CHAPTER-IX

OTHER ARCHITECTURAL MEMBERS

PRANĀLA

Pranāla, also called by the names sōmasūtra¹, nāla, vyālavāri and nirmālyadwāra is a stone drain/chute provided to the sanctum of the temple to let out the oblation water from the sanctum. Pranālas are also provided to the terrace of the temple for draining at the rainwater.

Texts prescribe that pranālas should be carved preferably in stone (pl-128a) or may even be built out of wood and brick². The Texts also deal with the pranālas with their provision, their function, their placement, their measurement and their design³. Besides the description given in the Texts the creativity, the imagination and the artistic genius of the artist also played an important role in the carving of the pranāla. Therefore, pranālas of varieties of designs mentioned in the Texts as well as of other designs are noticed.

Pranālas are carved out of a long beam of stone. A deep groove is cut with some portions of it drilled to make the water flow easily. This groove is called by the name ambumārga or jalamārga. Sometimes, the pranāla may also consist of two parts, namely, the upper beam and the lower beam. The groove is cut deeply on the upper surface of the lower beam and the lower surface of the upper beam and they are placed one above the other to form a long stone chute. The pranāla begins from the floor of the sanctum and projects forward outside the plinth to a distance of about three to five feet. The hidden part of the pranāla inside the wall is just a stone channel deeply grooved at the top to allow the water to flow easily. The tip of the pranāla outside is usually decorated to the taste and ability of the artist.

In the case of a sāndhāra temple, it is difficult to provide a long single shaft from the inner side of the sanctum to the outer side of the shrine. In such
cases, stone drain is provided from the sanctum to let out the oblation water. This water flows through the open chute and passes through the floor of the circumambulatory path wherein it enters the sōmasūtra and flows out of the shrine. A good example to this is the Brihadishwara temple at Tanjavur. It was also not mandatory for the architect to fix the pranāla to the central part of the sidewall of the garbhagrha. Depending upon the structural necessity the pranālas were fixed either at the centre or at any convenient part of the sidewall. Number of examples of this kind are noticed in Tamilnadu. The above-cited Brihadishwara temple has the pranāla fixed slightly towards the right side of the central part of the shrine wall.

The pranāla always projects forward from the building cutting through any part of the moulded plinth. The stone drains, which project from the plinth and are carved in stone is classified as sancita i.e. masculine variety. Texts give the freedom to place the pranāla in any position of the plinth according to the convenience of the builders. Texts also specifically say that it can come out of the building cutting through the prati or vājana or paṭṭika/kapōta or gala or kumuda or jagati or the upāna.

Texts also give different measurements for the carving of the pranālas. But they are all singular in their opinion regarding the cutting of the groove of the chute. They say that there should be a gradual slope towards the outer end of the pranāla. The surface of the groove should be uniformly sloped.

The pranāla may be constructed to any building or any part of the temple, but the projection should be given only to the pranāla of the garbhagrha and not to any other pranala of the building. For other parts of the building, the Texts say that only a hole should be provided in the plinth to let out the water and no projection of the water chute should be visible from outside. Such pranālas are classified as asaṅcita i.e. feminine and upasaṅcita i.e. neuter. The stone drains,
which project from the plinth and are carved in stone is classified as sañcita i.e. masculine variety.

Regarding the orientation of the pranālas, the Texts prescribe certain rigid rules regarding the same. They mention that the pranāla should always be provided to the left (i.e. left wall) side of the installed deity. It should never be placed to the south or the west. Exception to the first rule is seen at many places. It is the general practice of the builder to build the temples facing east. Then the left side of the deity will always be north. Less frequently temples are built facing west. In such cases the pranāla is not provided to the left i.e. the south side but they are fixed towards the right side i.e. the north. In almost all the trikūṭālayas of the Hoysalas, one shrine or the other in the trikūṭa complex will be facing the north. In that case the pranāla cannot be kept to the left side because it is the west. In such cases it is kept to the right side i.e. the east. The intention behind pursuing such restriction regarding the placement of the pranāla is not mentioned in the Texts. But this may be surmised thus.

South being the direction of Yama, the god of death, probably that direction was considered inauspicious and avoided. The west, according to the Texts, is also to be avoided. The reason perhaps is that this direction being the residence of god the water god viz Varuna. The nirmālyatīrta i.e. the water used for bathing the god should not be again mixed with the pure water, which is believed to be in the western direction. Therefore two directions were avoided for the placing of the pranālas in the temples. This system is strictly followed by the builders in the temples of the region of our study. But deviations to this rule are noticed during later periods. Rare instance of a pranāla fixed facing west is also noticed.

Regarding the provision of pranālas to different types of maṇṭapas of the temple complexes, Texts are very liberal in their specification. They mention that the maṇṭapas can be provided with the pranāla in any or on all the four
Fig 46. Pranālas as mentioned in the Texts for the four castes

a) Gōvaktra (Gōmukha) - Brāhmaṇa

b) Simhavaktra - Kṣatriya

c) Gajavaktra (Gajōṣta) - Vaiśya

d) Makaravaktra - Śūdra
directions of the maṇṭapas. But the condition is they should always be of aisaṅcita or upasaṅcita variety and never of the saṅcita variety.

The Texts, as said earlier, prescribe different media for the making of the sōmasūtra. Depending upon the medium used for the pranāla, they are classified into three categories. They are:

1) Saṅcita
2) Asaṅcita
3) Upasaṅcita

Saṅcita means a pranāla made out of hard material i.e. stone, and it is considered as masculine. The stone, pranāla should project forward considerably from the vertical norm of the plinth.

Asaṅcita means a pranāla made of the softer media like wood and brick. There should be no projection to this pranāla from the vertical norm of the plinth line. Only the orifice should be visible from outside. This is considered as feminine in class.

Upasaṅcita is a pranāla again made of softer medium i.e. brick and wood. It may have just an orifice or a projecting stem. This is considered as neuter in class.

In the carving of pranālas, artists have adopted various designs and decorative motifs for the mouth of the pranāla (Fig-46). Texts prescribe that the mouth of the pranāla can be decorated in the form of the mouth of a lion (Simhavaktra) (pls-129-130), cow (gōvaktra) (pl-131), elephant (gajavaktra) (pl-132), and crocodile (makaravaktra) (pl-133). Besides these kritrimamukha, bhūtapranāla, mataṅga makara/sounḍa makara (pl-134), vyālamukha and mrṇālikā are also mentioned. The Texts also prescribe that the surface of the projecting shaft of the pranāla may be decorated with kaplavalli, muktāgrāsas and other such decorative designs. Besides these the wealth of imagination of the
artist is also used to enhance the beauty by luxurious decorations. Artists have made some more additions to the simha and makara mukhas such as tiny images of warriors coming out of the wide open mouths of the simha and makara, bhāravāhakas represented as supporting the shaft of the pranāla, the relief of mitunas seated on the makaras etc.

