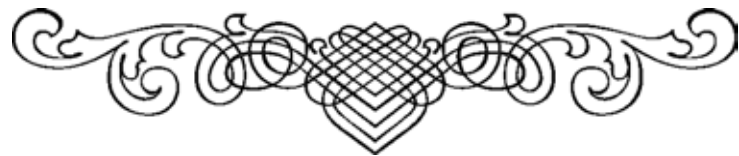




GLOSSARY OF TECHNICAL TERMS



Glossary of Technical Terms

- Abhasa* : See Cchanda and Vikalpa.
- Achalalinga* : This would mainly signify a rock-cut linga on its own pitha, both of which are immovable. Achalalinga thus is not necessarily svayambhulinga.
- Adhishthana* : Plinth part, below the wall part, in a southern context. See also table under section IV (a) (i).
- Alindra* : The deliberately left perambulatory space between the double walls of the sanctum, both the walls usually carrying elevational features on their respective exterior. It has a relationship to the thickness of the cella wall and cella width.
- Alpavimana* : The implies according to text a temple model which has only one tala and one hara. There are representations of such at Mahabalipuram in Arjuna's penance Bas-relief, as also at Penamaga, near Undavailli, (Krishna Dist.) of a similar kind.
- Amalakasila* : The topmost important feature of a northern temple over the rekha sikhara. It is in the form of the ribbed myrobalan fruit or its flattened variants...
- Anarpitha* : See ardhmandapa.
- Ardhamandapa* : The antechamber immediately adjoining the garbhagriha; essentially forming the entrance framework for the main shrine; known as antarala in the north especially in sandhara temples; generally rectangular transversely and leading immediately to the

mahamandapa in the southern temples; in early forms, however, both in the north and in the south, the temple unit contains only cella and ardhmandapa, which in such cases would be called the mukhamandapa, or when very narrow, a praggriva.

Arpita : Signifies in a southern temple, the hara units over each tala, and prastara, not of free-standing nature forming regular parapets for the pradakshina passage of successive talas, but rather applied to the next following tala. Its counterpart is anarpita which is generally an earlier form, indicating rudimentary provision for pradakshina at each tala level. the passage involved is actually the alindra of the southern architectonics.

Arshalinga : A type mentioned in the early texts to represent a linga shaft which has only a square-sectioned lower half and a cylindrical-sectioned upper half, the latter of which is thinner at the base and bulging at the top. Typically noted only in the Chalukyan early caves of the Deccan, as at Ellora, Elephanta etc.

Ayatasra : Rectangular in plan.

Bandhna : Signifies a horizontal patti or band running across the exterior wall of the temple, more than once in some cases as in the Central Indian Chandela temples, where the vertical registers by such divisions are in harmony with the horizontal lay-out of the rathas.

- Barandika* : Represents the topmost part of the bada of the orissan temple, showing cornice above and occurring over the bada inan Orissan temple.
- Bhadra* : Essentially means the cardinal opening or projection. In northern or southern temple plan it represents the cardinal ratha, and signifies a tmple open on all the four sides, when used as a sarvatobhadra. In south such a projection is also called mukha bhadra.
- Bharani* : Represents the capital part of a pillar in northern usage, corresponds to the padma and phalaka of the southern usage.
- Bhitti* : Represents the wall part of a temple and corresponds to pada of the southern usage, jangha of the northern usage, bada of the eastern and Kalinga usage and mandovara of the western Gujarati usage : is found in this form in the earliest northern texts.
- Bhumi* : Literally, a vertical division of the super-structure, but essentially employed in non-functional storeyed forms as in the Nagara rekha sikhara, where it roughly stands for each of the nodes of the vertical profile, delimited by a karnamalaka.
- Cchanda* : A term used in relation to other terms like jati, vikalpa and abhasa and generally meaning certain gradations of the super structural units, and probably also divisible in the form of free standing temples, full relieved temples, partially relieved niche models, and painted specimens respectively.

