

CHAPTER - VII

PRĀSĀDA/SUPERSTRUCTURE

Prāsāda is defined as the upper storey or storeys of any building. It may be of a temple or a palace or a house. In the context of temple architecture *prāsāda* refers to the upper storeys or the tower built above the sanctum or the gateway. The towers on the sanctum and gateway are specifically named as *vimānā* and *gōpura* respectively. The definition of *vimāna* according to the Texts is that part of the structure starting from *upāna*, the lowest member of the plinth, to the *stūpi* i.e. the finial of the structure. *Upāna* is the moulding found throughout the temple building. But the *stūpi* is found only at the apex of the tower above the sanctum. Therefore the definition applies to the sanctum part only, but the tower above the sanctum is also called by the name *vimāna*. As the definition includes the part up to the bottom of the plinth sometimes the sanctum is also referred to by the name *vimāna*. According to the texts, the temple should consist of six main parts (*ṣaḍvarga*) in the elevation. They are *adhiṣṭhāna*, *bhitti*, *prastara*, *grīva*, *śikhara* and *stūpi*. The Texts refer to this part as *vimāna*¹. In this *ṣaḍvarga*, tower consisting of tiers is not included. The tower is then an optional member. Therefore the use of the term *vimāna* for the tower above is ambiguous. It may refer to the main shrine or to the tower above it. Hence to avoid ambiguity the word *prāsāda* for the tower above is used here. Even in *Mānasāra*, the tower above the sanctum is referred by the term *prāsāda*².

Texts mention different types of *prāsādas* that were prevalent in different parts of the country. Mostly these types are all based on geographical classification. The table provided below gives a clear picture of the different types of *prāsādas* mentioned in the Texts. It is interesting to note that almost all the Texts give an identical list of the types of *prāsādas*. They are nineteen in number. Of these the type of *prāsāda* that was prevalent in South India was called by the name *drāviḍa*. But unfortunately none of these Texts give the

description of these *prāsādas* to identify them with any existing *prāsādas* of the region of our study.

TABLE: TYPES OF PRĀSĀDAS

Sl.No.	Name of the <i>Prāsāda</i> .	Śilparatna	Mayamata	Kamikāgama	Īśāna Śiva
1.	<i>Vaidēham</i>	32- 3	18- 10a	57-4a	-
2.	<i>Māgadham</i>	”	”	”	-
3.	<i>Kauravam</i>	”	”	”	-
4.	<i>Kausalam</i>	”	18- 10b	57-4b	-
5.	<i>Śauarsēnam</i>	32- 4	”	”	-
6.	<i>Gāndhāram</i>	”	”	”	-
7.	<i>Āvantikam</i>	”	”	57-8a	-
8.	<i>Vyāmiśram</i>	32- 6	18- 13b	57-8b	-
9.	<i>Kalīngam</i>	”	”	”	32-70
10.	<i>Kāśīkam</i>	”	<i>Kauśīkam</i> 18- 13b	”	”
11.	<i>Vairāṭam</i>	”	18- 14a	57-8a	”
12.	<i>Drāviḍam</i>	”	”	<i>Drāmiḍam</i> 57-8a	-
13.	<i>Bāhlikam</i>	”	<i>Barbaram</i> 18- 14a	”	-
14.	<i>Kaullikam</i>	”	<i>Kōllakam</i> 18-14a	”	32-70
15.	<i>Śaundīkam</i>	32- 7	18- 14b	57-8b	”
16.	<i>Pāñcālam</i>	32-11	18- 10a	57-4a	-
17.	<i>Lupā</i>	32-7	18-14b	”	-
18.	<i>Kāśmīram</i>	32-14	-	-	32-70
19.	<i>Gāngēyam</i>	”	-	-	”

However, they give the following details about these *prāsādas* and say that all these are suitable for the temples. It further mentions that the number of faces i.e. sides a *prāsāda* possesses can be up to sixty beginning from six.

There is one more classification of the *prāsādas* available in the Texts. This classification is also identical in all the Texts. They are:

- i. *Nāgara*
- ii. *Drāviḍa*
- iii. *Vēsara*

Nāgara, according to texts³, is a building, which is square up to its finial. The building that possesses a *śikhara*, which is octagonal, is *drāviḍa* and *vēsara* is the building with a circular or apsidal *śikhara*⁴.

