

GROUND PLAN

The plan of the temples of the region is varied in nature. Beginning with a simple square sanctum, it ranges up to an elaborately planned temple complex, consisting of almost all the essential parts of a developed *dravidian* temple.

It is not possible to trace the development of the temple plan through the existing examples of the region. Even the Texts on architecture do not specifically mention anything about the development of a plan of a temple complex. They only mention the different types, dimensions and shapes of the *manḍalas* which are purely spiritual in their concept. The temple plans were marked on such *manḍalas*, which were drawn on the ground through lines appropriately. The different parts of the temple were erected on the drawings of the *manḍalas*. Nowhere in the architectural Texts do we come across the exact alignment, proportions, direction of the buildings of the temple proper. Architectural Texts mention only the different components of the building. But their exact locations, their adjacency to other parts of the building were all it appears, designed according to the convenience of Hindu forms of worship and also to the architectural requirements, technology and resources available at that time.

However, in the design of the plan, elevation and the carving of pillars, etc., the existing norms of the *vāstu* Texts as conceived by the architects, along with the local tastes and beliefs seem to have been followed in the construction of the temples. In the light of the comments made above, an attempt has been made here to describe the various types of temple plans as far as possible in a chronological order.

The earliest temples in the region are those belonging to 8th century AD. These temples possess a well developed plan, developed enough to meet the religious

and ritualistic requirements of the Hindu form of worship. On plan, these temples possess a sanctum, a vestibule, a *navaran*□□*ga*, a porch and a pavilion for Nandi (as all these temples are Shaiva in creed). Therefore, based on the simplicity of the plan and the components they possess, it is difficult to trace any development in the formation of the plan of the temples of the early period. Therefore, individual components of the building are studied on morphological characteristic features in the plan.

The contour line of the ground plan, particularly, that of the shrine proper, is often indented (Fig 1.). It consists of several projections and recessions. These indentations serve two functions. First it gives strength and stability to the wall, and second is to break the monotony of the wall/plinth line. Architecturally these indentations are given different names for easy identification of the parts. The indentations made on the wall line are called by the name *aṅgavibhakti*. In the *aṅgavibhaktis* separate terms are used to denote the different parts of the wall line. They may be described thus:

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

KARNĀS - *Karnā* is another important *aṅgavibhakti* of the temple plan. *Karnās* are always found at the corners of the structure. *Karnās* are always square projections. Similarly *Pratikarnās* are square projections made in the interspaces of the wall between the *karnā* and the *bhadra*.

SALILĀNTARA - Straight wall line between the *aṅgavibhaktis* is called by the name *salilāntara*. The description of the *aṅgavibhaktis* mentioned above is not described in a systematic manner in any of the architectural Texts, but they refer to all these terms in different contexts. The comparison of textual description with the existing structures would, however, give an idea about the exact nature of the *aṅgavibhaktis* of the temple and are hence described here.

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

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

individual components of the temple are studied on morphological characteristic features.¹

GARBHAGRĀHA (Fig.-2) - *Garbhagrāha* is the nucleus of the temple. It is the place where, the main deity of the temple is housed (Pl.-1). The Texts prescribe that the shape of the *garbhagrāha* may be *caturaśra* (square), *āyata* (rectangular), *vr̥tta* (Circular), *āyatavr̥tta* (elliptical) or *vr̥ttāyata* (ovoid) on plan. The square and circular *garbhagrāha* are constructed for the installation of the deities in *sthānāka* (standing) or *āsina* (seated) postures. While in the other varieties, deities in *śayana* (reclining) posture or group of deities standing or sitting in a row are to be installed. Manasara mentions that if the plan of the *garbhagrāha* is square or circular, it is called *puruṣā* (Male) and if it is rectangular it is called *vanitā* (Female)². Male deities can be installed in a square, circular or rectangular *garbhagrāha*, while the female deity should always be installed in a rectangular *garbhagrāha*. However, this tradition was not strictly followed in the region of our study.

Garbhagrāha of square, rectangular and a rare variety of oval shape is found in the region of our study³(Fig-2a). All the *garbhagrāhas* found have only one door way. The door way is placed facing east, south, north and west. The Texts approve keeping the door ways in all these directions. The *garbhagrāhas* of the region with an exception do not possess any *jālavātāyana* (Pl.-2). An exception being the Ranganatha temple at Rangasthala, wherein, on the eastern wall, a perforated window is provided. *Garbhagrāhas* of rectangular plan are few in number. Only six are noticed in the region of our study. The rectangular plan was preferred wherever the deity installed was in the *shayana* posture or where a row of deities are installed.

Garbhagrāhas are also occasionally provided with pillars as support for the heavy roof built above. The pillars may vary in number. Support of two

pillars⁴(Fig.3), four pillars⁵ (Fig.-4) or a group of pillars or pillars in a row⁶ are also noticed.

ANTARĀLA (Fig.-2) - *Antarāla* is a small chamber built in front of the sanctum. It connects the *garbhagrāha* and the *navaranāga* in front. Therefore, it is also referred to by the names ante room or vestibule. *Antarāla* also has another name called *śukanāsa*. This name is applied to this part as it stands directly below the *śukanāsa* projection of the tower above the sanctum. *Śukanāsa* is a chamber normally square in plan. Its dimension may be equal to or less than those of the *garbhagrāha*. The *antarāla* may also have pillars (Fig.5) at the corners or engaged pillars prominently projecting from the wall⁷. The doorway of the *antarāla* is always placed exactly in the axis of the doorway of the *garbhagrāha*. *Antarāla* may sometimes have perforated windows on its side walls. An additional feature of the *antarāla* of the temples of medieval period is the provision of small cellas on the side walls of the *antarāla*⁸. These cellas which open to the *antarāla* are dark chambers without any ventilation, meant to keep the valuables of the temple. The side walls of the *śukanāsa* are specifically made thick for the provision of such small cellas. However, no corresponding projection in the wall on the exterior is found. This is the feature found in the temples of the Cholas built after 11th century. This feature continues during the Vijayanagara style of architecture also.

In the construction of the *garbhagrāha* an uncommon procedure seems to have been followed in a few temples of Karnataka. This is the practice of increasing the ground level of the *garbhagrāha* in the interior of the temple. This is done with the obvious intention of providing a high seat for the god installed. In the Virupaksha temple at Pattadakal, Kolaramma temple at Kolar, Bhairava temple at Sitibetta such elevated floor level are noticed. The same structural procedure extended to the *antarāla* also during the Vijayanagara period. Vittala temple at

Mulubagal has the elevated floor level for the *antarāla* also (Pl.-3). From these examples it becomes clear that irrespective of the creed, i.e., Shaiva or Vaishnava this structural procedure was adhered to in the construction of the temples.

PRADHAKSHINA PATHA / CIRCUMAMBULATORY PATH - There are two types in the Dravidian architectural style. They are the *sāndhāra* and *nirandhāra*. *Sāndhāra* is the one wherein a closed circumambulatory passage is provided within the structure. *Nirandhāra* is the one where there is no circumambulatory passage inside the structure. Circumambulatory passage is provided to fulfill certain ritual obligation of the devotee by going round the sanctum sanctorum or even the entire temple. Therefore, circumambulatory path is not built in all the temples. It is only an option left to the wish of the architect of the temple. In the construction of the temple, to build a lofty tower above the sanctum, to bear the heavy weight of the temple, extra thick walls are required. For this purpose sometimes thick walls are built around the sanctum or sometimes even double walls are designed. In the temples where double walls are built for strength the gap in between serves as the circumambulatory path because this becomes a path, the walls inside are suitably designed and decorated and the passage is also ventilated. This type of a passage is a true traditional way of building a circumambulatory path to the temple.

There are also other types of closed passages provided to the temples in the medieval period. The temples of the Chola period in particular contain a cloistered veranda built adjacently all round the temple (Pl.-4). These temples do not possess circumambulatory path built inside the main structure of the temple. But the cloistered verandas built around are built so close to the sanctum that hardly any space is left in between the two structures. Only a small gap of about one or two feet is left in between the plinths of these two structures. In such temples, the cloistered veranda itself will serve the purpose of the

circumambulatory path. But temples having this type of circumambulatory path cannot be called as *sāndhāra* variety, because the cloistered veranda constructed all-round is multipurpose in nature.