The Texts go further and prescribe that the gōvaktra pranāla is to be used for the houses of the Bramhanas. Likewise, the simhavaktra pranāla for the kshatriyas, the gajavaktra pranāla for the vaishyas and the makara pranāla for the shudras. However, all these types are found to have been used in the temples and only such examples are available to us.

The vaktras may be at the beginning of the exposed shaft of the pranāla or at the tip of the pranāla. If the vaktras are provided at the beginning of the exposed shaft, then the tip of the pranāla is always made to bend downwards and the tip is designed in the form of the mrṇālikā (blossomed lotus).

The pranālas of the early period are simple in their execution and in decoration (pl-135). Even though the decoration is less, it is possible to classify them into different types. During the Vijayanagara period, the pranālas become more ornate in decoration and elegant in their form and it is even possible to classify them as belonging to Vijayanagara (pl-136) and Post-Vijayanagara periods on the basis of their decoration. For example, the tip of the pranālas are carved like a padma with or with out mukulas. There is a difference in the carving of even the mukulas from time to time. Early mukulas are blunt at the tip while the same in the later examples are carved with pointed tips. The elegantly flexured shaft also in the later examples gets a supporting arm at the bottom. This is a feature noticed in the corbels above the pillars of the contemporary period inside the temples.
During the Vijayanagara period, some of the ornate pranālas have also been provided with an ornate water-collecting tank below the pranālas (pl-136). This tank may be monolithic \(^{18}\) (pl-137) or masonry \(^{19}\) (pl-138) in nature.

In the region of our study, all the varieties of pranālas mentioned in the Texts are noticed (pl-139). Besides, variants of the four types and their hybridized varieties are also noticed. A detailed study of the pranālas found in the region is made here.

Before going into the description of the different types of the pranālas of the region of the study, it is to be said that the decorations of simha, makara and vyāla are sometimes confusing and hence the classification made here is not beyond correction.

**SIMHA VAKTRA:** Pranālas, having the decoration of the face of a lion is called simhavakra or simhāsya (pls-129-130). This type of pranāla occurs in umpteen numbers in the temples of the region. The earliest occurrence is at Pillur\(^{20}\) datable to 10\(^{th}\) century and this type continues to be in use during the succeeding centuries also. All the pranālas of this type have the simhavaktra at the beginning of the exposed shaft. The tip of the shaft is bent and it terminates like a blossomed lotus flower. All these pranālas are monolithic. These pranālas have exposed ambumārgas throughout its length. Therefore the face is sometimes relieved on the two sides of the shafts. Globular eyes, pronounced nostrils, the upper jaw and the manes of the lion are all carved distinctly. In the carving of the shaft of the pranāla, sometimes, the surface is made multifaceted\(^{21}\), sometimes even ribbed\(^{22}\), grooved and ridged.

**GŌVAKTRA:** Only one example of this type is found in the region in the Amman shrine of Kayanirmaleshwara temple at Attur datable to 13\(^{th}\) century (pl-131). The head of the cow is carved at the beginning of the shaft. The crescent shaped horns and round eyes are very clearly carved, which helps to identify the subject as that of a cow. From the wide-open mouth of the cow emerges an
octagonal shaft, which bends forward and terminates in the form of a padma with double rows of petals and a mukula at the tip.

**GAJAVAKTRA:** Pranāla possessing the decoration of an elephant face is called by the name gajavakra (pl-132). The synonymous terms mentioned in the Texts are gajādhara, gajōṣta and ibhavakra. Only one example of this type is noticed in a temple datable to 11th century. The head of the elephant is relieved at the beginning of the shaft. The spiral trunk of the elephant is also carved near the face, The ears are carved distinctly to look like those of an elephant. From the mouth of the elephant emerges a heavy square shaft, which bends immediately downwards. It terminates in the form of a lotus. It is even possible that the bud carved at the bottom is lost.

**MAKARAVAKTRA:** Makaravaktra pranālas are available in the region of our study in quite a good number (pl-133). They also appear from 10th century and continue during the succeeding centuries. In this type the head of makara is found carved either at the beginning or at the end of the shaft of the pranāla. If the makara head is carved at the beginning of the shaft the bent tip terminates like a lotus. The relief of the Makaramukha is very ordinary in nature. The quality of carving is also not up to the mark.

**MATAŅGAMAKARA/SOUNḌAMAKARA:** The makara variety of pranāla also has a sub variety called by the name mataṅgamakara or sounḍamakara (pl-134). Amarakosha and the Jaina agama mention this variety. From the name given to this type of pranāla, it becomes clear that makara represented should also possess a trunk (sounḍa). A few pranālas of this variety are noticed. In these examples the wide-open mouths of the makaras are relieved. The upper part of the mouth has a small spiral trunk. This suits the description given in the Texts.

Besides the ornate types of pranālas described above, a good number of pranālas, which are very simple and purely utilitarian in their function, are also noticed throughout the region and period (pl-135).
Now, coming to the use of the different types of the pranālas in the region, it is to be noted that no specific type of pranāla was prescribed for any temple. Texts are also silent about this. The practice also seems to be the same. Pranālas of all types are found used for the temples irrespective of the creed and gender.

Some types are found used for both the main shrine and Amman shrine. In some examples different types of pranālas are found used for the main shrine and for the Amman shrine and for different subsidiary shrines. This statement holds good in the temples wherein different structures are added to the main shrine at different times. If the temple is built with all its adjuncts at one time the pranālas are uniformly designed and decorated. In some temples the original pranālas are found imitated at a later date in the same premises. The carvings of the later pranālas are more ornate in character and also to a certain extent they resemble the carving of the contemporary pōtikas inside the temple.

One example of the gōvaktrapranāla is noticed and it is fixed to the Amman shrine. From this solitary example it is difficult to derive any conclusion whether gōvaktrapranālas were used only for the Amman shrine or it was used for the other shrines also in the context of a temple.