This classification is not scientific in the sense that it is based on the basis of the shape of the coping of the *prāsāda*. In case this coping is missing, it is not possible to identify the *prāsāda* as belonging to any of these types. Therefore, this classification cannot be relied upon. Hence the classification of *nāgara*, *drāviḍa* and *vēsara* class of *vimānas* is to be based on the total shape, constructional design and decoration of the entire body of the *prāsāda* from its base to the coping.

As *nāgara* and *vēsara* types of *vimānas* are not available in the region our study, details of their description are not dealt with in this study. Only the nature and description of the *drāviḍa vimāna* is given here.

Few texts give the definition of *drāviḍa vimāna*⁵, which are not clear in their description. All these details are very general and elemental in nature and they nowhere come near the existing forms of *drāviḍa vimānas*.

The descriptions are thus:

“A *drāviḍa vimāna* is one which is eight sided above the *grīva*”

“A *drāviḍa vimāna* is a structure with six or eight sides”

“A *drāviḍa vimāna* is square at the base and eight sided above the *grīva*”

These definitions are not clear and specific in nature. All these definitions appear to be unclear statements drawn from a common unknown source. Therefore, these statements in no way help us to understand the clear nature of the *drāviḍa vimāna* with the help of the Texts.

However Kāmikāgama is one work, which, to a certain extent, gives a clear idea about the *drāviḍa vimāna*⁶. It states that *drāviḍa vimāna* is a building, which possesses the *ṣaḍvarga*. As is known the *ṣaḍvarga* comprises of the

adhiṣṭhāna, bhitti, prastara, grīva, śikhara and stūpi. All these parts put together forms the *vimāna*. It further states “*upānāt stūpi paryantam vimānah⁷*”. The part starting from *upāna* to *stūpi* is considered *vimāna*. As both *upāna* and *stūpi* are to be seen only at the *garbhagr̥ha* part, the term *vimāna* refers to the entire *garbhagr̥ha* from the bottom to the top.

The tower above the sanctum is also called by the name *vimāna*. The plan of the *vimāna* will be according to the plan of the *garbhagr̥ha*. *Garbhagr̥has* having square, rectangular, circular, oval and apsidal plans are noticed. Similar will be the shape of the plan of the *vimāna*. In the *ṣaḍvarga*, the first three parts i.e., *adhiṣṭhāna, bhitti* and *prastara* form one *tala*. These three parts are essential for all the parts of the temple. But it is also essential that above the *garbhagr̥ha* a *kūṭa (vimāna)*, having any number of *talas* is to be constructed. The Texts mention up to fourteen *talas*⁸. For the stability of the structure *talas* are constructed one above the other on a reducing scale.

In the early temples, different *talas* were constructed with a function to serve, but in the later temples, they only became conventional. Because of the structural method followed, the contour of the *prāsāda* becomes pyramidal or tapering like a mountain peak. That is why it is also called by the name *kūṭa*. As it consists of several tiers receding in size as they go up, it looks like a stepped pyramid. After reaching the required height, above the final *tala* a *vēdi* (platform) is constructed. *vēdi*, on plan corresponds to the plan of the *grīva* and *śikhara*. Above the *vēdi*, the *grīva* (neck) is built. The *grīva* supports the *śikhara*. The *śikhara* may be monolithic or masonry in nature. *Stūpi* or *stūpis* are placed above the *śikhara*.

The pyramidal tower, *prāsāda* may be solid or hollow in nature. In hollow *prāsādas* two varieties are noticed. The first one is the *prāsāda*, which is hollow from the floor of the *garbhagr̥ha* to the *vēdi* beneath the *grīva*. Good examples for this type are the Brihadishwara temple, Tanjavur and Ananthashayanagudi at

Hospet (Karnataka). The second type, a few or all the tiers (*talas*) are made hollow. Examples in which all the tiers are hollow are, the Vaikunta Perumal temple at Kanchi and the *gōpuras* over the gateways of the temples. Good examples for *prāsāda* with few tiers hollow are the Chavundaraya Basadi at Shravana Belagola and the Jaina Basadi at Pattadakal(Karnataka).