- Chalalinga* : It is different from the svayambhu as well as achala. This represents the category of all the lingas which are detachable from the pithas and are not fixed naturally.
- Chaturasra* : Square in plan, representing one of the three major fundamental architectural plans of temples, the other two being astasra (octagonal), and vritta (circular). There are also ayatasra or rectangular and Vrittayata or apsidal forms, the square essentially pertaining to the northern temples. Ashtasra (octagonal) plan relates to a Dravida temple in its pure form, but relates mainly to the form of its sikhara and griva.
- Chatushki* : A complete mandapa unit found integrated with the balcony porch of the sabhamandapa the pillars being four in number and carrying decorative forms on the ceiling above.
- Chitra* : Generally meaning a picture or engraving, but in architectural texts intended essentially to mean a sculpture in the round.
- Chitrabhasa* : See chitra and chitrardha. The terms means a depiction, in paint, of a divine form.
- Chitrardha* : It is different from Chitra. This means carving in relief—a bas-relief.
- Devakoshtha* : Stands for the niches containing shrines of divinities in stipulated form and directions, as enjoined in the texts.
- Dharalinga* : One of the early linga forms in the south. It represents a shaft with multi-faceted or multi-fluted exterior meeting at the top which is usually mildly flattened. In such cases, it does not have any pitha or any visible

pindika. Later dharalingas show divisions of the vertical part into lesser and greater flutes. Dharalingas are considered to be the best form of the lingas.

Dravida : One of the three major divisions of temple styles often used in Silpa texts, the other two being Nagara and Vesara; it is essentially restricted in texts to designate the octagonal diagonistic sikhara feature, but has considerably more component features, for identifying a temple as Dravida in a clinching way.

Dvara : Means gate-way, and it is divided into many forms in early texts, such as dvarasala, dvarasobha, etc., and contains the germs for latter day gopuradvaras. One of the earliest dvaras in south India will be seen around Kailasanatha Shrine at Kanchi and the Shore Temple, Mahabalipuram facing east.

Dvarapalas : These are the door keepers or pratiharas as known in northern usage and could sometimes be by dvarapalikas as for Durga, corresponding to pratiharis. They are generally found on the door frame of the cella in Deccan, and North where they are also accompanied by Ganga and Yamuna along side on their respective mounts, namely, the makara and the kurma. In the south they are generally placed outside the main temple units, be it arhamandapa or mahamandapa in its most original lay-out and, as a result serve to indicate the original limit of the temple, by their location. They wear ayudhas reflecting and personifying the Sivaite or Vaisnavite or Vaisnavite main deity.

- Dvarasakhas* : These are the overdoors of the main doorway entrance into the cella. While these sakhas vary from a single one to elaborate panchasakha units, they also differ in their lay-out and details, and are slightly orr-setted in Deccani usage, while they are horizontally spread out elsewhere. The important sakhas of the southern door frame are nagasakha, patrasakha, stambhasakha and pushpasakha. They are usually encased in a frame work of padmakosa. The lower southern Indian practice is that of a plain featureless door frame.
- Dvyasra* : A term used apparently to denote a rectangle ending with as apse. It could thus be well called a vrittayata, although the latter could equally well mean the elliptical form. It is a prevalent view that dvyasra has become 'vesara' in the terminological jargon.
- Gajatalu* : A component element of vitana decoration consisting of integrated depressions at successive courses forming a series of kosas or coffers, relieving the projections in between the two.
- Gavaksha* : Pierced window-openings for ventilation and light.
- Ghanadvara* : The represents a large grill-window or a pilastered niche provided on the cardinal points of the main shrine on its outer walls. It implies essentially a false door. It is flanked on the outside by two free-standing pillars. Such types are generally seen in the Nagara prasadas of the North and the Deccan.
- Ghantasamavarana* : Miniature turrests running along the radial limgs of the exterior roof over the sabhamandapa and the chatushki,

of a northern temple; shaped in the form of a ghanta or a bell complete with a thin amalaka and a kalasa on top. A host of such is a samvarana, receding courses of such rise in a stepped form on a roof of the ancillary walls of the temple.