Another type of passage all round the temple is also found in a few temples. In these examples a closed passage is constructed around the temple with ventilation for the sake of *pradakshina* only. In such cases, the entry to the path is through the *ardhamanṭapa* in front of the sanctum. The reason for constructing such a closed passage all-round may also be sometimes for multiple functions. Some of the temples of the early period required some restoration and conservation. While repairing, precautionary conservation is also made in recent years (Pl.-5). Though this type of conservation was unscientific in nature it provided enough strength to remain intact for two or more centuries. The conservation method adopted here is to build an additional passage all round buttressing the wall of the original shrine. This prevented further collapse of the original wall. The veranda built all around serves the purpose of circumambulatory path also (Pl.-6 and 7).

ARDHAMANṬAPA - *Ardhamanṭapa* is a small porch-like structure built in front of the sanctum or even the vestibule. *Ardhamanṭapa* is not found in the Texts on architecture, it is the term generally used by the art historians. *Ardhamanṭapa* literally means half pavilion. It is closed on three sides and open on the front side. Examples of *ardhamanṭapas* in front of the sanctum and vestibule are found in the region. *Ardhamanṭapas* are generally equal in size, particularly in the width, they are equal to that of the *garbhagrāha*. The depth of it may sometimes vary. However *ardhamanṭapa* smaller in dimension than that of the *garbhagrāha* are also not absent. *Ardhamanṭapas* are normally fronted by two pillars. If these pillars are not provided, the two engaged pillars are prominently shown. The *ardhamanṭapas* may also have perforated windows on its two side walls. The roof of the *ardhamanṭapa* is

always flat, sometimes it is also paneled. Sometimes the floor level of the *ardhamanṭṭapa* is slightly elevated than that of the *navaranṭṭga* in front. This feature is noticed both in the early and the later temples. In some of the Vijayanagara temples, this feature is made more prominent by increasing the floor level upto a height reached by a few steps and the same level is maintained for the *garbhagrṭha* also.

Provision of a vestibule is a tradition found more prominently in the Badami Chalukyas. Whereas, in Tamil idiom, instead of the vestibule, *ardhamanṭṭapa* is preferred. As the region of our study was a buffer region, the construction of both the vestibule and the *ardhamanṭṭapa* is noticed in the region.

In the Kannada idiom, *ardhamanṭṭapa* is a chamber covered on three sides and built in front of the *garbhagrṭha* and *antarāla*. In the Tamil idiom if the temple possesses a sanctum, vestibule and half pavilion that is built in front of the vestibule or sanctum connecting the hall then it is called by the name *ardhamanṭṭapa* (Pl.-8).

During the Vijayanagara times an approach to the circumambulatory passage is also offered through the *ardhamanṭṭapa*. *Ardhamanṭṭapas* of the region, except a few, do not possess any *jālavātāyanas*.

Two types of *pradakshinapatha* such as open and closed appear in the temples of the Vijayanagara period. Some of the temples have a platform around the *garbhagrṭha* and *antarāla* creating an open *pradakshinapatha*. This can be approached from the premises of the temple outside. Open *pradakshinapathas* are popular in the Hoysala temples. As the Hoysala temples were constructed on a high *jagati*, this platform also functioned as *pradakshinapatha*. In the Vijayanagara temples, the platforms were erected around the *garbhagrṭhas* and *antarālas*. An open colonnade forms the *pradakshinapatha* for a few temples in the region⁹. This serves as an open *pradakshinapatha*.

MULTIPLE SHRINED STRUCTURES

Constructing more than one shrine within a single temple is an age old practice in Dravidian architecture. During the early medieval period this tradition under the patronage of the Kalyana Chalukyas and Hoysalas is taken to its height of development. Temples having multiple shrines varying in number from one to five are noticed. But in the region of our study, because of the domination of Tamil culture, tradition of building temples with multiple shrines did not gain popularity during the early period. However during Vijayanagara and late Vijayanagara period a couple of temples with multiple shrines were built. Temples having multiple shrines are planned differently. If the temple has two shrines they are built side by side, or the second shrine is built having entrance from the left wall of the *navaran*□□*ga*. Occasionally two shrines built facing each other with a central *navaran*□□*ga* are also noticed. If the temple has three shrines, the shrines are built side by side on one side of the *navaran*□□*ga* and also one shrine on each of the three sides of the *navaran*□□*ga*.

NAVARAN□□*GA* - This term is generally used to denote the assembly hall of the temple. The term *navaran*□□*ga* is mentioned in *Mānasāra* but not in the sense of the word which we take it to be. The *navaran*□□*ga*, according to *Mānasāra* should consist of one hundred and eight pillars and it should consist of nine pinnacles¹⁰. *Navaran*□□*ga* is mentioned in many Kannada inscriptions of the early medieval period of Karnataka¹¹. The word found here generally denotes the assembly hall of the temple. But this description does not suit the structure we mean to say. *Navaran*□□*ga* perhaps denotes a small hall found in the temple which most often consists of architraves supported by four pillars and the surrounding wall divides the ceiling of the wall into nine panels or coffers or *ankan*□□*as*(Pl.-9).

The Texts do not mention anything about the construction of the halls in the temple complex. They only mention the different types of *manatapas* to be built in the temple complex. Even the *navaranaga*, according to the Texts is a *manatapa*. But *navaranaga* is not a *manatapa*, that is, a pavilion. This pavilion, for security and structural reasons, is covered on all the sides. Therefore it cannot be called a pavilion. Tamil inscriptions refer to an architectural part called *gudhamanatapa* (Pl.-10). *Gudhamanatapa* literally means a *manatapa* which is enclosed on all the sides. The *navaranaga* is a synonym of the *gudhamanatapa*. Art historians have also accepted and used this word to denote the *navaranaga* or the assembly hall of the temple. Even if this assembly hall, which is the only hall of the temple is open partially, that is also called by the name *navaranaga* by many scholars. Therefore *navaranaga* should be taken as the principal hall right in front of the vestibule of the temple, If it is the only hall of the temple, even if it is open, it is called by the name the *sabhamanatapa* and not by the name *navaranaga*. *Navaranaga* on plan may be square or rectangular. No *navaranaga* of circular or stellate plan has been reported in the region of our study. *Navaranaga* may have doorways on all three sides, however, each side will not have more than one doorway. If the *navaranaga* consists of only two doorways, one will be towards the principal direction of the temple and the other towards the south. Though the south, the direction of *yama*, the god of death is considered inauspicious, a doorway is always kept towards the south. This doorway is normally a well decorated doorway. The reason for this is perhaps the belief that the gods reside in the North. So to reach the gods one has to go from the front side, i.e., the southern side. As the temple is the abode of gods approach to the temple from the southern direction was considered most suitable and preferred, therefore the location of the doorway of the *navaranaga* is placed towards the south also. The Texts also permit the provision for the entrance door to the *navaranaga* in the southern

side, only if they are built in the burial grounds. Temples of Shiva and Bhairava built in the burial grounds are provided with the southern doorway.

In many temples of the region of our study, the *navaran*□□*gas* have an elevated stage in the centre. This stage sometimes is also provided with four pillars at the four corners. The Ganga and Nolamba temples of this region had a slightly elevated central portion marked with a circle or a floral design¹². The Hoysala temples had a neatly elevated stage with four pillars¹³. This practice of providing a central stage with pillars continued during Vijayanagara period also.¹⁴

MUKHAMAN□*T*□*APA* / PORCH - *Mukhaman*□*t*□*apa* is a small pavilion or porch constructed in front of the doorway of the temple (Fig.-5, Pl.-11). As this forms the part of the façade of the temple, this pavilion is called by the name *mukhaman*□*t*□*apa* (*mukha*- face + *mant*□*apa*- pavilion). *Mukhaman*□*t*□*apa* is a regular feature of the dravidian temple architecture. Hence it is found right from the beginning in the temples of the Pallavas and the Badami Chalukyas and therefore a regular feature of the dravidian architecture. Reference to this is found in the Texts¹⁵.

Mukhaman□*t*□*apa* (Pl.-12), as mentioned above, is a small porch built on the same plinth on which the temple is built. It is supported by four pillars. Of these pillars, two are in the front and two are at the back. The pillars on the backside are placed adjacent to the wall of the temple.

In the Hoysala tradition, in Karnataka, it is covered by a small hand wall, above which, at its outer edge a stone slab with inward slope is horizontally placed. This serves as a back rest for the people who sit on this podium. This type of a seating arrangement is called by the name *kaks*□*āsana*. The interspaces of the pillars of the *mukhaman*□*t*□*apa* are generally kept open in the Tamil tradition.