Now coming to the surface treatment of the different *talas* of the *prāsāda*, it has been already stated that each *tala* should possess the first of the three *śaḍvargas* i.e. *adhiṣṭhāna*, *bhitti* and *prastara*⁹. The *talas* of the upper storeys do not need the *adhiṣṭhānas*. Hence only *bhitti* and *prastara* are constructed for each of the upper *talas*. *Hāra*, on the *talas* of *prāsāda*, is also optional. All the *talas* may or may not have *hāras*. The *bhitti* of the *talas* should be decorated like the regular *bhitti* of the shrine below. It may consist of *bhittipādas*, *tōraṇas*, *kōṣṭas*, *kumbhapañjaras* etc. The *prastara* part of the *tala* will contain *uttara*, *kapōta*, *vājana* and occasionally *hāra* also. All these are decorated similar to those found on the basal *tala*. The top most *tala* usually will not have an *hāra* and will have only a *kapōta* and *vājana*. The reason for not providing the *hāra* for the final storey is that it eclipses the details of the *vēdi* built above.

The *vēdi* of the *prāsāda* is just a small platform¹⁰. The plan of the *vēdi*, as said earlier, corresponds to the plan of the *grīva* and *śikhara*. The body of the *vēdi* may have *bhittipādas* and the top of the *vēdi* will have a stringcourse or a *vājana*. *Vēdi* will be distinctly smaller in size than the *tala* on which it stands. The four corners of the *vēdi* that are left open are normally provided with the sculptures of *Vāhanadēvatas* or demi-gods.

The *grīva* of the *prāsāda* is a very important recessed part. The height of the *grīva* will be proportionate to the size of the *śikhara*. The shape of the *grīva* also corresponds to that of the *śikhara*. The sides of the *grīva* accommodate *grīvakōṣṭas*. It is also provided with *bhadranīdas*, which are occasionally relieved like a pillaret. Generally, the *grīvakōṣṭas* enshrine *grīvadēvatas*¹¹.

Śikhara is the most important member of the *prāsāda* assembly. It corresponds to the 'head' of the body of the temple¹². On plan it may be *caturaśra* (square), *āyata* (rectangular), *aṣṭāśra* (octagonal), *vṛtta* (circular), *vṛttāyata* (oval), *gajaprṣṭa* (apsidal) or even *āyatavṛtta* (rectangular with its two narrower ends made semicircular)¹³. *Śikhara* may be monolithic or masonry in nature. The bottom of the *śikhara* is always flat. The top is sloped and sometimes even rounded to suit the shape of its plan. The different sides of the *śikhara* are usually provided with *mahānāsis* and *alpanāsis*. The *nāsis* are supported by the *bhadranīḍas* of the *grīvakōṣṭas*. The height of the *śikhara* is again proportionate to the size of the *prāsāda*. *Śikhara* may have a smooth surface on its top or a multiple indented surface. The summit of the *śikhara* is often scalloped with the design of the inverted lotus (*puṣkara*)¹⁴. The centre of this summit will have a vertical mortised hole (*braṃharandra*), to which the pivot of the *stūpi* or *kalaśa* is fixed. The *stūpi* is generally round like a pot and that is why it is referred to as *kalaśa*. To the mouth of the *stūpi* a *mukula* (bud) is placed. The important parts of the *stūpi* described in the Texts are *padma*, *vājana*, *padma*, *ghaṭa*, *padma*, *dhṛk*, *phalaka*, *ambuja* and *mukula*¹⁵.

An additional architectural member of the *prāsāda* of the dravidian *vimāna* is the *śukhanāsa*. *Śukhanāsa* means a 'parrot's beak'. It is compared with a parrot's beak because against the sloping contour of the *prāsāda* the top portion of the *śukhanāsa* projects forward horizontally with sloping sides. The *śukhanāsa* will always have a gable end. The *śukhanāsa* is built above the roof slab that corresponds to the *antarāla* below. That is why *antarāla* is also called as *śukhanāsi*. The plan of a well-developed *śukhanāsa* is rectangular. Its height goes up to the first or second *tala* of the *prāsāda*. The surface treatment of the sidewalls of the *śukhanāsa* corresponds to that found on the body of the *prāsāda*. The roof of the *śukhanāsa* is always shaped like a wagon vault. The gable end of this roof is often decorated with a *mahānāsi* supported on a framework of a

regular *kōṣṭa*. The central space of the *kōṣṭa* is often provided with a prominent sculpture of the cult deity of the temple.

The *śukhanāsa*, is not noticed in the early temples. However, some of the temples at Pattadakkaḷ irrespective of the nature of the *prāsāda*, possess *śukhanāsa*. Likewise, some do not have *śukhanāsa*. But according to some art historians, the *śukhanāsa* is an element of the *nāgara* (northern) architectural style, which was incorporated by the dravidian artists. *Śukhanāsa* is not mentioned in the well-known Texts on Indian architecture. If *śukhanāsa* were to have been a north Indian architectural feature, all the *nāgara prāsādas* of Pattadakkaḷ should have possessed a *śukhanāsa*. But contrary to this some of the *nāgara prāsādas* of Pattadakkaḷ do not possess a *śukhanāsa*. It is even possible that even, the construction of *śukhanāsa* perhaps an optional element of the *nāgara prāsāda*.