An interesting feature of the temples of the region of our study is that in some temples the pranālas are provided with a small water tank, kept or built below them. These tanks may be either monolithic or masonry (pls-137-138). Texts do not mention anything about the construction or provision for such a tank below the pranāla. However, such tanks are noticed in the temples datable to the Vijayanagara period and onwards. Some of these tanks are notable for their execution and their surface treatment. They are moderate in their size varying from four to five feet Square. Some are square and some are rectangular. Some of these tanks have the decoration of subhadra upapīṭha (pl-138) and pratibhadra upapīṭha (pl-137) types on their outer faces. Of these, the
pratibhadra upāpīṭha type is more common in their appearance and only one subhadra upāpīṭha type is noticed\textsuperscript{28}. The interiors of these tanks are plain irrespective of the nature of their construction. They are also provided with small outlets at one of the sides at the bottom. The subhadra upāpīṭhas have galas, galapādas and sometimes the interspaces of the galapādas are relieved with padmas. The kapōta of the pratibhadra upāpīṭha types have nāsis at regular intervals all round. A rare example of pratibhadra upāpīṭha type having tiny seated bulls carved at their top is also noticed. The only subhadra upāpīṭha type noticed has the relievos of the padmas at the four corners of the top and sides.

\textbf{SŌPĀNA/STAIRCASE}

Sōpāna (Sanskrit) literally means a staircase or a flight of steps. Sōpānas are provided to the temples and their annexes such as mantapas, platforms, corridors, tanks, for the talas of the towers, etc,. Wherever the structure is built on an elevated plinth suitable staircases are provided to climb the plinth. Therefore, sōpānas are a common phenomenon in any temple or a temple complex.

According to the Texts, sōpānas can be provided to the building wherever required. No strict rules seem to have been prescribed or practiced for the provision of sōpānas to the structure. The Texts mention that the sōpāna should not be constructed straight in front of the building. But this rule, many a times is found violated. Few temples having sōpānas right in front of the main building i.e. in the axis of the garbhagrha are also noticed\textsuperscript{29}. Umpteen number of temples having sōpānas built according to the norm prescribed in the Texts are also noticed.

The flight of steps is called by the name sōpānamāla and each step in it is called a sōpāna. The first step in the ascending order is named as aśvapāḍa\textsuperscript{30}. This is also referred to as candraśila. Because this step is generally carved semi circular or horseshoe shaped on plan it is referred to as candraśila or aśvapāḍa.
The upper most step of the staircase is called by the name *phalaka* because it is broad and flat and it is quadrangular. *Sōpānas* were generally provided with *pakṣaśila/hastihasta* on their two open sides.

Four types of *sōpānas* are mentioned in the Texts. They are:

i) *Śaṅkhamanḍalā sōpāna*

ii) *Vallimanḍalā sōpāna*

iii) *Ardhagōmūtra sōpāna*

iv) *Trikhandakara sōpāna*

*Śaṅkhamanḍalā sōpāna* is the one where the steps rise spirally and becomes narrower as it goes up, like the section of a conch shell and this will have no newel.

*Vallimanḍalā sōpāna* is one, which rises up spirally with a central post, like an encircling creeper around the trunk of a tree.

*Ardhagōmūtra sōpāna* is a doglegged staircase.

*Trikhandakara sōpāna* is one where the flight of steps is arranged on the three sides, of a common landing. Here there will be no break in the construction of the steps. Each step is carved to continue uninterrupted on all the three sides. This type of a staircase is built wherever the structure is built on a lofty platform. *Trikhandakara sōpāna* also is a staircase built separately on the three open sides of a *mukhamanḍapa*. In this case, all the three staircases should lead to a common platform and they are all separately built.

Generally, the steps of the staircase are plain, simple and devoid of ornamentation. They may possess a projecting *vājana* face (flat or moulded) with scalloped lotus petals (pl-141). The top of each step may also have a relief of the blossomed lotus (pl-142).
Most of the temples of the region of our study have simple sōpānas built for their different architectural units. They are of two varieties. One is saṅkhamaṇḍala sōpāna and the rest are of the ordinary variety. Saṅkhamaṇḍala sōpāna is found at only one place and that too provided in the mahādwāra of the temple. It is a stone staircase built spirally to reach the first tala of the gopura of the mahādwāra.

Now, coming to the regular sōpānas of the region, only staircases of ordinary variety are noticed. All the temples invariably have sōpānas built to the main entrances of the temple. Generally, they are found built to the mukhamantapa/mahāmanṭapa of the temple and also directly to the main doors. An unusual practice of providing dwāras without the staircase is noticed in the region of our study. These dwāras are placed on an elevated plinth and are not provided with any sōpāna. Such doorways are actually seen where there is more than one doorway provided to the shrine, and they are found in the gūḍhamanṭapa of the temples. In such cases, the door without sōpāna will be on the main axis of the temple facing the nandimantapa. In this context it is to be noted here that, as already mentioned, the Texts prescribe that sōpāna should not be constructed straight in front of the shrine. Therefore, the doorways with out the sōpāna are provided here. But the approach to the gūḍhamanṭapa is through the side doorway, which is provided invariably towards the south and to this doorway sōpāna of ordinary variety is provided. In case a mukhamanṭapa is constructed the sōpāna is provided on the western side of the mukhamanṭapa.

Another type of sōpāna called in this context as dwikhaṇḍa is also noticed. They are generally provided for the mahāmanṭapas of the temples. They are provided on the two sides of the mahāmanṭapa. Two identical sōpānas are built in opposite directions and they meet at the top at a common platform.

Sōpānas are also decorated with releivo carvings. They are found at a few temples. The sōpānas are relieved at the top portion with blossomed lotus.
petals and the face of the steps is relieved with rows of scalloped lotus petals. This is a feature of the Vijayanagara period. Some of the plinths of the structure are profusely decorated and to match such plinths, the sōpānas are also similarly relieved with various types of carvings.

The earliest of the sōpāna in the region is noticed in the rock cut shrine of Namakkal. A dwikhaṇḍa sōpāna is provided to the entrance porch and an ordinary sōpāna to the sanctum of the shrine.

Vallimandala sōpānas and trikhaṇḍakara sōpānas are not noticed in the region. Dwikhaṇḍa sōpānas is found at many places. They are mainly provided for the mahāmanṭapas of the Vijayanagara period. Ardhaṃgūțra variety is noticed in a few temples. They are particularly noticed in the gōpuras of the mahādwāras of the temples.