Mukhaman□*t*□*apas* are also provided to the side doorway of the *navaran*□□*ga* (Pl.-13) and their construction is also similar to the one described above. Examples

of *mukhaman*□*t*□*apas* provided for the *mahāman*□*t*□*apas* (Pl.-14) and *gōpurās* (Pl.-15 and 16) are also discernible (Fig.-6). The pillars of the *mukhaman*□*t*□*apas* of the pre-Vijayanagara period are treated and decorated similar to those found in the interior of the temple. During the Vijayanagara and post-Vijayanagara periods, the *mukhaman*□*t*□*apas* of the temples changed not only in their plan but also in their form. The early types of *mukhaman*□*t*□*apas* were also continued during this period and at the same time oblong *mukhaman*□*t*□*apas* that extend throughout the width of the temple were built, on the main axis of the temple (Pl.-17)¹⁶. At the same time, the *mukhaman*□*t*□*apas* of the southern entrance were also maintained having only one single bay like those found in the early period¹⁷. *Mukhaman*□*t*□*apas* of Vijayanagara and Post-Vijayanagara period are often oblong in their form. In depth they generally have only one bay, rarely two bays are also noticed¹⁸, while in their width they possess as many aisles as the temple width allows them to have. In the treatment of the pillars, front *mukhaman*□*t*□*apa* will have ornate *yāli* pillars, whereas the *mukhaman*□*t*□*apa* provided for the side entrance will have the usual *chitrakhan*□*d*□*a* pillars.

The *prastara* of the *mukhaman*□*t*□*apa* is also decorated on par with the one found on the *bhitti* of the temple. The *kapōta* of the earlier temples is regular quadrant sectioned or sloped. But the same, in the later period, in some temples, turns into a double flexured ‘S’ shaped *kapōta*. Above the *kapōta*, the parapet is constructed. This is generally of stone in the early temples, but of brick and mortar in the later examples and follow the same pattern as any other part of the temple.

Another notable feature of the *mukhaman*□*t*□*apa* of the Vijayanagara and post Vijayanagara periods is that the floor of the nave of the *mukhaman*□*t*□*apa* leading to the doorway of the temple is sometimes kept at a lower level corresponding to the courtyard of the temple so that it is easy for the visitors to walk straight to the entrance door of the temple. No plinth is constructed for the nave. The aisles on the sides will have elevated floor level because they are

provided with a plinth. This elevated plinth serves as the dais for the people to sit. This pattern of *mukhaman*□*t*□*apa* becomes a common feature in the temples of Vijayanagara and Post- Vijayanagara periods¹⁹.

There are *mukhaman*□*t*□*apas* built above an elevated plinth. In such cases, these *mukhaman*□*t*□*apas* are provided with *sōpānas*²⁰.

Mukhaman□*t*□*apas* begin to appear from 10th century onwards²¹. They are found in a majority of the temples irrespective of the creed. Most of the *mukhaman*□*t*□*apas* are found built in front of the southern doorway of the *navaran*□□*ga*. The early *mukhaman*□*t*□*apas* have only four pillars. No instance of the provision of the *kaks*□*āsana* in the *mukhaman*□*t*□*apa* is noticed in the region of our study. The plinths of these *mukhaman*□*t*□*apas* are generally simple in their execution. Plinths resembling the *upapīt*□*has* of all varieties are discernible. The *mukhaman*□*t*□*apas* are provided with *sōpāna* on one side, or two sides.. The pillars used for the *mukhaman*□*t*□*apas* are all of *chitrakhan*□*d*□*a* variety. The *kapōta* is of ordinary type with *nāsi* decorations. The parapet of the *hāra* variety is noticed above the canopy of the *mukhaman*□*t*□*apas* of some temples²². The ceilings of the *mukhaman*□*t*□*apas* are all plain and devoid of decoration.

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

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

PARIVĀRĀLAYA- *Parivārālaya* is a shrine built for the attendant deity of the main deity of the temple. It is a subsidiary shrine. Therefore it is always small in size. It may be attached or detached or may be inside or outside the main shrine. According to Hindu tradition, the *parivāra* or the retinue of the main deity is big and elaborate. It may consist of the different forms of the main deity, consort of the main deity and her different forms, the family of the main deity, mounts (*vāhanas*), associated Gods and Goddesses and their different forms, the *saptamatr* \square *kas*, *as* \square *t* \square *adigpālas*, *navagrahas*, *dwārapālakas*, *gan* \square *as*, the great sages (*r* \square *s* \square *is*), the great saints (*bhaktas*) and sometimes even the patrons. Separate shrines, simple and ornate, small cellas, plinths, pedestals, *kōst* \square \square *as*, \square are built to keep the images of the divine retinue at prescribed *man* \square *d* \square *alas* and directions according to the Texts and tradition, but all within the temple complex. *Parivārālayas* may be constructed in the same medium as that of the main shrine or in a different medium. All the *parivārālayas* found in the temple need not be of the same period also.

The practice of constructing *parivārālayas* began as early as the Badami Chalukya and Pallava period. Temples at Aihole, Badami and Pattadakal have

parivāradēvatas installed in different parts of the temple. The famous Kailasanatha temple at Kanchi and the Shore temple at Mahabalipuram have subsidiary shrines built for the *parivāradēvatas*. Kailasanatha temple at Kanchi has neatly carved shrines arranged in a row, all buttressing the wall of the main shrine and also the wall of the *prākāra*.

The Texts on Hindu architecture prescribe the construction of *parivārālayas* in the temple complex, but they are not unanimous in their opinion. Mānasāra mentions three groups of eight, sixteen and thirty-two *parivārālayas* and it further states that these groups are fit for *adhama* (small), *madhyama* (medium) and *uttama* (big) temples²³. Mayamata gives four groups of *parivārālayas* consisting of eight, twelve, sixteen and thirty-two shrines. However, all the Texts mention that separate shrines are to be constructed for the different deities of the temple.

Parivārālayas are generally small and simple shrines (Pl.-18). They are often small cellas occasionally decorated with suitable architectural motifs and members. They may have an ornate plinth and wall and also a small turret above, as in the case of a *sādavarga* temple (Pl.-19)²⁴. Shrines having only *trivargas* are also noticed. The prescriptions given in the Texts, were not always followed by the architects in the construction of the *parivārālayas* (Pl.20) Depending upon the convenience and the resources available, the *parivārālayas* or just the sculpture or the reliefs of the *parivāradēvata* was carved in the temple complex maintaining, as far as possible, its respective location and direction mentioned in the Texts. Always separate shrines are not constructed for the *parivāradēvatas*. All the *parivāradēvatas* are accommodated in convenient places in most of the temple complexes (Pl.21) Therefore it can be observed that there was no hard and fast rule followed in the installation of the *parivāradēvatas* in the temples. In a few temples, the *parivāradēvatas* are installed at their respective places or in a few examples such important sculptures are found in the *navaranāga* of the temple or in the *khulikas* or any other permissible place in the temple complex.

Now, coming to the region of our study, the *parivārālayas* in the temple complex built according to tradition and also *parivāradēvata* sculptures placed according to convenience cum tradition are noticed. The Amman shrine and the *vāhanaman* *t* *apa*, which come under the *parivārālaya* category, are discussed separately. Therefore, *parivārālayas* of other divinities are discussed here. In the region of our study, there are a good number of temples having *parivārālayas* built according to tradition. They belong to both the creeds. Of these, majority belongs to the *Shaiva* creed.

In all the Shaiva temples of the region, three important *parivāradēvatas*, namely the *Amman*, *Chandishwara* and *Nandi* are usually found with separate shrines. Along with these, five important *parivāradēvatas* of the Shaiva pantheon, namely *Ganesh*, *Dakshinamurthy*, *Lingodbhava* or *Vishnu*, *Brahma* and *Durga* are found in the niches of the *ardhaman* *t* *apa* and the sanctum, thus making it an *as* *t* *aparivāra* group. These are found in almost all the temples of the region. Besides the said group, there are a few temples having additional *parivāradēvatas* housed in separate shrines. These *parivāradēvatas* are *Aditya*, *Bhairava*, *Shasta*, *Subramanya*, *Jyestha* and *Saptamatrikas*. The shrines are built in the respective quarters as prescribed in the Texts. There are a few temples wherein the loose sculptures of many of the *parivāradēvatas* are kept in the *navaran* *ga*.

The *as* *t* *adikpālakas* also come under the retinue of the presiding deity of both the creeds. Therefore, they are also represented as *parivāradēvatas*. In the beginning, i.e., during the Nolamba period, there was the practice of carving the *as* *t* *adikpālakas* in the ceiling of the central bay of the *navaran* *ga*²⁵. This is a practice predominant in Karnataka tradition. Therefore, the *as* *t* *adikpālaka* panels appears in the Nolamba temples of the region. In the Tamil tradition it was not prevalent. Therefore, temples of the Chola period do not possess this feature. However, there is one exception to this rule, i.e., the Mukthinatheshwara temple at Binnamangala.