Griva : The nick of the super structure. See also table under section IV (a) (i)

Hara : A string, literally, and connotes the string of shrine-miniatures that runs over the parapet of each tala (generally excluding the last, except in very early contexts) and comprising kutas at the corners, and salas in between. Sometimes panajara units are also displayed in the hara. See under panajara.

Harantara : The recession between kuta and sala in the southern context and the bhadra, anuratha and kurna in the northern where it is also called the salilantara, since it facilitates storm water drainage.

Jagati : See under padma. It is a recurrent form in southern temples at the base of the adhishtana above the upana and is plain vertical right angular moulding; it is different from the jagati of the northern temple where it signifies a spacious structural terrace upon which the main temple is erected.

Jangha : See bhitti.

Jativimana : It is a type differentiating it from jatitara types and from a mukhya vimana, and representing temple model which has upto four talas.

- Kailasa* : A primary form like Vairaja etc., and representing a circular plan.
- Kakshasana* : A seat-back provided above the vedi on the inner side of the sabhamandapa along its outer limit, particularly in the cardinal projections of the balconies.
- Kalasa* : The most important and topmost part of a temple structure; showing a properly consecrated pot form usually encased in copper metal. No temple is fit for or deemed as in active worship without its being in position.
- Kani* : Known also as Karnika. This northern term is essentially depicting a flattened kumuda-like moulding rising above the padma on the plinth. It is very typical in Gujarat architecture.
- Kapotabandha* : An adhishtana form whose top member is a kapota; unlike that of padabandha and pratibandha, which have a patika. A kapotabandha further should normally have a vrittakumuda, but occasionally tripatta; typical of Chalukyan region and used early only once in the south, in Dharmaraja ratha.
- Karna* : Signifies the corner unit of the plinth and wall carrying its on superstructural elements in harmony with the main temple style.
- Karnamalaka* : Represents the end of each bhumi on the super structure of a nagara rekha sikhara.
- Karnatilaka* : Represents a miniature Nagara sikhara unit placed at the joinery between the main sikhara and the antarala on the side profile; not found in the southern usage.

- Kati* : The term employed to represent pada or bhitti or jangha or slightly later usage and is so mentioned in Visnudharmottara.
- Kshipta* : A vitana type wherein the designs are cut-in an integrated mode, the patterns laid one within the other.
- Kudyastambha* : The pillars which additionally support a pada and are placed at regular intervals on the exterior of the wall over the plinth.
- Kumuda* : An important moulding of the adhishtana; see under pattika. It has two classes, the vritta kumuda and the tripatta kumuda, which are self explanatory. In Chalukyan country, we have a multi-faceted kumuda also, in early usage, as at Aiholi, Nagaral etc.
- Kuta* : A 'sikhara' unit in the 'southern' style, which has a square plan nad is basically capping an alpa vimana or single-storeyed unit, but stands for miniature or kshudra alpa vimana part of the multi-storeyed temple. In these, it occupies the corner (karnakuta) of the parapet, above the entablatures, of each storey or tala.
- Kuta-chhadya* : Essentially northern in connotation. It represents the plain projecting externally ribbed chajja-like cornice overhanging main beam on the top of the jangha. Temples without kutachhadya are often found in the north, particularly in Eastern India.
- Lalatabimba* : This represents a small ritual carved tablet located in the centre of the lintel of the cella door. It is popularly taken as a cognizance of the religious affiliation of the deity within, but could indeed be a merely auspicious

common motif, employed more on a regional pattern than anything else. The usual lalatabimba devatas are Gajalakshmi, Ganesa, Garuda, Lakulisa, Anantasayi etc.

Latina : A term found in some northern texts to represent the highly intricate and over-lapping Jalaka patterns on the rekha sikhara of the northern temple.