There is also one more broad classification of *vimānas* into two categories¹⁶. They are:

- i) *Arpita*
- ii) *Anarpita*

Arpita is a type of *prāsāda* where the different storeys are built adjoining each other without a gap in between. *Anarpita* is the type in which the different *talas* of the *prāsāda* are built with a small narrow gap in between so that one can walk around each of the *talas*.

Texts on dravidian architecture give an elaborate account of the different types of the decorations for the *drāviḍa prāsāda*. Based on the nature, type of decoration, number of *talas* and the shape of the *grīva* and *śikhara*, the *prāsādas* have been classified as belonging to different types and each type of the *prāsāda* is given a specific name. For the typological classification of the *prāsādas* the main criteria taken into account are:

- i. Number of *talas*.
- ii. Number of *śāla*, *kūṭa* and *pañjara* on the body of the *prāsāda*.
- iii. Number of *alpanāsis*
- iv. Shape of the *grīva* and *śikhara*.

The Texts, as said above, do mention the various types of the *drāviḍa prāsādas*. But they are not unanimous as far as the number of types, and their descriptions are concerned. *Īśānaśivagurudēvapaddati* neither mentions the names of the types nor the measurements. *Śilparatna* gives a list of the different types of *prāsādas* and also gives measurements of the *prāsāda* but it does not bother to correlate the types with the dimensions given in it. *Mayamata* is the only Text, which gives the list of thirty types of the *prāsādas* and their specifications of *talas* and other decorative motifs along with measurements. Therefore, *Mayamata* is taken as the basis for the study of the *prāsādas* here. The following table gives the details of the *prāsādas* as provided by *Mayamata*.

ĒKATALA VIMĀNA/PRĀSĀDA

Sl No.	Name	Shape of the <i>Grīva</i> and <i>Śikhara</i>	Number of <i>Śālas</i>	Number of <i>Kūṭas</i>	Number of <i>Pañjaras</i>	Number of <i>AlpaNāsis</i>
1.	<i>Vaijayanta</i>	Circular	-	-	-	-
2.	<i>Śrībhōga</i>	Circular	-	4	-	-
3.	<i>ŚrīviŚāla</i>	Circular	4 (Bhadras)	-	-	-
4.	<i>Swastibandham</i>	Octagonal	- Do -	-	-	-
5.	<i>Śrīkara</i>	Square	- Do -	-	-	-
6.	<i>Hastiprṣṭa</i>	Apsidal	-	-	-	-
7.	<i>Skandakānta</i>	Hexagonal	-	-	-	-
8.	<i>Kēsara</i>	Circular or Square	4	4	-	-

DWITALA VIMĀNA/ PRĀSĀDA

Sl No	Name	Shape of the Grīva and Śikhara	Number of Śālas	Number of Kūṭas	Number of Pañjaras	Number of Alpanāsis	Number of Mahānāsis
1.	<i>Swastika</i>	Square	4	4	8	48	4
2.	<i>Vipulasundara</i>	Square	4 (with <i>Upapīṭhas</i>)	4 (shorter than the <i>Śālas</i>)	8	48	-
3.	<i>Kailāsa</i>	Square	4	4 (taller than the <i>Śālas</i>)	8	48	-
4.	<i>Parvata</i>	Circular	4	8	-	56	-
5.	<i>Swastibandham</i>	Square	-	4	-	48	4
6.	<i>Kalyāṇa</i>	Square	4	4	8 (shorter than <i>Śāla</i> and <i>Kūṭa</i>)	72	-
7.	<i>Pāncāla</i>	Square	-	-	4	-	-
8.	<i>Viṣṇukānta</i>	Octagonal	-	-	-	-	4
9.	<i>Sumangala</i>	Rectangular (Three <i>Stūpis</i>)	-	-	-	-	-
10.	<i>GāndHāra</i>	Elliptical (three <i>Stūpis</i>)	-	-	-	-	-
11.	<i>Hastiprṣṭha</i>	Apsidal (three <i>Stūpi</i>)	2 at the façade	-	-	-	-

Of the *dwitala vimānas*, four types are mentioned, in which the entire *vimāna* from the *adhiṣṭhāna* to the *stūpi* are considered for classification. If the *adhiṣṭhāna* is square and the *garbhagrha* and the architectural members above are circular it is called by the name *manōhara*. If it is circular from *adhiṣṭhāna* up to the *stūpi* then it is *īśwarakānta*. *Vṛttaharmya* is the one in which the interior of the *garbhagrha* is square and it is circular from the *adhiṣṭhāna* to the *stūpi* in the exterior. The temple with a rectangular *adhiṣṭhāna* and hexagonal *grīva* and *śikhara*, it is categorised as *kubērakānta*.