Among the retinue of the presiding deity, the Nayanmars and Alwars are also included. Sculptures of the Nayanmars are found placed in the temple *prākāra*. According to tradition, they are to be placed towards the right side of the presiding deity. Individual sculptures, in the round, of all the sixty-three Nayanmars are found in the *prākāra* of the temple at a few places²⁶..

Now, coming to the Vaishnava creed, temples of Vaishnava creed are less in number in the region. Some are in good condition and attractive too for their architectural workmanship. Of these, only few temples have the *parivāradēvatas*. The Rama temple at Mulubagilu and Aprameya swamy temple at Doddamalur possess few *parivāradēvata* shrines. Sculptures of a few important *alwars* are found placed in the *ardhaman* or *navaran* of this temple. It is interesting to note that even the sculpture of Sri Ramanujacharya is included and worshipped along with the *alwars* in these temples. The other temples, besides the Amman shrine and *Garuda*, possess only sculptures of a few *alwars*, all placed in the *navaran*.

During Vijayanagara period, construction of *parivārālayas* according to the prescription of the Text is also noticed. The best example to this is the Markhandeshwara temple at Vokkaleri where eight *parivārālayas* are built in accordance with the prescriptions given in to Mānasāra (Fig.-7).

AMMAN SHRINES - No specific term for the Devi shrine or the Amman shrine is used in the Texts on Architecture. However, Mānasāra cites the presence of the shrine for the Shakthi or Vanitha. Therefore, in the following discussion, the term Amman Shrine has been used, as this is the popular term prevalent in south India. Even for the Amman Shrine, there are two types of usages. Amman shrine is the term used commonly, in Karnataka for Shaiiva and Vaishnava consort deities. .

Amman shrine is an independent structure built in the temple complex on the left side and slightly behind the main shrine. Deviations to this general rule are

also found in good numbers. Different traditions are found practiced regarding the placement of this shrine in the temple complex. In the pre 13th century temples, Amman shrines are found constructed on the left side of the main shrine. In the Shri Vaishnava tradition, Amman shrines are constructed generally on the right side of the main shrine or in some other convenient place in the temple complex. The Texts also prescribe that the Amman Shrine should be constructed in the first or the second or the third *prākāra* of the temple and not beyond. Examples for construction of Amman Shrine in the first and the second *prākāra* in the region of our study are also noticed. Also construction of Amman Shrine on the right or left sides of the main shrine is also found in the area of our study.

Amman shrine is the temple constructed separately to install the image of the wife of the presiding deity of the temple (Pl.-22). Amman shrine finds no mention in the Texts. However, *Mānasāra* cites the presence of the shrine for the ‘*Śakti*’ or ‘*Vanita*’²⁷. But the context in which these terms are referred to in the Texts does not hold good in the sense in which the term Amman shrine is referred to here. Therefore, the popularly prevalent terminology in the South Indian context i.e., “The Amman shrine” has been used in the present study to define the shrine built exclusively for the wife of the presiding deity within the temple complex.

Amman shrine is an independent structure built in the temple complex. Generally, it is built slightly behind on the left side of the main shrine and it is also a tradition to keep the level of the floor of the Amman shrine slightly lower than that of the main shrine. Deviations to these general rules are also not absent.

The Amman shrine is always planned to have all the essential components that an independent shrine should possess (Pl.-23). They are always *nirandhara* temples. On plan, they generally extend from a single celled shrine to a full fledged temple having all the components like *garbhagrāha*, *antarāla*, *ardhamanṭapa*, and a *navaranṅga*. But the dimensions of all these parts are smaller than those of the main shrine. The Texts prescribe that the temple for the

female deity should always possess a rectangular *garbhagrāha* and this has been followed in the construction of many Amman shrines. The elevation of the Amman shrine also is of the *sādhavarga* class.

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

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

The practice of building Amman shrine in the temple complexes is a later feature, which appears to have to begun from the late 12th century onwards. Because of the popularity of the Bhakti cult after the 11th century, the necessity for the construction of a separate shrine for the female deity arose. This tradition first began in the Tamil country and spread gradually to other parts of South India. During the Vijayanagara period, the practice of constructing Amman shrine became popular. Amman shrines were included in all the temple complexes that were designed and built during the Vijayanagara times. Many of the early temples, which did not possess Amman shrines in their original plan, were added with the Amman shrines during the Vijayanagara period.

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

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

A few temples of the region have no separate structure built for Amman shrine. The images are housed in the cella built attached to the left wall of the *navaranaga* of the temple. The examples of this type belong to both Shaiva creed and Vaishnava creed. All the facts mentioned above are helpful to understand the deviations that the architects have opted for, particularly in the orientation of the Amman shrine. These deviations were probably because of the beliefs and tradition that prevailed in the region, or for the convenience of construction of the building.

The Amman shrines are found built in the first and the second *prākāra* of the temple (Fig.-7). In elevation, all the Amman shrines are *sadavarga* shrines and possess simple to ornate *adhishthānas*. Treatment of *bhitti* is generally simple, possessing only *bhittipādas* and *kōstās*. A unique feature of carving Girija kalyana on the walls of the Amman shrines is noticed in the Vijayanagara period. The *prastara* part generally possesses the regular *kapōta* and the *vājana* with *vyālamāla*.

Generally, above this the *prāsāda* is built having *vēdi*, *grīva* and *śikhara*, thus making it a *ēkatalavimāna* shrine. In the region of our study, many *vimānas* are noticed.

In the elevation the Amman shrines are built on the principle of the *sādavarga* temples. Temples built traditionally under the liberal patronage contain well carved *adhishānas*, *bhitti*, *prastara*, *vimāna*, *grīva* and *stūpi*. As all these structures are of the Vijayanagara period, the *hāra*, the *vimāna* and the coping are all of brick and mortar. Nowhere a tower of an Amman shrine built out of stone is noticed in the region of our study. The *vimānas* found in the region of our study are of both square and oblong type though the Texts prescribed only the oblong sanctums for the Amman shrine. They all have either *sāla* or square *śikhara*. All the Amman shrines found in the region of our study belong to *ēkatala* or *dwitala śikharas*. In this type of *śikhara*, *vaijayanta*, *śrīvisāla*, *sumangalā* and *swastika* varieties are noticed.

MAHĀMANĀTĀPA (Fig.-6) - *Mahāmanātpa* is the pavilion constructed right in front of the *navaranāga* of the temple and it is always bigger in dimensions than those of the *navaranāga*, therefore it is called by the name *mahāmanātpa* (Pl.-24). Its axis is common to the axis of the main temple. The plan of the *mahāmanātpa* may also vary from place to place and from time to time. Its plan may be square or rectangular, with or without indentations. A rare instance of a *mahāmanātpa* having a stellate plan is also noticed²⁸.

Mahāmanātpa is an optional structure to the shrine proper. It may also be called as an elaborate version of the *mukhamanātpa* of the temple. This *mahāmanātpa* may be completely open or partly closed or closed on three sides or closed on all the four sides. If it is closed on all sides and it is built in addition to the *navaranāga*, then it is sometimes referred to by the name *gudamanātpa*. If the *mahāmanātpa* is closed on all the sides, doorways are provided, normally in the front and also on one or two sides²⁹. If the *mahāmanātpas* are open, then they may have a porch or just a flight of steps

on all its three open sides or only on the front side (Pl.-25). Some of the *mahāmanantapas*, closed or open, are provided with *mukhamanantapas*³⁰.

The *mahāmanantapas* are also built on an elevated plinth. The floor is neatly done with stone slabs. The pillars may be of one particular type or of mixed varieties. The central bay of the *mahāmanantapa* is often treated specially with ornate pillars and an ornate ceiling (Pl.-26).

The outer *prastara* of the *mahāmanantapa* is generally provided with broad double flexured *kapōta*. Sometimes the corners of the *kapōta* are also provided with hanging stone chains. The parapet of the *kapōta* is generally of brick and mortar and possesses a row of niches housing sectarian stucco sculptures. The ceiling of the *mahāmanantapa* is treated differently in different places. It may be flat or it may also have bays with raised ceilings.