**HASTIHASTA/BALUSTRADE**

Hastihasta corresponds to the balustrades provided for the sōpānas. They are just slabs kept vertically adjacent to the edge of the sōpāna on its two sides. Balustrades may be simple in their carving or ornate in character. Balustrade is provided is provided from the aśvapāda to the phalaka i.e. from the bottom most step to the upper most step. Balustrades are sometimes in the form of huge stone sculptures of animals like elephants carved in the round. In most of the cases, the sculpturing is done on the outer face of the balustrade. The balustrades are generally called by the name hastihasta because the projecting upper portion of the balustrade is rounded and it is relieved in the shape of a long elephant trunk. The end of the trunks are up curled spirally reminding us of the long elephant trunk. Irrespective of the design carved on the balustrade, based only on the decoration of the elephant trunk motif these balustrades are called by the common name Hastihasta. Even without the decoration of the hastihasta, the side slabs were provided. In such cases they are just called by the name paksāśila.
Other synonyms of the balustrade are *katāñjana* and *pakṣaśila*. *Pakṣaśila* means side stone i.e. the stone kept on the two sides of the staircase. *Katāñjana* is the balustrade formed of vertical railings as found in Buddhist art.

*Hastihasta* has been a favourite architectural member for the artists. Therefore, they have carved the *hastihastas* in varieties of manner. They are filled with rich imagination and creativity of the artist. Not only are they beautiful to look at, but they are also rich in their mythological content. Subjects like *vyālas*, elephants, horse drawn chariots, architectural motifs, semi and demi divine beings etc. are filled in the plain outer face of the balustrade.

Balustrades are generally cut out of one single stone or slab, though masonry ones are not unknown (pl-143). The *hastihastas* are considered as an important member of the façade. They are carved with high artistic skill. Sometimes they are carved on a superior quality stone of a different colour to make them distinctly visible.

Top of the *hastihasta* at its beginning will be at the level of the *phalaka*. As the steps descend the *hastihasta* also generally descends. If the staircases are provided to highly elevated plinths, *hastihastas* were provided in multiple stages. The provision of *hastihastas* was optional in nature and their decoration as well.

The antiquity of *hastihasta* goes back to the beginning of the Christian era. Buddhist *stūpas* of India invariably had the balustrades constructed of wood, brick and stone around the *stūpa*. The early rock cut shrines of Tamilnadu and Karnataka also have balustrades provided at the entrance to the shrine as well as the sanctum. Excavations conducted at Rajaghatta (Karnataka) recently have revealed masonry brick balustrades and ornate balusters.

Now coming to the region of our study, almost all the temples have the balustrades carved in one way or the other. Both ornate and non-ornate varieties are noticed. At the same time, both masonry and monolithic balustrades are also found. The shape of the balustrades in almost all the temples being the same, the
Fig 47. Earliest Hastihasta of the region at Śeṣaśāyi shrine at Nammakkal.
The classification of these balustrades is made on the basis of the decoration they contain. Altogether five types of balustrades have been noticed in the region.

The earliest balustrades to be noticed, as already stated, are the two found at the rock cut shrine at Namakkal (Fig-47). It is provided to the dwikhaṇḍa sōpāna. Only one side of the sōpāna is exposed to the façade, as the other side is adjacent to the plinth. The front has two hastihastas extending to the two opposite sides. The central part has a miniature pavilion inside which a seated figure of kubja (dwarf) is carved.

Non-ornate hastihastas appear from the 10th century onwards. They are of both masonry and monolithic in their form. The earliest to be seen is from Pillur (pl-143). It is a masonry balustrade. Stone slabs are arranged one above the other vertically and the hastihasta is carved only for the front face. The outer faces of the balustrade are left plain without any ornamentation. Simpler forms of balustrades continued to be carved till late Vijayanagara period.

**Vyālamukha Type:** This type of balustrades are found in the temples of Vijayanagara period. Both masonry and monolithic varieties are noticed. In this type, only the vyālamukha is carved facing the front of the temple (pl-144). From the wide-open mouths of the vyāla, tongues resembling long, multifaceted, undulating trunk of the elephant emerges and this is spiraled and up curled at the tip. No body of the vyāla is carved on the surface of the balustrades. Instead in one example, a lotus medallion is relieved.

**Vyāla Balustrade:** Vyāla balustrades begin to appear from the late Chola period. All these balustrades are monolithic in nature because they contain the full body of the beast carved in high relief (pls-145,146). It was the practice of the artists to carve the sculpture or relief always out of one stone. They seldom used multiple stones to carve out a sculpture. Therefore all these vyāla balustrades are always carved in one stone. Besides appearing beautiful, the monolithic balustrades are stronger than the masonry ones.
These balustrades, on their outer surface, possess a high relief of a standing vyāla with its head turned backwards. These vyālas are composite animals having limbs of lion, elephant, horse and ram. The body and the head are of the lion. The head has spirally bent horns of a ram, the ears of a horse and the tongue of the animal is like the trunk of an elephant. The body of the lion is decorated with manes and also some floral design. Some of the vyālas have elongated neck, like that of a horse. Sometimes they are with manes also. This type of vyāla balustrade is found in umpteen numbers in almost all the Vijayanagara structures of the region.

In this type of balustrades, from the mouths of the vyālas emerge undulating multifaceted trunk like tongues (hastihasta) forming a upper edge balustrade for the sōpāna. In the carving of the balustrade artists have used the wealth of their imagination and carved these animals and it appears in an attractive manner. Some of these balustrades are provided with moulded bases. The body of the vyāla is carved with strength, dynamism and movement. The suppleness of the body is neatly depicted. The fierceful face of the makaras is delineated through sharp canines.

ELEPHANT BALUSTRADE: An elephant balustrade is one wherein the sculpture of the elephant is carved in the round and placed as the side-slabs for the sōpāna. Only two examples are found in the region of our study. Both are monolithic.

In the first instance the body of the elephant is carved in high relief (pl-147). Its head and trunk are common for both the sides, whereas the legs four in number are relieved on both the sides. The pachyderm is decorated with varieties of upholstery, chains, bells and tassels.

The second example is more ornate, elegant and natural in its carving (pl-148). It is carved with two legs on both the sides moving forward swaying its long trunk. But the trunk is curled inwards in this example. Heavy massive tusk,
broad ears and the massive body of the elephant are all neatly executed. This is also decorated with upholstery and varieties of ornaments and garlands.\textsuperscript{45}

**CHARIOT TYPE:** This is found in only one temple, provided to the *mahādwāra*\textsuperscript{46} (pl-149). The chariot is represented with a big wheel relieved in the masonry wall of the balustrade. The round wheel has a central projecting axle. In front of the big wheel a symbolic *ratha* is carved with a small projecting canopy. In front of the canopy is the high relief of a galloping horse with a human mount. Below the fore legs of the horse, on the ground, is a tiny representation of a hero fighting with a lion. The horse is neatly represented with upholstery and other ornamentation. The horse balustrade is just below the elephant balustrade carved for the same staircase.