TRITALA VIMĀNA/ PRĀSĀDA

Sl No	Name	Shape of the Grīva and Śikhara	Number of Śālas	Number of Kūṭas	Number of Pañjaras	Number of AlpaNāsis	Number of Mahānāsis
1.	<i>Swastika</i>	Square	8	8	8	96	-
2.	<i>Vimalākṛti</i>	Octagonal	12	8	8	122	8
3.	<i>Hastiprṣṭha</i>	Apsidal	As many required	8	12	24	-
4.	<i>BhadraKōṣṭha</i>	Octagonal	- Do -	8	As many as required	64 (arranged in swastika pattern)	-
5.	<i>VṛttaKūṭa</i>	Circular	-	12	-	-	4
6.	<i>GāndHāra</i>	Square or Octagonal	8	8	16	As many as required	4
7.	<i>Śrībhōga</i>	Circular	8	8	16	As many as required	4

CATUṢṬALA VIMĀNA/ PRĀSĀDA

Sl No	Name	shape of Grīva/ Śikhara	Number of Śālas	Number of Kūṭas	Number of Pañjaras	Number of Alpanāsis	Number of Mahānāsis
1.	<i>Subhadraka</i>	Square	12	12	12	As many as required	-
2.	<i>ŚrīviŚāla</i>	Circular	- Do -	- Do - (circular)	- Do -	- Do -	-
3.	<i>BhadraKōṣṭha</i>	Octagonal	- Do -	- Do - (Octagonal)	- Do -	- Do -	8
4.	<i>Jayāvaha</i>	Octagonal (over a square Vēdi)	- Do -	- Do -	8	- Do -	8
5.	<i>BhadraKūṭa</i>	- Do -	- Do -	- Do -	- Do -	- Do -	16
6.	<i>Sukhāvaha</i>	Circular	- Do -	- Do -	- Do -	- Do -	8 (+8 KṣudraNāsis)

Mayamata gives the measurements for the *vimānas* with five and more storeys. The maximum numbers of storeys mentioned are twelve in number. However, no specific names for these varieties are mentioned in the Text.

Now coming to the region of our study all the *prāsādas* found are of Dravidian style. Totally about fifty-two *prāsādas* are noticed in the region. Of them twelve are original. About seven have been renovated in the past few

centuries. Six of the *prāsādas* are renovated and conserved during the modern times. It is the ethics of the conservator that they should repair and conserve maintaining its original form. Therefore, though they are modern restorations their features are considered as original and taken for study. Some are very recent constructions renovated unorthodoxically according to the modern tastes hence cannot be categorised as belonging to any of the types mentioned in the table. Such *prāsādas* are not taken for study here. Actually, the last category of *prāsādas* dominates all other categories in number. The original *prāsādas* and those believed to have been conserved on their original lines are only twelve in number.

Of the twenty-five *prāsādas* taken for study only five *prāsādas* are of stone and the rest are of brick and mortar. These five belong to *pumsaka* (masculine) class of temples and the rest, which are of brick and mortar belongs to *napumsaka* (neutral) class. (For details ref. chapter IX)

A general trend seen in the construction of the *prāsādas* of the region is that the early *prāsādas* are built of stone. It is an established fact that the region of our study was politically a buffer zone and did not receive direct royal patronage or attention as far as the temple construction activity was concerned. Therefore the dimensions of these temples themselves are not very big. That too the temples built in the early period (10th and 11th centuries) are very small structures and the *prāsādas* built above them are also very small. Of these structures those that were built in 10th century have stone *prāsādas*, while those of the succeeding 11th and 12th centuries have *prāsādas* of brick and mortar. It is a known fact that the imperial Cholas extensively used brick and mortar for the constructions of *prāsādas* for the temples. As the temples of the region belong to the Chola domain and period they also possess *prāsādas* of brick and mortar. During the Vijayanagara period, the practice of the day was to give importance for the gateway towers. Therefore, the temples of Vijayanagara period possess *prāsādas* that are insignificant, both in size and surface treatment.