Linga : Originally meaning a mere symbol or a formal criterion, having the same sense as chinha, later appropriated to Svaite usage and taking the form of a vertical shaft of stone either plain or faceted. It is also relieved with figure work in the earliest instances. In such a case, it is called a mukhalinga and may have a single mukha or five mukhas. These are mounted directly on the square base and thus vertically support the originally iconic character of Siva turned into the symbolic pillar form subsequently.

Manasutra : The vertical plumb-line delimiting the projections of the kapota or cornice and essentially coalescing with the projection of the upana of the lowest moulding of the plinth in southern temples, but not necessarily so, in the northern temples. In northern temples, particularly in early medieval stages, the plinth flares out much wider off than the drip line of the cornice.

Manchabandha : An adhishtana type of the simplest kind in the form of a high kantha, with an upana below and a pattika or kapota above. A very popular chalukyan usage here it has a kapota top.

- Mandovara* : See Bhatti.
- Manika* : Of the same group as Vairaja and Kailasa. It represents an elliptical form.
- Mulabhera* : The main deity, usually of stone (Sila), brick and stucco (Sudha) or in wood (daru) or in paint (Abhasa), and both in iconic and aniconic forms.
- Mulamanjari* : The main tower found within the encircling urashrin gas or miniature half-turrests applied to it. In the earliest northern usage of the term as in Visnudharmottara, in the form of manjari, it represents the superstructure itself.
- Mukhapatti* : Horse-shoes shaped or trefoil barge board of sukanasa or even smaller nasikas. These are decorated in the former with side cusps bearing nagas and with resette series along the border, representing nail heads.
- Mukhya vimana* : Signifies a temple which has more than four talas. The text prescribes that a maximum number of talas for most of the mukhya vimanas is between 12 to 15 and in any case, could not be more than about 200 ft. in height. The term is essentially of southern usage. The Great temple at Tanjore is an outstanding expression of the highest example of the mukhya vimana with 13 talas.
- Nabhicchanda* : A major type of vimana in a northern mandapa consisting of receding annular rings on the ceiling, ending in a pendentive and supported by brackets rising from the pillar corbels and decorated with mandanikas as bracket struts.

- Nagara* : Generally taken to mean 'northern' temples owing to their sharp divergence from southern or Dravida; stands for a square sectioned temple, whose sikhara is of the rekha type surmounted by an amalakasila sometimes. It is, rather obscurely, taken to represent any temple, in early Tamil literature.
- Nasika* : Representing small dormer windows on kapotas, prastaras and sikhara roofs; shaped essentially in the form of the original Buddhist chaitya dormer, owing to their peculiar projection forward, they are known as such. In the most significant and larger-sized projection at the base of the Sikhara on the main direction of orientation of the temple or all the four cardinal directions, they are called sukanasa or mahanasika respectively.
- Nirandhara* : As opposed to sandhara, this has a single wall for its main temple cella and the pradakshina is to be made around it on the open court or terrace. Generally a characteristic of southern temples.
- Oma* : Basal pitha of a pillar—generally found in the Deccani and Northern series, but not in a temple of Tamilnadu until mediaeval times. Its use is also noted in some texts only.
- Pada* : Wall part, above the adhishtana or plinth and below the cornice, in southern context.
- Padabandha* : One of the adhishtana types of early southern temples, differing from the other important form, namely,

pratibandha in the two features, having a vritta kumuda and often not having a prati.

Padma : Standing for the cyma recta of western usage and usually found in the northern or Deccani usage and in the later southern temples. In the earlier ones its place is assumed by a plain jagati or rectangular high moulding.

Panjara : Meaning a cage and representing a nasika supported by pilastered frame work at the lower levels of the tala and generally located in the recessions of the harantara or salilantara portions of the wall face. Where it is having a regular sikhara miniature, as sometimes in evolved pre-mendieval Deccan usage, it is called sikhara panjara. Where it has the base of the pilaster a large kumbha and overflowing foliage on the top, as in the mediaeval southern usage, it is called a kumbha panjara, and so on.

Parvaradevata : A subsidiary deity, which is subordinate to and attendant upon the main deity or mulabhera of a temple, in a given sectarian context.