The elephant and horse, according to the tradition, are the part of the fourfold (*caturāṅgabala*) division of the ancient Indian army. It is interesting to note in this context that at the time of worshiping of the god, particularly during the *caitrōtsava*, the fourfold army should also be present at the temple. The famous musician/composer Muttuswami Dikshitar of the 18\textsuperscript{th} century in his composition states that the *caitrōtsava* was performed to Shiva in the presence of the fourfold army of the state ("*ratha gaja turaga padādi samyuta caitrōtsava*"").\textsuperscript{47}

Therefore, a symbolic representation of the four-fold army is carved as the balustrade of the main gate of the temple.

**DWĀRABANDHA/DOORWAY**

The *dwārābandha* is a very important and an auspicious part of the temple. The *dwārābandhas* are to be provided at specific places and in specific directions as mentioned in the Texts.\textsuperscript{48} The Texts, however, do not give any details regarding the nature, type and decoration to be made for the *dwārābandha*. Only the measurements of the dwāras are given in Texts.\textsuperscript{49} Texts mention three types of doorways. They are the large, the medium and the small...
types. Texts do not give any names for the three different types of doorways mentioned in them. The general measurement given in the Text for the \textit{dwārabandhas} is that the width of the doorway should be half the height of the doorway. The Texts mention that the doorways can also be provided with latticed screens. These latticed screens may be for the door leaves or even for the sides and top of the doorframe. However, both types of latticed screens are noticed in the temples.

The doorway consists of three parts. They are:

i) The Threshold

ii) The Jambs.

iii) The lintel

All these independent parts are cut and dressed separately and assembled in the building suitably. All these three members are always cut independently in one stone.

**THRESHOLD:** The threshold is the horizontal member of the doorframe at the bottom. It is carved out of one stone. Thresholds are generally plain on the top, often moulded and carved at its front. These mouldings may be horizontal or vertical indentations, grooves etc. The threshold may also have a \textit{bhadra} projection in the centre. Often the moulded surface of the front is relieved with scalloped lotus petals or/and creeper scrolls etc. The top of the threshold in the centre may have the relief of the lotus medallion. Dadoing also is occasionally noticed for the threshold\textsuperscript{50}. Auspicious symbols are also carved on a few of the thresholds. The thresholds are always placed over the topmost moulding of the \textit{adhisthāna} in the case of a structure, but in the case of a \textit{mahādwāra} it is placed directly above the ground level.

**DOOR JAMBS:** Doorjambs are the two vertical posts that form the two sides of the doorframe. The doorjambs are decorated with varieties of decorations like
architectural, faunal, floral, figural, geometric, non-geometric, etc. There are also doorjambs, which are very simple and plain in their execution. The doorjambs sometimes are also paneled with jālakas attached to them or their outer sides. The doorjambs often contain vertical bands of decoration of different themes, which is called by the name ‘śākas’. Amidst the śākas the doorjamb may also contain decorative pilasters, which act as supports to the decorative canopy carved above the lintel. The lowest portion of these śākas is called by the name ‘pēdyā’. The pēdyā part is often dedicated to the carving of the figural sculptures of semi- demi-divine beings and the devotees.

**LINTEL:** Lintel is the horizontal beam supported by the doorjambs. They also, like the doorjambs, are decorated profusely with various types of decorative designs. The central portion of the lintel on the outer part normally contains a bhadra like projection, which is called by the name ‘lalāṭa’. Lalāṭa often contains a frame inside which may be a relief of a divine being or decorative design. This relief is called by the name ‘lalāṭabimba’. Themes like Gajalakshmi (pl-156), Ganesha, Linga (pl-157) and vehicles of the respective deities installed in the sanctum, forms of the main deity, auspicious symbols, etc., are generally carved as the lalāṭabimba.

If the doorframe has the decoration of architectural framework, the two pilasters carved on the doorjambs support a canopy carved above the lintel. This canopy contains the decoration of a kapōta with nāsis at regular intervals. Above the kapōta are carvings reminiscent of a hāra. Row of miniature shrines consisting three or five shrines is also found (pl-158). Sometimes even the reliefs of the trimūrtis or important mythological episodes like Girija kalyana or Shiva and Vishnu seated with their divine retinue, Shiva tāṇḍava, līlāmūrtis, śāntamūrtis, and such other themes with or without makaratōraṇas may also appear as reliefs. Sometimes the panel of sculptures may also be in the form of jālakas. In most of the cases the sculptural ornamentation above the doorway spreads beyond the width of the doorjambs on the two sides, thus making the
entire doorway very harmonious and attractive in its design. Occasionally the bottom of the lintel is also relieved with padma medallion. This type of doorway is often found in the temples of Karnataka. But in the temples of Tamilnadu doorways were seldom made attractive and ornate.

Now coming to the region of our study, majority of the doorways found here are very simple in their execution. It is stated already that the tradition of making ornate doorways was a feature of the Karnataka region and the Tamil tradition, as opposed to this, made doorways very simple. Therefore, only during the period of Nolambas and Hoysalas, few ornate doorways were carved, while the rest of the doorways are all very plain and simple in their forms and feature.

The doorways of the Nolamba period are comparatively more ornate in character. Only two doorways carved in basalt are found. It is a known fact that the Nolamba artists used basalt for carving of pillars, jālakas and doorways and also for sculptures and sculptural architectural parts. Therefore, the temples of Dharmapuri, built by the Nolambas, have delicately chiseled doorways (pl-150). These doorways are the most ornate doorways of the region. Both these Nolamba structures have doorways that are almost similar in their treatment. They have a dadoed threshold. The doorjambs have the decoration of vallimāṇḍala with dwarf figures. The lalāṭabimba has Gajalakshmi (pl-151) panel flanked by the aṣṭamaṅgalas.

The same tradition was continued by the Hoysalas in the region. But the material used here is granite. Therefore, the carvings are not delicate and detailed. Only two examples are found. The first one has a doorjamb with the decoration only of vallimāṇḍala and Gajalakshmi. The pūñnakumbha motif is carved on the pēḍya. The second example has the carvings of two nidhis namely Šāṅkha and Padma on the pēdyas. The doorframe consists of triśākha having the reliefs of leaves and petals. The lalāṭabimba has the Gajalakshmi. Few more doorways having the influence of Hoysala workmanship is noticed in the temples
of 13\textsuperscript{th} and 14\textsuperscript{th} centuries. They also have the relief of \textit{dwārapālakas} at the \textit{pēdyas} and the Gajalakshmi in the lintel (pl-152). They are slightly ornamented with petals and creepers\textsuperscript{53}.