Now coming to the types of *prāsādas* of the region, twenty five *prāsādas* are found here. Of them the *swastika* dominates. The statistics of their typology is as follows:

1) *Dwitala swastika* (pls-86-87)

- i. Rama temple- Ayodhyapattinam
- ii. Ramatemple-Tenkaraikottai
- iii. Vashnava shrine- Adhiyamankottai
- iv. Amman shrine- Velur.
- v. Shiva- Anadur

2) *Tritala swastika* (pls-88-89)

- i. Desinatha- Kamabainallur
- ii. Shivanishwara- Chintalpadi
- iii. Vijayaraghava- Omalur

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3) *Catuṣṭala swastika* (pl-79)

- i. Varadaraja- Pavithram

4) *Śrīkara* (pls-90-91-92)

- i. Tiruvirattaneshwara- Pillur
- ii. Arunachaleshwara- Pillur
- iii. Vaishnava shrine- Pillur
- iv. Vaishnava Shrine- Pillur
- v. Vaishnava Shrine-Thyaganur
- vi. Ganesha shrine-Taramangalam

5) *Śrīviśāla* (pl-93)

- i. Ekamranatha temple- Tadavur
- ii. Kamakshi shrine- Tadavur
- iii. Amman Shrine- Pavithram

6) *Vaijayanta* (pl-94)

- i. Banishwara- Paruttipalli
- ii. Kamanatheshwara- Aragalur
- iii. Kashivishweshwera- Velur

7) *Sumangala* (pl- 95)

- i. Karivaradaraja temple- Aragalur

8) *Viṣṇukānta* (pl- 96)

- i. Amman shrine- Aragalur

All the *prāsādas* in the region are of the *arpita* class. Two of the original *prāsādas* are confusing for identification. Of these one is very near to *catuṣṭala swastika* (pl-97)¹⁷. But the shape of the *śikhara* is circular instead of being square. The second example is very near to *dwitala swastika*, but again here also the *śikhara* is circular instead of being square¹⁸.

This statistical record given for the study of the *prāsādas* does not include the *prāsādas*, which are unorthodox in their restoration during the modern times therefore only twenty five *prāsādas* are taken into account.

Majority of the *prāsādas*, though known to have been conserved and preserved scientifically as far as the architectural decorative designs are concerned, possess the stucco sculptures of *prāsāda dēvatas*. It is difficult to state anything for certain regarding the renovation of the sculptural details carved

on the body of the *prāsādas*. Therefore, not much attention is given to their study.

REFERENCES.

- 1 Kāmikāgama Ch- 51, vs 91-93
- 2 Mānasāra- CH-18, v-2
- 3 Suprabēdhāgama- Kriya30- v,40, Padmasamhita-Ch 9-vs 1-2, Mayamata- Ch 19- v37 ISGDP- kriya 30, v 42, Kāśyaśilpa Ch 25-v 27, Mānasāra Ch 18- v 93
- 4 Suprabēdhāgama- Kriya30- v,41, Padmasamhita- Ch 9-vs 3, Mayamata- Ch 19- v38 ISGDP- kriya 30, v 44-45, Kāśyaśilpa Ch 25-v 47, Mānasāra Ch 18- v 47-48 Kāmikāgama Ch- 51, vs - 96.
- 5 Suprabēdhāgama- Kriya30- v,42, Padmasamhita- 9-vs 2-3, Mayamata- Ch 19- v36 ISGDP- kriya 30, v 43-44, Kāśyaśilpa Ch 25-v 38-40, Mānasāra Ch 18- v 49-50, Kāmikāgama Ch- 51, vs 95.
- 6 Kāmikāgama Ch- 51, vs 95
- 7 Rauravāgama., Kāmikāgama Ch- 51, vs 91-93
- 8 Mānasāra 18,, Mayamata Chs-19-23.
- 9 Kāmikāgama Ch- 51, vs 91-93
- 10 Kāmikāgama Ch- 55, vs 1
- 11 Mayamata- Ch 19- v 30-43
- 12 Ibid Ch 50, v 206.
- 13 Mayamata- Ch 19, Mānasāra- Ch-18.
- 14 Ibid-v 163
- 15 Ibid Ch-18 -vs 193-201
- 16 Ibid Ch-21, vs 64b-65
- 17 Bheemeshwara temple at Mavurutti.
- 18 Ponneshwra temple at Valavandi.