Pattika : Heavy oblong-sectioned topmost moulding of the adhishtana in the southern temples, the other parts being kantha, kumuda, padma or jagati and upana. It projects over the kantha. In Tamil texts called 'agrapattiyal'.

Phalakalinga : A form mentioned in the text suggesting a linga made out of a rectangular or flattish block or nodule of rock. Some of them are early. We have interesting specimens

of this kind, though slightly later, at Gudimallam, where, however, it is relieved with figure carvings.

Pindi or Griha pindi : The coping slab, single usually, that seals the superstructure below the griva level; also stands for the wall immediately surrounding the main deity in the cella.

Pindika : This is essentially the support or platform or pedestal, upon which either the linga or the image is placed. In the former case, it could be called a pitha where it rises fairly high; and where it is kept very low almost close to the floor and often in a single slab, it may be called pindika.

Pishtika : Stands for jagati of the northern usage and upapitha of the southern usage and is employed in Kalinga architecture.

Praggriva : Represents an incipient mukamandapa or antarala terminating the temple unit, the only other part being the cella. Not used in the south.

Prakara : The wall erected around the main temple unit, leaving open space around for perambulation of the deity as well as the devotee. It is intended as a measure of protection as mentioned in the texts and employed mainly in the south.

Pramala : This signifies the provision architecturally made for discharge of a abhisheka water from within the garbhagriha to the prakara both for drainage as well as for ritual utilization by the devotees. The earliest temples in the south upto the time of the early Cholas

generally do not have the pranala projections. In these instances it is just a water channel (where found) essentially cut on the topmost member of the adhisthana. In the Deccan however, there is a mixed usage of pranalas as well as plain slab-cut water channels or nalas, running at the level of the inner sandhara prasada and provided with a reception opening within the cella. The pranalas according to texts should be cut in the form of simha-vaktra (iron face) and should be ridden over the nandi or ganas. The terminal is either in the form of a makara or a vyala or an elephant trunk in the evolved cases. The pranala is essentially different from varimarga or ambuumarga.

- Prasada* : A term generally employed to signify palace in civic architecture in early times, but coming to mean temples subsequently, of the northern type more commonly as a Nagara Prasada. the southern usage prefers the word vimana although Prasada is used.
- Prastara* : Entablature, namely, the parts above the pada or wall part and below the griva or the neck part in the southern context. For equivalent terms in other regions see under section IV (a) (i).
- Prati* : The topmost course, cut or placed on the pattika or kapota, as the case may be of the adhisthanal; it signifies the level of the garbhagriha floor and is a basic level for compilation of elevational portions. It is from this word that the Tamil word padi for step is derived.

- Pratibandha* : An adishthana type of the southern temples tengerally having a tripatta kumuda and a bold prati; usually oolder in provenance than the padamandha type.
- Pushpaka* : Of the same class as Vairaja, Kailasa, and Manika. It represents a rectangular form.
- Rajasenaka* : A relieved figure carving shown on a band immediately resting below the vedika of the northern usage; it shows animated scenes of royal army etc.
- Ratha* : Graduated projections of a temple plan in the northern usage, where ti could be triratha, pancharatha or saptaratha according to the evolution of the style. Each of the projections in such cases is also called rathaka.
- Ruchaka* : Square form as applied to pillar cross-section. Essentially employed in northern texts. The other forms of pillar sections are svastika (octagonal), vritta (circular), Bhadra (with pratirathas), Vardhamana or pancharatha, shadasraka, (hexagonal). It is interesting to note that these cover the Nagara, Dravida and Vesara forms also (respectively of square, octagonal or hexagonal and circular).
- Sabhamandapa* : Sometimes called the ranga mandapa. It is the most ornate outer vestibule of a northern temple, open on one, two or three sides and provided with a torana on the axial outer end; corresponds to the mahamandapa of the southern temple usually separate from the main unit; divided into nine compartments on plan by the pillar series and thus to be called a navaranga mandapa.