Doorways of the temples built under the Chola patronage are very simple in their execution. The doorjambs are devoid of any sculptural decoration. Thin bands of lotus petals and a few parallel grooves only are noticed on the doorjambs. Occasionally two pilasters are carved on the sides of the openings and not on the doorframe (pls-153,154).

A few doorways of the Vijayanagara period have doorways with little ornamentation (pl-155). These doorways have \textit{vyālas} and \textit{vallimaṇḍala} on the jambs. Rarely \textit{aṣṭamaṅgalas} are found carved on the lintel\textsuperscript{54}. During the Vijayanagara period, practice of carving the inner faces of the doorjambs with \textit{vyālas} and \textit{vallimaṇḍalas} for the doorways of the shrine are noticed\textsuperscript{55}.

During Vijayanagara period ornate doorways for the gateways of the temple begin to appear. The huge doorframes of the gateways were decorated in various manners according to the taste of the artist. A general pattern is however observed in the decoration of the doorways. The threshold on its front is often dadoed or relieved with lotus petals. The upper surface of the threshold is often relieved with medallions. The outer faces of the doorjambs often contain \textit{vallimaṇḍala} and \textit{bāhyapatra śākha}. The inner faces of the doorjambs often contain the high relief of \textit{sālabāṇjikas} at the bottom and the remaining part is carved with \textit{vallimaṇḍala} (pl-159). The loops of the \textit{vallis} contain tiny reliefs of divinities, semi divine figures, human figures, dwarf figures, floral and faunal figures etc. The same \textit{vallimaṇḍala} is continued at the bottom of the lintel with prominent \textit{kīrtimukhas} in the centre (pl-160). Some of the doorways are also provided with ornate brackets at the top ends of the frame (pl-161).

\textbf{DHWAJASTAMBHA/FLAG POST}: Dhwajastambha literally means a flag post. It is erected to hoist the religious flag and also to announce the supremacy
of the religion over the other religions. Texts mention about the installation of a dhvajastambha\textsuperscript{56}.

Dhwajastambhas are normally erected in front of the mukhamantapa of the temple. Sometimes, when the temple is extended, the extension is done so as to include the dhvajastambha within the new addition. Often, it is found free standing in front of the temple and in the main axis of the shrine, with a few exceptions. Generally, it is found inside the prākāra, occasionally it is also found to have been erected outside the prākāra in front of the main gate\textsuperscript{57}. Such instances are probably due to the erection of dhvajastambha by the devotees after the construction of the main temple. When such huge dhvajastambhas could not be taken into the temple premises, they are erected outside the temple.

Dhwajastambhas may be carved out of wood or stone. Dhvajastambhas, carved out of wood of the ancient period are scantily available because of the perishable nature of the medium. If the dhvajastambhas are made of wood it is also often covered with metal covering (kavaca). The shape and form of the wooden dhvajastambha, particularly at the upper part is different from those of the stone because of the malleability of the material. The stone ones are quite different from those of wood.

Dhwajastambhas made of stone are available in good numbers. Majority of the temples of the region possess dhvajastambhas of some order or the other. The height of the dhvajastambha of the region of our study varies from temple to temple. However, very tall dhvajastambhas are found at few places and their height from the ground level is about forty feet.

Dhwajastambhas are colloquially called by the name nandikamba if it is in front of a Shiva temple, garudakamba if it is in front of a Vaishnava temple and mānasthambha if it is in front of a Jaina basadi.
The shaft of the dhvajastambhas is always monolithic in nature. At the top it may possess a masonry capital carved out of pieces of stone. Generally the shafts of the dhvajastambhas contain three decorative parts treated differently.

The base of the shaft is always cuboid, the lower end of which is unfinished because it goes under the ground of the platform on which it is erected. The upper part of the cuboid may consist of relievo sculptures on all its four sides. If it is of Shaiva creed the reliefs of seated or standing bull, Ganesha, Veerabhadra, or Shaiva symbols like trident, kettle drum etc. are carved. Generally the relief of Nandi faces the sanctum of the temple for which it is erected. Likewise in the dhvajastambhas of the Vaishnava creed, the reliefs of Garuda, Hanuman, śaṅkha, cakra, Padma, tripūdra etc. are carved. Again the Garuda will always face the sanctum of the temple for which it is erected. The upper end of the cuboid is generally treated with horizontal bands and moulding and at the four top corners decoration of the everted padmadalas are found.

Above the cuboid, the shaft is cylindrical, octagonal and or sixteen sided. But in the temples of the region of our study majority of the dhvajastambhas have sixteen-sided shafts only. The shafts of the dhvajastambhas are neatly tapered and finished. The top end of the dhvajastamba normally possesses the vase moulding with many other horizontal mouldings and grooves. At this part the monolithic shaft ends.

The head of the monolithic shaft is made flat. Above this, the capital begins. The capital generally consists of a kumbha moulding superimposed by manḍi and phalaka i.e. the palagai abacus. Here the kumbha and manḍi are carved out of separate stones and kept one above the other with suitable tenons. The kumbha is a thick cushion like moulding, which may be circular or octagonal. The surface is made smooth and plain devoid of any decorative carvings. The manḍi is a fully blossomed broad lotus flower with prominent
petals. The tips of the petals are everted and carved like sharply pointed drops. The *phalaka* is a broad square plank.

A solitary instance of a *dhwajastambha* carved differently is noticed at Thyaganur\(^5\) (pl-162). Its base is cuboid with relief of Garuda. The shaft is octagonal and tapering. The upper end of the shaft consists of a vase moulding. The *kumbha* moulding is also carved as a part of the shaft. Above the shaft, a tiny monolithic stone pavilion is placed. The pavilion has a square plank like base with four pillars at the four corners of the plank. The canopy is super imposed by a *kūta* turret. In the centre of the miniature pavilion, an image of Garuda, carved out of a different stone, is placed. The treatment of this *dhwajastambha* reminds us of the similar Jaina *mānasthambhas*. It is also possible that a Jaina *mānasthambha* is used here with little changes to suit the requirements of the Vaishnava creed.