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VĀHANAMANANTAAPA (Fig.-6) - *Vāhanamanantapa* is a pavilion built for the vehicle or mount of the presiding deity of the temple. The Texts do not mention anything about the construction of *vāhanamanantapa* as such. But they do mention that the *vāhana* of the presiding deity should be installed in a particular plot of the temple complex³¹. But the architects of the temples have provided an

attractive *manṭapa* for the *vāhanas* of the god to suit the ambience of the temple (Pl.-27). *Vāhanamanṭapas* are generally constructed on the main axis of the temple and in front of the entrance to the main shrine. They are placed slightly away from the main entrance. There are temples where there is no entrance doorway on the main axis of the temple, but access provided on the sidewall of the *navaranṅga*. In such cases, in the place of a doorway on the main axis, a *jālavātāyana* is fixed. Beyond the *jālavātāyana*, at a short distance, a *nandimanṭapa* is constructed (Pl.-28), the intention being that the vehicle of the god should always be visibly installed in front of the main deity³².

Construction of the *vāhanamanṭapa* is quite early in date. In Karnataka, right from the days of the Badami Chalukyas the construction of *vāhanamanṭapa* is noticed. Contrary to this, the Pallava temples do not possess separate *vāhanamanṭapa* in the temple complex. As the region of our study is a buffer zone the tradition of constructing *vāhanamanṭapa* can be noticed from 9th century A.D³³, and continued up to the late Vijayanagar period.

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

Vāhanamanṭapa is generally a pavilion square on plan. The same *sādavarga* principle is followed in the construction of the *vāhanamanṭapas* (Pl.-29). The *vāhanamanṭapas*, except for their superstructure, are built out of dressed stone masonry. This means to say that the importance given to the god was extended to the *vāhana* also. The *vāhanamanṭapas* are of two types. They are

- i) *Nandimanantapa*
- ii) *Garudamanantapa*.

The temples of the region are mostly Shaivite in creed and they possess *nandimanantapas*. Yet, the *garudamanantapas* are also not unknown. But a notable difference between these two types of *vāhanamanantapas* is discernible here. The *nandimanantapas* are always open pavilions while the *Garudamanantapas* are always closed shrine-like structures. Both the types of *vāhanamanantapas* are built on an elevated plinth consisting of different types of mouldings (Pl.-30). Some are even built on an *upapīṭha*³⁴. A study of the mouldings of these plinths indicates that they belong to the following categories of plinths:

- i) *Pratibhadra upapīṭha*
- ii) *Mañcabhadra upapīṭha*
- iii) *Pādabandha adhisantahāna*

In the case of a *nandimanantapa*, the canopy of the pavilion is erected over four pillars placed at the four corners of the plinth (Pl.-31). These pillars are decorated according to the order and style of the pillars of the period. Pillars support the corbels above which the *prastara* is found. *prastara* consists of *valabhi*, *kapōta* and *vājana*. The *kapōta* are of two types. The first is the usual type of *kapōta* found on the temple walls. It is quadrant sectioned and decorated with rows of *nāsis* at regular intervals. The types of decorations such as hanging knobs, horizontal cable mouldings, reliefs of floral and decorative designs are noticed occasionally. The second type of *kapōta* is the broad double flexured *kapōta* of the Vijayanagara period.

Above the ceiling of the *nandimanantapa* a superstructure in the dravidian mode of brick and mortar is constructed. A few original superstructures of the

nandimanantapa are noticed in the region . The only existing superstructure above the *nandimanantapa* found in the region is from Bidirahalli.

The *garudamanapas* of the region are generally constructed as closed shrines (Pl.-32). They are also built on moulded plinth, .

MISCELLANEOUS *MANANTAPAS* :

AYIRA KĀL MANANTAPA - An unusual type of *manantapa* generally termed as *Ayira Kamba* (Tamil) / *Ayira Kal manantapa* i.e., a thousand pillared pavilion, is a feature of south Indian temples of the Vijayanagara days. These *manapas* contain hundreds of pillars. Therefore they are generally called by the exaggerated term, thousand pillared hall. Only one such example is found so far, i.e., the famous *Ayira Kamba manantapa* of the Madurai Meenakshi temple, built during Madurai Nayaka period. But this term is applied to large halls having over hundred pillars. In the area of our study, the so called *Ayira Kāl manapas* is noticed at Tekal (Pl.-33)³⁵. This hall consists of less than hundred pillars but it is called *Ayira Kāl manantapa*. *Ayira Kal manapas* are large pillared pavilions built over a separate plinth, in the premises of a temple. Large *pāthalankas* though come under the category of the *manapas*, are never called by the name *Ayira Kāl manapas*, because, they are not built over an *adhisāna*. The *pāthālānkas* according to tradition, are never called as *Ayira Kāl manapas*.

DWĀRAMANANTAPAS / PRATOLI (Fig.-8) - *Dwāramanapas* are the pavilions constructed at the entrance gate to the courtyard of the temple (Pl.-34). These gateways are often provided with small pavilions with pillars. They are also provided with flights of steps on both the inner and the outer sides. The *manapas* may also have a small turret above, *pratoli* (Sanskrit). *Pratoli* is the term used to denote the gateway pavilion. The practice of constructing

dwāraman□*t*□*apas* is noticed right from the early days. Virupaksha temple at Pattadakal has a *dwāraman*□*t*□*apa*.

In the area of our study *dwāraman*□*t*□*apas* are found right from the Ganga period. The temple at Gangavara had a *dwāraman*□*t*□*apa* which unfortunately is repaired to the extent of losing its original form. During the Vijayanagara period construction of *dwāraman*□*t*□*apas* becomes a regular feature. The *dwāraman*□*t*□*apas* during this period is of two types. The first type is the ordinary *dwāraman*□*t*□*apas* built for the minor or un important gates of the *prākāra* (Pl.-35). The second is the huge sturdy and strong *dwāraman*□*t*□*apas* built as a base for the lofty *gōpurās* above (Pl.-36).

Now coming to the first variety, they are noticed at many temples. The gateways of the *prākāra* bare no *gōpura* but they possess these types of *man*□*t*□*apas*. They are just supported on two or four pillars projecting inside / outside or both the sides. They are just built for the sake of decoration and no specific functions for these *man*□*t*□*apas* are found in the Text or in practice.

PĀTĀLĀŅKAN□*A* (Fig.-9) - *Pātāla* (Skt) means below the ground level. Therefore, this is a pavilion on lower level, lower than that of the floor level of other structures of the temple complex. *Pātālāñkan*□*a* is seen built just above the ground of the surrounding courtyard of the temple for providing shelter. The pillars are erected over the ground level without any substantial plinth. The floor level of the *pātālāñkan*□*a* will be equal to that of the surrounding courtyard. The floor of the *pātālāñkan*□*a* is always paved with stone slabs. In spite of the ground level of the *pātālāñkan*□*a* being low, the roof of the *pātālāñkan*□*a* will always be equal or sometimes higher than that of the adjacent *man*□*t*□*apas* or structures. Therefore, the pillars of the *pātālāñkan*□*a* are always taller than those found in other parts. As said earlier, no plinth is built for the *pātālāñkan*□*a* but the

nikhāstambhas are generally provided for the support of the pillars. *Pātālāñkan*□*a* is an architectural member of the temple complex, which makes its appearance from the Vijayanagara days onwards.

No reference to *pātālāñkan*□*a* is found in the Texts on architecture. However inscriptions mention the term *pātālāñkan*□*a*. Therefore, *pātālāñkan*□*a* is not an orthodox structure necessary for worship. It is purely utilitarian in character. During the Vijayanagara period, due to the elaboration of the religious festivities in the temple, many structures were added to the temple complex for various purposes. The devotees thronged the temple in large numbers. To give protection from rain and shine, unorthodox structures were constructed all-round the temple or at required places to cover the open courtyard of the temple. The result is the construction of *pātālāñkan*□*a*, which is just a shelter above the courtyard (Pl.-37). In some temples, due to necessity, at a later date, some portions of the *pātālāñkan*□*a* are also converted into subsidiary shrines and other similar structures.

Socio-religious ceremonies, where people gather in large numbers were held generally in the *pātālāñkan*□*a*. *Pātālāñkan*□*a* is a hypostyle pavilion with no prescribed shape and size (Pl.-38). The pillars of the *pātālāñkan*□*a* rise from the surrounding ground level of the temple and the roof, as already said, will be equal or slightly higher than that of the adjacent building of the temple complex. Therefore, normally, pillars of *chitrakhan*□*d*□*a* or *vyālakānta* variety having tall shafts only are used here. The ceiling of the *pātālāñkan*□*a* is generally treated plain and devoid of ornamentation. The *kapōta* of the *pātālāñkan*□*a* is generally treated to have double flexured body. The soffit of the *kapōta* sometimes even has the carved design of wooden frame work. The upper portion of the *kapōta* may also have the reliefs and sculptures of animals like monkeys, serpents and monitors and also *rāks*□*asamukhas*, etc. The *pātālāñkan*□*a* may also have a parapet built out of

brick and mortar. The decoration for the parapet is often just a row of *kōs* housing stucco sculptures.

