Krishnagiri dist
51 Kailasanatha temple at Taramangalam, Omalur taluk, Salem dist. and Chudeshwara Temple at Bagalur, Hosur taluk, Krishnagiri dist.
52 Devi shrine of Ishwara temple at Tonnur, Pandavapura taluk, Mandya dist, Karnataka.
53 Mahāmantapa of Chandrachudeswara temple , Hosur
54 Gūḍhamantapa of Chandrachudeswara temple , Hosur
55 Bhairava temple of Adhiyaman Kottai, Dharmapuri dist. Apart from this, innumerable pillars of this variety is preserved in the museum of Dharmapuri which were collected from the dilapidated Jaina and Shaiva temples.
56 Dilapidated (probably) Gūḍhamantapa of the Shiva temple at Shivadi, Dharmapuri dist.
57 Chudanatha temple at Bagalur, Hosur taluk, Krishnagiri dist.
58 Mahāmantapa of Varadaraja temple at Sendamangalam, Attur taluk, Salem dist.
59 Pillars at Varadaraja temple at Sendamangalam and Rama temple at Tenkarai kottai have Vyālas with mounts. Pillars at the mahāmantapa of Achaladeepeshwara at Mohanur have Vyālas with out Mohanur.
60 Corner column of Mahāmantapa of Kalyana Venkateshwara temple at Mangapuram (1547)
61 Kailasanatha temple at Taramangalam, Omalur taluk, Salem dist and Kailasanatha temple at Tiruchchengodu, Namakkal dist.
62 Pillars at the Raṅgamantapa of Rama temple at Ayodhyapatīnem and pillars at the prākāramantapa of Ardhanareeshwara temple at Tiruchengodu.
63 Varadaraja temple at Sendamanaglam, Namakkal dist.