Generally, *dhwajastambhas* are erected with a solid support at the base. This base is masonry in nature (pl-163). It may be in the form of an *adhiṣṭāna*, or it may even be in the form of a stone pavilion. Instances of *subhadra* and *pratibhadra* *upapīṭhas* are noticed. Ordinary stone platforms, is just functional in nature are also noticed. The pavilions are erected over plinths generally of *mañcabandha* type. In the centre of the plinth the shaft is raised. The four corners of the *adhiṣṭāna* will have four pillars. They support the ceiling above. The shaft of the pillar cuts through the *vītāna* (ceiling) of the *maṇṭapa*. Thus this *maṇṭapa* provides stability for the tall pillar erected on its platform (pl-164). No sign of hoisting any type of flag at the top of these *dhwajastambhas* is noticed. Instead some modern steel fabrications are fixed there with the intension to burn lamps during the festival seasons.
**BALIPĪTHA**

Balipītha is a Sanskrit word, which means the offering (*bali*) platform/pedestal (*pītha*). Balipīthas are found in all the temples. They are found invariably in front of the temple between the entrance door and the dhvajastambha. They may also be found in all the eight directions, adjacent to the outer wall of the shrine and also in front of the *parivāradēvatas* and *parivārālayas*. There is no limit for the number of *balipīthas* to be kept inside the temple complex. Each of the important gods installed in the temple, irrespective of their location like *ālayas, mālikas, kōstas* or individual sculptures, may have a *balipītha* in front. Even some important reliefs on the temple way may possess a *balipītha* in its front. Therefore it is not the number, but it is the importance given to that particular image or the god irrespective of its location in the temple complex.

*Balipīthas* are meant to place the daily food offerings to the respective deities present in the temple. Generally a little amount of cooked food is placed everyday on all the *balipīthas* of the temple premises. The offering thus made is consumed by the animals and other creatures and never by the humans.

The concept behind the construction of a big *balipītha* in front of the temple is that the *Bali* offered here is for the *navabhāgavatas* (Vaiṣṇava), *pancaśāmbhas* (Shaiva) and for the *brāhmaṇasaputras* etc.

The antiquity of offering *Bali* to the gods goes back to the Vedic times. During that period the entire offering made to the gods, like food, clothes, and ornaments etc. were put into the sacrificial fire altar with the chanting of suitable hymns and it was believed that Agni, the celestial carrier, would take all these things and deliver them to the respective gods. When the worship of gods through the installed images came into practice, the food offerings were made on the *balipītha* while other objects that were offered to the god were directly applied to the person of the deity.
The *balipīṭha* kept in front of the main shrine is called *pradhānabalipīṭha* and the rest are called by the name *upabalipīṭha*. The term used for offering *bali* is *baliḥarana* and the quantity of the *baliḥarana* depends upon the size of the image of the deity. If the image of the deity is big, correspondingly, the size of the *balipīṭha* should also be big. But, in practice, the biggest of the *balipīṭhas* are found directly in front of the main deity irrespective of the size of the image housed in the main shrine.

The *balipīṭha* may be monolithic or masonry in nature. All the *balipīṭhas* noticed so far are of stone only. No *balipīṭha* of softer medium like brick and mortar is noticed. *Balipīṭhas* may be of ornate or non-ornate variety. *Balipīṭhas* may be even a conventional look-alike piece of stone drawn from a temple part. *Balipīṭhas* of both varieties are noticed in the region.

*Pradhanabalipīṭha* is the main *balipīṭha* of the temple. The practice of constructing *balipīṭhas*, it appears, is later in time. Early temples of the Pallavas or the Badami Chalukyas do not appear to have had *balipīṭhas* in their temple plan. What is found now, in these temples may be a later addition. Even the temples of the Hoysalas do not have the *balipīṭhas*. Therefore, it may be presumed that the practice of constructing *balipīṭhas* started from the time of late Chola period.

The plan of the *balipīṭha* may be square or octagonal. In elevation the *balipīṭhas* are treated like the *adhiṣṭhānas* and the *upapīṭhas*. Mouldings like *upāna, jagati, kumuda, gala, kapōta/paṭṭika* and *prati* are found carved. And different varieties of plinths can be seen in the construction of the *balipīṭhas*. Whatever be the shape of the *balipīṭha* the top of the *balipīṭha* should be always circular on plan.

Now, coming to the *balipīṭhas* of the region of our study, it is to be stated that almost all the temples possess *balipīṭhas* of one type or the other. Keeping aside the simple forms of *balipīṭhas*, there are about forty five *balipīṭhas* worthy
of mention here. Of these, twenty five are of the adhisthāṇa type and twenty are of the upapīṭha type. Of the balipīṭhas of the adhisthāṇa type, śrībandha adhisthāṇa (pl-165) and padmakēsara (pl-166) types are noticed. These balipīṭhas are taller than the upapīṭha type of balipīṭhas. Generally, this balipīṭha will be three and a half to four feet in height. Śrībandha type of adhisthāṇa has already been described (vide: Chapter-4). This adhisthāṇa is known to contain the upāna, padmajagati, kāṭakāvṛtakumuda, gala, kapōta/paṭṭika and prati. All the mouldings are luxuriously carved with varieties of designs and decorations, and the balipīṭhas exactly resemble the description given above. The śrībandha types of balipīṭhas are found in the temples of both the creeds.

Twenty balipīṭhas of upapīṭha type are found in the region of our study and these resemble the subhadra upapīṭha variety only (pl-167). Only one balipīṭha resembling a pratibhadra upapīṭha is noticed. The balipīṭhas of this variety have an average height about two to two and a half feet. The mouldings of this balipīṭha are upāna, jagati, gala and paṭṭika. In this type, some of the balipīṭhas have plain gala and some have galas with reliefs of the fore part of the elephants. Generally, two of such elephant fore parts are carved on each of the sides while the corners possess galapādas.

The topmost moulding of the balipīṭhas of any type will, invariably have a circular adhahpadma and the top portion of the adhahpadma is always circular, flat and smooth in nature (pl-168).

**PUṢKARAṆI**

Puṣkaraṇi, also called by the name kalyāṇi, is a tank built in the premises of the temple (pl-169). Generally it is a stepped well or a stepped pond. The Texts are silent about the direction of the puṣkaraṇi to be built in the temple. The reason is obvious because one has to search the source of water and then only dig the pond there. Therefore, prescription of any direction to the natural water source is absurd and ridiculous. Temples therefore have their water sources in
different directions. If the temples are built close to the rivers such temples may or may not have puṣkarani of their own. Puṣkarani are built to provide perennial water supply to the temple for its various uses.

Construction of puṣkarani is a very ancient practice. Right from the times of Buddhist rock cut halls in western India, one can see the construction of the rock-cut cisterns. The same practice continues even during the later period also. As the region of our study, geographically, is a place with less rainfall, less number of rivers flow in this region and even these rivers go dry during the summer season, providing for an artificial source of water was essential for the temples. As a result, every temple possesses a well (kūpa) or a pond (puṣkarani) of its own. No stepped wells (vāpi) are noticed in the region.