RAṄGAMAN *T* *APA* (Fig.-9) - *Raṅgaman* *t* *apa* is a pavilion, which contains a centre stage within. *Man* *t* *apa* means a pavilion, *raṅga* means a stage and therefore a *raṅgaman* *t* *apa* means a pavilion with a centre stage. *Raṅgaman* *t* *apa* is a feature added to the temple during the Vijayanagara period due to the elaboration of the Hindu religious rites as a result of prominence given to the Bhakti cult. The Hindu form of worship, according to the Bhakti cult, consists of two aspects. They are the *aṅgabhōga* and the *raṅgabhōga*. *Aṅgabhōga* is the form of service done to the image of the god. The image is worshipped by bathing in different types of liquids like water, milk, oil and ghee, curds, honey, tender coconut water, perfumes, etc. Afterwards, it is decorated with varieties of dresses, ornaments, flowers, leaves, etc. This activity forms the *aṅgabhōga* aspect.

The *raṅgabhōga* consists of entertaining the god by various performing arts conducted on the stage specially meant for this purpose. Such places meant exclusively for the performing arts are called by the name *raṅgaman* *t* *apa* (Pl.-39).

Some of the existing temples were also added with a *raṅgaman* *t* *apa* in their premises during the Vijayanagara and post-Vijayanagara periods. *Raṅgaman* *t* *apa* is a pavilion, which is generally located to the left front side of the main shrine. This pavilion is a large hypostyle hall, open on all the sides. In this hall, cultural performances, as a part of the worship, were conducted. Hundreds of devotees gather in this *man* *t* *apa* (Pl.-40). The cultural performance was conducted on the stage, built at a suitable end of in the pavilion. Normally the stage will be at the rear end of the *raṅgaman* *t* *apa* and it faces the courtyard.

During the pre-Vijayanagara times, particularly the Hoysala period, *raṅgaman* and *apas* were a part or an extension of the *navaran* of the temple. In the centre of the *navaran* a slightly elevated platform was constructed and it was used as a central stage. In some other temples of the Kalyana Chalukya and Hoysala styles, in front of the *śukanāsa*,³⁶ a large open hall was constructed. The central part of this hall was provided with a slightly elevated platform, which served as the central stage for all performing arts. In such cases, these pillared halls are not called by the name *navaran*, instead they are referred to as *raṅgaman* and *apa*.

This tradition was carried forward during Vijayanagara period in Karnataka and particularly at Hampi. They possess, on plan, a *mahāman* and *apa* in front of the *navaran*. This was also used for the purpose of conducting performing arts as a means of worship. Therefore, construction of a separate *raṅgaman* and *apa* along with the regular *mahaman* and *apa* attached to the main shrine was only optional in nature.

The plinths of the *raṅgaman* and *apa* are built according to the taste and also the available resources like men and material. Ornate plinths for the *raṅgaman* and *apas* are also available in good numbers. The pillars of the *raṅgaman* and *apas* are of various types and they are the best showcases of the orders of pillars of the Vijayanagara style. The row of pillars that is found in façade are *vyālakānta* or any other similar type. The pillars in the middle of the *raṅgaman* and *apa* are generally of the *chitrakhan* variety. Sculptural reliefs of socio-religious, faunal, floral and other decorative themes are carved on the front faces of the pillars. Generally, the back wall of the *raṅgaman* and *apa* is built adjacent to the wall of the *navaran* or is built close to the *prākāra* wall. In the latter instance, normally, a masonry platform is raised at the rear end to serve as a stage. The pillars raised on the stage of the *man* and *apa* are generally made more ornate in their carving than the other pillars. In some of the temples, the

raṅgamanātapa is multi functional³⁷. It is not only used as a stage but also sometimes to keep the *vāhana* idols taken in procession during the festivals and in some other temples they are used to perform the *yāgas* and *yagñas*. Therefore, this *manātapa* is called by various names such as *raṅgamanātapa*, *vāhanamanātapa* and *yāgamanātapa*. The *prastara* and roof of the *raṅgamanātapa* is treated like any other *manātapa* described above.

KALYĀNĀMANĀTĀPA (Fig.-9, Pl.-41) - *Kalyānāmanātapa* literally means the marriage or the wedding pavilion. It is used to conduct the marriage ceremony regularly conducted for the presiding deity of the temple as a part of worship or service to the deity. There is no specific place or plot prescribed in the texts in the temple complex for the construction of *kalyānāmanātapa*. Accordingly the *kalyānāmanāpas* are found constructed in different parts or directions of the temple premises. The *kalyānāmanātapa* is an architectural member found in the temples of Vijayanagara period and onwards.

The *kalyānāmanātapa*, on plan, is generally square with or without indentations. It is a free standing structure open on all its sides with the intention of providing a good view to the audience from all the sides. *Kalyānāmanātapa* is built normally ornate and all its architectural parts are generally treated in a very luxurious manner (Pl.-42). The plinth is normally of *śrībandha* or *śrībhōga* types. The *kalyānāmanātapa* consists of a number of pillars arranged in concentric squares. The central bay of the *kalyānāmanātapa* is provided with an elevated platform, again with a decorated plinth, commonly of the type used for the *kalyānāmanātapa* proper. This platform may support the central four pillars of the *manātapa* or the platform may be totally devoid of pillars. Different types of pillars common to the architectural style of the period can be noticed here. The bays of the ceiling of the *kalyānāmanātapa* are also generally treated in a very ornate manner (Pl.-43).

Special attention is found given often to the carving of the ceiling of the central bay

(Pl.-44). On this central platform of the *kalyānāmanṭapa*, religious rites are held. People gathered inside the *manṭapa* as well as people standing outside could see the rites performed in the *manṭapa*. *Kalyānāmanṭapa* is generally provided with staircases on all the four sides.

As the *kalyānāmanṭapa* is an open pavilion it is provided with a broad double flexured *kapōta*.

MISCELLANEOUS MANṬAPAS

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

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

A study and description of some of the *manṭapas* identified with specific names and functions are made here.

VASANTAMANṬAPA (Pl.-45) - *Vasantamanṭapa* is a pavilion built for conducting certain specific ceremonies during the *vasanta rṭu* i.e. the spring season. This ceremony is also called as *chaitrōtsava*. *Manṭapas* having this name are found commonly in almost all the temples built during the Vijayanagara

and Post-Vijayanagara periods. *Vasantamanantapa* of ornate and non-ornate varieties are noticed³⁸. On plan, they are normally square, sometimes with a porch in front. *Vasantamanantapas* having one or multiple *ankanas* are also noticed. The *vasantamanantapa* is built above a plinth, which may be ornate or conventional. *Vasantamanantapas* are generally open on all the sides. The pillars also may be either ornate or of simple variety. The ceiling is often flat and occasionally of the *nabhichanda* type.

DOLOTSAVA MANANTAPA (Fig.-9) - *Dolotsavamanantapa* is a pavilion built for conducting the swing festival for the god (Pl.-46). It is an open pavilion built like the *vasantamanantapa*. It is always constructed with a single bay, but its pillars are generally taller than those of the other *manantapas*. Hence, the canopy of this *manantapa* will be at a higher plane (Pl.-47). The ceiling of the *dolotsavamanantapa* will generally be plain. To the ceiling iron hooks are fixed to hang the swing. Occasionally, stone chains are also provided for the ceiling to fix the rope of the swing.

SNAPANA MANANTAPA - A pavilion constructed for conducting the bathing ceremony of the processional idols is called by the name *snapanamanantapa* (Pl.-48). Therefore it is built by the side of a water source, which may be a tank, river or such other place (Pl.-49). Sometimes, this *snapanamanantapa* is also built in the middle of the tank. *Snapanamanantapa* is also a pavilion with a single bay raised on a plinth.

UTSAVA MANANTAPA - *Utsavamanantapa* is a pavilion constructed in different parts of the town, by the side of the main streets, wherever the image of the deity was taken in procession during the festival days (Pl.-50). The God was taken in a palanquin in procession around the city. At important places of the city, the palanquin was kept in a small pavilion built specifically for that purpose (Pl.-

51). Thus, the devotees of the town had a close view of the deity, at the same time got certain forms of worship also done. Such *manṭapas* are called by the name *utsavamanṭapas* (Pl.-52).

