GLOSSARY OF IMPORTANT TERMS

Adishthāna: Plinth part, below the wall part, in a southern temple context.

Āṅga-śikhara: sikhara is a miniature representation of a rekha deul springing out of spire of a temple like a limb (an'ga).

Antarāla: The anti-chamber immediately adjoins the garbhagriha, which essentially forms the entrance framework for the main shrine, known as antarala.

Bhīti: Represents the wall part of a temple and corresponds to pada of the southern usage, janga of the northern usage.

Brahmasutra: The vertical double line engraved on linga along with hyperbolic curves from their tops on either side, coming down to the front and base of the linga.

Chaitya: Window motif, resembling the front window of an upsidal chaitya-hall (sanctuary) of the early period.

Chandra'sīlā: The semi-circular moonstone slabs on the outside of the flight of steps of the doorsil of the sanctum in both cave art and structural stages.

Dravida: one of the major divisions of temple styles often-used in Silpa texts.

Grahas: planetary deities, they are Ravi (Sun), Soma (Moon), Mangala (Mars) Budh (Mercury), Brihaspati (Jupiter), Shukra (Venus), Shani (Saturn), Rahu (ascending node) and Ketu (descending-
node). Usually, they are represented in a row on the architrave above the lintel of a doorway.

**Jāli:** any perforated or honeycombed pattern.

**Kakshāsana:** A reclaiming parapet all around the angles of the sabhamandapa hall for people to sit.

**Kala’su:** Water pot in pitcher-shape. It is the most important and topmost part of a temple.

**Kapotabandha:** An adhishthana form whose top member is a kapota. Unlike that of padmabandha and pratibandha, it is also called as kapotabandha.

**Kirti-mukha:** Decorative motif, showing the grinning face of a lion, from the mouth of which often issues beaded tassels.

**Nāga (serpent):** Fabulous creature, and its female counterpart is known as nagin or naga-paži.

**Nagara:** One of the three major divisions of temple styles often used in Silpa texts.

**Nirandhara:** As opposed to Sandhara, this has a single wall for its main temple cell and the pradakshina is to be made around it on the open court or terrace.

**Potikai:** Tamil version of hodhika or corbel.

**Purna-ghat (full jar):** Vase of plenty.

**Parivarādevta:** A subsidiary deity, which is subordinate to and attendant upon the main deity or mulabhera of a temple, in a given sectarian context.
Pranāla: This signifies the provision architecturally made for discharge of abhisheka water from within the garbhagriha to the prakara, both for drainage as well as for ritual utilization by the devotees.

Ratha: Segment produced on the outer face of a temple, which has been subjected to projection. Tri-ratha, temple with central exterior projection (raha) the latter dividing the wall into three rathas.

Sākhas: The over door courses overlapping with one another; classifiable as triple, fivefold or even more.

Salilāntara: Also known as ‘jalantara’. It largely stands for the harantara recess of the southern usage. Its purpose is for the drainage of water from the superstructure.

Samatala: A Vimana or ceiling of almost horizontal level ceiling design.

Sāndhāra: A shrine, which has a closed perambulatory circuit between the inner garbhagriha wall and the surrounding exterior wall.

'Sikhara: Topmost major component of the temple elevation above the neck.

Stūpi: Topmost ritual part of a temple elevation includes generally the kalasa and finial proper.

Sukhanāsika: Also called mahanasika, a projection of the basal part of the superstructure forming the roof of the antarala.

Upāna: The lowest and plain moulding of the adhissthana.