Besides the small puṣkarani belonging to the temple, larger puṣkarani were also constructed in the places near the temples for the use of the larger section of the people of the town and also for the visiting pilgrims. Such large puṣkarani are noticed at Trichy, Suchindram, Tiruvarur and such other places. Some of the puṣkarani, particularly those built in the temple premises, were also christened with traditional (myhtological/folk) names.

In the region of our study, nine puṣkarani are noticed. Unfortunately, most of them are in disrepair. They are generally stepped tanks. Wells dug in the premises of the temple are found in each and every temple, as the wells go deeper in to the water source the water will be available throughout the year. No vāpis are noticed as said already. Instead, either the puṣkarani or the regular kūpas are noticed. The kūpas are generally found near the shrine in the first Prākāra. Puṣkarani are all built outside the temple Prākāra. The puṣkarani are all square or rectangular on plan. These puṣkarani are provided with a flight of steps on all its four sides. Occasionally, they are provided with pavilion all-round or on the required side. Instances of construction of a pavilion in the middle of the puṣkarani are also found.
**DWĀRAMAṆṬAPA/PRATŌLI**

*Dwāramanṭapas* are the pavilions constructed at the entrance gate to the courtyard of the temple. These gateways are often provided with small pavilions with pillars. They are also provided with flight of steps on both the inner and the outer sides. The *dwāramanṭapas* may also have a small turret above. This is referred to as *pratōli* (Sanskrit). *Pratōli* is the term used to denote the gateway pavilion. The practice of constructing *dwāramanṭapas* is noticed right from the early days. Virupaksha temple at Pattadakal has a *dwāramanṭapa*.

In the area of our study *dwāramanṭapas* are found from late Cholas times. During the Vijayanagara period construction of *dwāramanṭapas* becomes a regular feature. The *dwāramanṭapas* during this period is of two types. The first type is the ordinary *dwāramanṭapas* built for the minor or unimportant gates of the *prākāra*. The second is the huge sturdy and strong *dwāramanṭapas* built as a base for the lofty *gōpuras* above.

**REFERENCES**

1. Alice Boner commemoration volume- Pg148, foot note-45
2. Kāraṇāgama- 1.5. 54b
4. Talagirishwara temple at Panamalai, EITA Vol I pt I page 40
5. In the Veerattaneshwara temple at Pillur, Paramatti taluk, Namakkal dist, the pranāla is inserted at the bottom of the bhitti and in Karivaradaraja temple at Aragalur, Attur taluk, Salem dist the pranāla is inserted at the upana of the adhiśṭhāna.
6. Kaṭhyapa Shilpa Ch-9 verse 1-3
7. Ajītāgama Ch13- Ślōka 15
8. Mayamata 19- 29
9. Narasimha swami temple at T.Narasipura, Mysore
10. ISGDP, kriyapāda- 32, verse -87
11. ibid- verse-88
12. ibid-verse-89
13. Kaśyapaśilpa, Ch-7, verse-8-9a
14 Though the relief of mithuna is represented seated on the makaras, this should not be taken as Varuna and his consort on their makara mount. The reason being that though varuna is the water god and his mount is makara, this representation is facing the direction that is not the cardinal point of varuna's abode. Moreover the water that comes from the pranāla is nirmālaya tīrta considered impure and it should not be mixed with varuna the known source of pure water i.e. as said already the tradition does not allow west orientation of the pranālas. Therefore it should not be confused as varuna and his consort. Instead it should be taken as only a mituna relief. Another instance of mitunas carved on the makara mount is noticed in umpteen examples of makara toranas for the kōṣṭas and the doorways and they are not considered as the representation of Varuna and his consort.

15 Purusottam Samihta, Ch. IV
16 Lakshminarasimha temple at Krishnagiri.
17 Devi shrine of Choleshwara temple at Mallasamudram, Tiruchengodu.
18 Achaladeepeshwara at Mohanur, Paramatti taluk, Namakkal dist.
19 Someshwara temple at Ethapur, Attur taluk, Salem dist.
20 Veerattaneshwara temple at Pillur, Paramatti taluk, Namakkal.
21 Someshwara temple at Shanakaridurg, Shankari taluk, Salem dist.
22 Banishwara temple at Parutipalli, Tiruchengodu
23 Kāśyapaśilpa, Ch-7, verse-8-9a
24 Shiva temple at Puttur, Namakkal dist
25 Rama temple at Tenkari koottai, Harur taluk, Dharmapuri dist.
26 Cholishwara temple at Mallasamudram, Tiruchengodu.
27 Sub-shrine at Kailasanatha temple at Rasipuram, Namakkal dist.
28 Someshwara temple at Ethapur, Attur taluk, Salem dist.
29 Veerattaneshwara temple at Pillur and Karaburanatheshwara at Uttamacholapuram
30 Mayamata Ch 21-verse 89
31 Ibid verse- 92 a
32 Ibid verse- 87b-88a
33 Ibid verse- 88b
34 Ibid verse-89
35 Nambinarayana temple at Tonnur, Mandya
36 Mahādeva of Kamanatheshwara temple at Aragalur, Attur taluk, Salem dist
37 Rama temple at Ayodhyapattinam, Salem dist.
38 Sheshashayi cave at Namakkal
39 The one which is found inside, is non-ornate and of ordinary variety.
40 Veerattaneshwara temple at Pillur, Paramatti taluk, Namakkal.
41 Kailasnatha temple at Tiruchengodu.
42 Vijayaraghaveshwara temple at Omalur, Salem dist.
43 Shivanishwara temple at Chintalapadi, Harur taluk, Dharmapuri dist.
44 Shiva temple at Rayakottah, Krishnagiri dist.
45 Mahādhwāra of Kailasanatha temple at Taramangalam, Omalur taluk, Salem dist
46 ibid
47 "Aksayalingavibhō" - Shankarabharanam
48 Mānsāra Ch 38, Kāmikāgama Ch 35, v 6-13.
49 Mānsāra Ch 39
50 Mallikarjuna temple at Dharmapuri.
51 Shiva temple at Hosur, Krishnagiri dist.
52 Chandrachudeshwara temple at Hosur, Krishnagiri dist.
53 CHudanatha temple at Bagalur.
54 Ammna shrine of Ponneshwara temple at Valavandi.
55 Varadaraja temple at Pavitram, Namakkal dist.
56 Mānasāra Ch 69, v 24. Mayamata Ch 23, v 82-83a.
57 Nambinarayana temple at Tonnur, Mandya dist. Karnataka.
58 Vishnu temple at Thyaganaur, Attur taluk, Salem dist.