Utsavamanṭapas generally consist of one bay with or without a porch (Pl.-53). *Utsavamanṭapas* are also built like any other *manṭapa* discussed above. Generally these are of the *trivarga* type only.

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

PUSṂHKARANṂI - *PusṂhkarani*, also called *kalyāṅi* is the main water source for the temple. Generally it is in the form of a stepped well or a stepped pond. If the temple is built on the banks of the river, *pusṂhkarani*'s are not generally built. Otherwise every temple will have a *pusṂhkarani* or at least a well in its premises. *PusṂhkarani* provides perennial water supply to the temple for its various uses. The deities are bathed everyday from the water drawn from the pond (Pl.-54). For cleaning the temple premises, cooking, for various other purposes, also for taking the god in a boat or on a barge or raft.

Construction of *pusṂhkarani* is a very ancient tradition. Right from the times of Buddhist rock-cut halls in western India, one can see the construction of

rock cut cisterns for the use of the *chaithyas* and *viharas*. The Talagunda inscription of Kakutsthavarma records the construction of the tank for the use of the Pranaveshwara temple at Talagunda. Early Badami Chalukyan temples have *pusankhkaranis* of their own. *Pusankhkaranis* are normally dug at places where there is a underground water source. These sources not only served the needs of the temple but it was also used by the residents of the place. Therefore, they are sometimes very huge in their construction. If the water source is a minor one, a broad well is dug and it is lined up with steps all round or in a convenient location, so that one can easily climb up and fetch water. Sometimes even the steps are provided with broad ledges and small shrines also constructed. The best examples in south Karnataka are the Hulikare pond of the Hoysala period.

The area of our study being a rain-fed area, no perennial rivers are found. Therefore, tanks were the major source of water for the habitations. Therefore, we find temples and tanks constructed side by side in the region of our study. If the tank exists by the side of the temple, no separate *pusankhkarani* is constructed but a well is dug in the premises of the temple for portable water. However, in a few important temples, construction of *pusankhkarani* is also noticed. A good and an early example to the *pusankhkarani* of the region of our study is noticed at the Bhoganandi temple complex.

Some of the temple *pusankhkaranis* were given names with a mythological touch. The *pusankhkarani* at Nandi is called Shrunji tirtha (Pl.-55) and the *pusankhkarani* at Avani is called *Lakshmana tirtha*. Sometimes they are inside the temple complex and sometimes outside. *pusankhkarani* of stepped well type, *kupa* type (well), ponds and lakes, cisterns are also found. *Pusankhkaranis* were also, sometimes, good architectural creations. In the construction of the staircases for these *pusankhkaranis*, the artists have exhibited their skill both architecturally and sculpturally.

There is one type of structure found in the premises of some of the minor temples of the region, which is multi functional in character. This is a small pavilion in which the *vasantōtsava*, *dōlōtsava*, *kalyānōtsava* and all other functions are done one by one. This is obviously due to shortage of space and funds.

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

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

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

About five *mahāmanṭapas* of closed variety are noticed. Their dimensions vary. Normally the *mahāmanṭapas* are always bigger at least by one bay than the *navaranṅga* on all its sides. If *mahāmanṭapas* are added to the main shrine on the main axis of the temple and they are connected to the *navaranṅga* through a doorway. *Mahāmanṭapas* contain more than four pillars. The hall is divided into a central nave and flanked by aisles. The pillars of the *mahāmanṭapas* are of the *vyālakānta* or *chitrakhanḍa* types (Pl.-56). The roof of *mahāmanṭapas* are plain and non ornate in nature. Ornate doorways are occasionally noticed.

Of the *mahāmanṭapās* of the closed type found in the region of our study, one temple has a luxuriously ornamented plinth. The walls are decorated with *bhittipādas*, *kōsṭas*, *kumbhapanjaras* and relief sculptures. The *prastara* consists of the ordinary *kapōta* decorated with *nāsis*..

Now coming to the open *mahāmanṭapās*, two variants of this type are discernible. The first is the ornate variety and the second is the non-ornate variety. The ornate varieties of *mahāmanṭapās* are built over an ornate plinth usually of the *śrībhōga* type. Attention has been given to the decoration of each and every moulding with varieties of designs, such as large and small lotus petals, beaded strings, creeper scrolls, bands of diadems and diapers, *katākāvratakumuda*, etc. The *gala* portion and the face of the *upāna* are relieved with sculptures of socio-religious themes and faunal and figural reliefs.

The *mahāmanṭapās* of the ornate variety are known for their pillars and piers, which exhibit exquisite sculptural reliefs of faunal, floral, figural and decorative themes. These pillars are of many varieties. All these pillars reflect the Vijayanagara style of workmanship in their execution, design and decoration. Majority of the pillars are of *samyuktastambha* type, while a few are of *chitrakhandā* variety. The *samyuktastambhas* contain pillarets, sculptures, traceries, *vyālas* (*vyālakānta*), *aśwas* (*aśwakānta*) and *simha* (*simhakānta*) varieties of relief sculptures and decorative designs. In the arrangement of the pillars, a prevailing norm is observed. The pillars are arranged in two concentric squares surrounding a large bay either square or rectangular. Of these, outer peripheral pillars face the courtyard. That is to say, the pillarets or the prominent sculptural reliefs carved on them face the courtyard. Likewise, in the inner square of pillars the pillarets and the prominent reliefs face the central bay. Another norm in the decoration of pillars is also noticed. Generally, the two pillars that flank the central bay on all the three open sides of the *manṭapa* are either of *aśwakānta* or of *vyālakānta* variety. The pillars at the corners have three pillarets carved on

their shafts. As these pillars face the three directions, for each of the directions one pillaret is carved for the shafts. The remaining pillars on all the three open sides of the *mahāmanantapa* have single pillarets facing the courtyard.

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

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

Ceiling of the central bay of the ornate *mahāmanantapas* at a few places are raised slightly higher than that of the surrounding aisles. By the construction of a *prastara* above the architrave facing the central bay, the ceiling is raised by three to four feet. The entablature facing the bay has deeply sunk recessions, which are empty.

The arrangement of the pillars with varieties of carving in a very attractive manner is the specialty of the *mahāmanantapas* of this region. Such a variety and harmonious blend of the sculptural and architectural design for decoration is rarely seen even in the Vijayanagara capital. The sculptures and the other decorative designs are very neatly executed. The multiplicity of the decorative designs and the variety of architectural and sculptural motifs knows no bounds and they reflect the wealth of imagination of the artist who created these beautiful *mahāmanantapas*.

The *kapōtas* of the ornate pavilions are generally broad and of double flexured variety. The soffit of these *kapōtas*, instead of possessing the framework of wooden beams and battens, have three or four horizontal broad concave bands or

flutings with prominent ridges running parallel throughout. This is a common type of decoration found in the region of our study. The projecting corners of these *kapōtas* are provided with stone chains. The smooth upper surface of the *kapōta* is provided with reliefs and sculptures of animals like monkeys, pigeons, monitors, snakes and such other themes. The *vājana* above the *kapōta* is usually simple and plain. Occasionally, it is thinly moulded with horizontal grooves and ridges. No parapet is found, at present, for these *mahāmanantapas*.

Non-ornate varieties of *mahāmanantapas* are also available in quite a good number³⁹. They are of Vijayanagara and Post-Vijayanagara periods. Simplicity of execution of the structure, austerity in the carving of decorative designs is strikingly noticeable. The plinths are simple resembling the simple *upapūhas*, without decorative carvings. The pillars are of *chitrakhandā* variety. Of these pillars, some are plain and some have minimal decorative reliefs. The *kapōta* of the *mahāmanantapas* are of the usual type punctuated at regular intervals by thinly carved *nāsis*⁴⁰. The *vājana* is also simple and plain. No parapet is found. In the interior also, the execution of the *manantapa* is very simple. The ceiling is also non-ornate and no raised ceiling for the central bay is found.

In the region of our study, the *raṅgamanantapas* are noticed only at a few places. The temples of Karnataka are known for the construction of ornate *kalyānamantapas* during the Vijayanagara period

Now, coming to the miscellaneous *manantapas* of the region, one *manantapa* with the specific name *vasantamanantapa* is noticed in the region. It is at Nandi, in the second prakara. *Dōlōtsavamanantapas* are found in few numbers. Most of them are simple in their construction and carving. A solitary instance of an ornate *dōlōtsavamanantapa* is noticed in Markandeshwara temple at Vokkaleri. This *dōlōtsavamanantapa* is built on a *pādabandha adhisāna*.

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

Snapanamantapas are found at a few places. They are built by the side of the tank and in the middle of the pond also. They are again *mantapas* of simple type purely utilitarian in character. Many of them are in bad state of preservation. They also do not possess any noteworthy architectural features. A circular *Snapanamantapa* is noticed at Doddamalur, Channapattana taluk, Bangalore district.

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

Besides the structures mentioned above, certain other blocks / buildings / halls / pavilions were also constructed within the temple complex for various purposes. For example: the *pākaśāla*(Pl.-57), *yāgaśāla*, *gōśāla*, storeroom, treasury, etc. References for such structures are found in the Texts. Texts also prescribe certain specific plots for the construction of such or similar structures within the temple complex. These structures are nothing but conversions of ordinary pillared

man□t□apas into rooms or halls by erecting walls in the interspaces of the peripheral pillars. This was done for the sake of safety and privacy. Architecturally and aesthetically they are not significant. Hence, study of these is not taken up here.

PRĀKĀRA (Figs.-7 and 9) - *Prākāra* is an enclosure wall built around the building. It may be a temple, a palace or any other similar important structure. *Prākāra* for a building may be more than one in number. They will be generally concentric in nature. *Prākāra*, according to *Mānasāra*, is an enclosure, wall, fence, rampart or a surrounding wall.

The uses of *prākāra*, according to *Mānasāra*, are many. They are built for strength- (*bala*), for accommodating deities (*parivāra*), for beauty (*śōbha*) and for defence (*raks□an□a*). The *prākāras*, up to five, are mentioned in *Mānasāra* and *Mayamata*. *Mayamata* also gives the same meaning and purpose to the *prākāra* as mentioned in *Mānasāra*. *Prākāra* is a concept known since the times of *Ramayana*. But in the context of Hindu temples, it is known from the times of the *Pallavas* and the *Badami Chalukyas* in South India. Well known examples of early *prākāras* are noticed at the *Kailasanatha* temple at *Kanchi* and the *Virupaksha* temple at *Pattadakal*.

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

Though the Texts do not make any specific reference to the decoration of the surface of the *prākāra* wall, instances of decorated wall surface of the *prākāra* are noticed⁴¹.

However, the Texts mention that the inner side of the *prākāra* wall may be provided with buttressing miniature shrines (*khan□d□aharmya*), shrines of attendant deities (*parivārālayas*) and cloistered pavilions (*āvr□taman□t□apas*). The shrines that are not built separately in the courtyard and that are built as buttressing the enclosure walls are called *khan□d□harmya*. They are also called as *dēvakulikas*, i.e., miniature turreted shrines. Such shrines are found in the Virupaksha temple at Pattadakal and Kailasanatha temple at Kanchi. Though these *khan□daharmyas* are independent shrines, their back walls are attached to the *prākāra* wall. They are miniature shrines having almost all the components of a regular shrine.

MĀLIKĀ (Figs.-7and 9) - *Mālikā* is a cloistered verandah built on the inner side of the *prākāra* wall. The *mālikās*, according to the Texts, may be built up to three storeys. *Mālikās* are also referred to as *āvr□taman□t□pas*, i.e., the pavilions that are built surrounding or enclosing a structure or a courtyard. Generally *mālikās* are constructed surrounding the courtyard but in a few instances they are built surrounding the main shrine too. Rare instances of *mālikās* constructed like pavilions/corridors outside the *prākāra* are noticed⁴². No mention of such *mālikās* outside the temple complex is found in the Texts. Therefore, it is possible that it is a construction made for the convenience of the pilgrims who visit the temple during the festival season.

¹ The intention of this chapter is to discuss the features of the ground plan of different components of the temple. yet, while dealing with the ground plan certain aspects connected with the elevation (interior or exterior) of these architectural members are also described, with the intention to give a holistic picture of the forms of some of these parts.

² Mānasāra Ch-LII and LIII- *Ślōka*, 46-52.

³ Ranganatha swamy temple at Rangasthala, Chikkaballapura taluk, Kolar dist.

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- 4 Nageshwara temple at Begur and Mahaganapathi temple at Kurudumale has two pillars in the *garbhagrāha*.
 - 5 Nagareshwara temple and Mukthinathesvara temple at Binnamangala have four pillars in the *garbhagrāha*.
 - 6 Kolamma temple at Kolar and Chowdeshwari temple at Hunkundapattana, Bangarupete taluk, Kolar dist. has a row of pillars in the *garbhagrāha*.
 - 7 The Mukthinatheswara temple at Binnamangala has engaged columns in the *antarāla*.
 - 8 The Prasanna Virupaksha temple at Virupakahi and Channakeshava temple at Devanahalli have got cellas in the *antarāla*.
 - 9 The Markandeshwara temple at Vokkaleri and Ranganathaswamy temple at Rangastal are having open *pradakshinapathas*.
 - 10 Mānasāra, Ch-XXXIV. *Ślōka*,107.
 - 11 Ec-IV, Hunsur-No.1, EC-V, Part-1, Hassan. No.-7, EC-V, Part-1, Channarayapattana taluk, No.-185.
 - 12 Nagareshwara temple at Begur and Lakshmaeshwara temple at Avani have elevated floor level in the *navaranāga*.
 - 13 Gangadhareshwara temple at Shivagange, Nelamangala taluk Bangalore rural district.
 - 14 Someshwara temple at Doddagubbi and Aprameya Swamy temple at Doddamalur, Channapattana taluk, Bangalore rural dist.
 - 15 Mayamata Ch-XXIII- *Ślōka*,4.
 - 16 Venkataramana swamy temple at Almbagiri Chintamani taluk, Kolar district and Channakeshava temple at Devanahalli, Bangalore rural dist.
 - 17 Someshwara temple at Teruhalli, Kolar dist.
 - 18 Venkataramana swamy temple at Almbagiri, Chintamani taluk, Kolar dist.
 - 19 Venkataramana swamy temple at Almbagiri, and Channakeshava temple at Devanahalli Bangalore rural dist.
 - 20 Someshwara temple at Kurudumale Mulubagal taluk, Kolar dist and Markandeshwara temple at Vokkaleri, Malur taluk, Kolar dist.
 - 21 Nagareshwara temple at Begur, Bangalore dist.
 - 22 Gangadhareshwara temple at Shivagange, Nelamangala taluk, Bangalore Rural dist.
 - 23 Mānasāra , Ch-XXXII, *Ślōka*-1-8, 121-166.
 - 24 *Parivarālaya*, Someshwara temple, Magadi, Bangalore rural dist.
 - 25 Lakshmaneshwara and Bharateshwara temple, Rameshwara temple complex, Avani. Mulubagilu taluk, Kolar dist.
 - 26 Someshwara temple at Ulsur, Bangalore.
 - 27 Mānasāra Ch XIX- *Ślōka*, 8 and 9.
 - 28 Shiva temple at Arasikere, Hassan district, Karnataka.
 - 29 Markandeshwara temple at Vokkaleri, Malur taluk, Kolar dist.
 - 30 Nambinarayana temple at Tonnur, Mandya dist, Karnataka.
 - 31 Mayamata Ch-XXIII, *Ślōka* - 40.
 - 32 Someshwara temple, Kurudumale, Mulubagal taluk, Kolar dist.
 - 33 Bhoganandi temple at Nandi., Chikkaballapura taluk, Kolar dist.
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- ³⁴ The *vāhanaman* of Swayambhuvēshwara temple at Madivala has *mañcabhadra upāṭha*, Bangarupet taluk, Kolar dist.
- ³⁵ Varada raja perumal temple at Tekal, Bangarupet taluk, Kolar dist.
- ³⁶ Mahadeva temple Ittagi, Karnataka..
- ³⁷ Nambinarayana temple at Tonnur, Mandya dist, Karnataka..
- ³⁸ *Vasantaman* of Bhoganandishwara temple is an ornate pavilion.
- ³⁹ Vishnu temple at Kadanuru, Doddaballapura taluk, Kolar dist.
- ⁴⁰ Mahaganapathi temple at Kurudumale, Mulubagal taluk, Kolar dist.
- ⁴¹ The *prākāra* of Venkataramanaswamy temple at Devaragudipalli has the decoration of *shālā kuta* and *pañjara* motifs.
- ⁴² Kolaramma temple at Kolar and Venugopala temple at Devanahalli taluk, Bangalore dist.