- Sahasralinga* : Evolved early mediaeval linga from wherein, tier after tier miniature lingas as picked out on the curved surface of the lingashaft. In the north or western India it goes by the name of Hazara linga.
- Saktidhvaja* : This signifies the upper part of the nasika face or front of a sukanasa; contains pennants and a simhalata or simha or vyala crest.
- Sala* : Similar in import and usage to kuta and is found in multi-storied shrines along with the kuta and alternatingly. It always occurs in the middle section in such cases, and never on the corners for the obvious reason of its being rectangular in plan.
- Salilantara* : Also known as Jalantara (northern term), it largely stands for the harantara recess of the southern usage. Its purpose is for the drainage of water from the superstructure roof through nalas, kept above the cornice in this recess, making them unobtrusive.
- Samatala* : A vitana type of a northern temple mandapa of almost level horizontal ceiling design.
- Sandhara* : A shrine which has a closed perambulatory circuit between the inner garbhagriha wall and the surrounding exterior wall. Essentially a feature associated with northern temples but rarely and not regularly found in the southern types.
- Sardulas* : These are the mythical leogriphs combining a lion and the gryphon and employed as an embellishment not only in the salilantara recesses of the temple wall, but

also on the roofs of the sambhamandapa and mahanasika, shown with one of their fore-paws raised.

Sikhara : In the 'southern' style denotes only the topmost major component of the temple elevation, above the griva or neck and below the stupi. In the 'northern' usage, it stands for those whose the superstructure of above the cornice level is.

Sringa : Miniature sikhara units placed all around the main superstructure at the lowest level, the corresponding upper units of similar character are called Urahsringas.

Stupi : The topmost ritual part of a temple elevation. It includes generally the kalasa and the finial proper.

Sukanasa : Also called Mahanasika. This shows the integral projection of the basal part of the superstructure forming the roof of the antarala (or ardhmandapa). It is of two varieties, depending upon whether the structure is a Nagara Prasad or a southern vimana. In the former, it is in the form of the mammoth trefoil nasika complete with the mukhapatti saktidhvaja and simahalalata. In the southern, it takes essentially the form of a front-on sala, reared upon a pada. The sukanasas are practically unknown in the temples south of the Andhradesa, but are a diagnostic feature of the Chalukyan genre.

Svayambhulinga : This signifies the natural form which have taken the shape of lingas and have been found fit for consecration and erection of temples in situ over them. Svayambhulinga, thus, is never planted.

- Tala* : Storey and generally involving a plinth, a pada, a prastara, a griva, over which in a series occurs a sikhara, as in the southern style.
- Tarangabodhika* : Wavy corbel with or without a median band. The caves could themselves be in simple series or in paired volute forms or with the corner rolls in involute type, or in double roll one above the other, as in the chalukyan monuments.
- Torana* : This is an ornamental device used either in a free-standing manner or in relief. In the former mode, it is located in front of the mukhamandapa, at the very entrance into the temple unit, and in the latter mode it is to be found in niche shrines on the exterior walls. The free-standing citra torana could be very elaborate, as in Gujarat where it is provided with two massive full scale pillars surmounted by double architrave beams with makara terminals and bearing a makara torana on the upper architrave. Without the architraves and forming a continuous curved arch over the pillars, it is found in Kalingadesa as at Bhubanesvar (Muktesvar). In the form of relieved outer frame work of niche shrines, it consists of two broad types, the stambha-torana and the makaratorana. The latter would itself be either a patra-torna almost entirely or makara-torana. Engaged toranas are also utilized as part of the pillar frame work of the Sabha-mandapa in northern temples. In such cases they rise from the upper part of the pillar in the form of engrailed arches and are made to bear

partially the weight of the cross-beams and serve essentially the purpose of brackets.

- Trivishtapa* : Of the same group as Vairaja, Kailasa etc. It represents an octagonal form.
- Upana* : The lowest and plain moulding of the adhishtana forming a basal preparation of the temple plinth.
- Upapitha* : The basal additional and optional functional part of the plinth below the adhishtana proper in a southern temple, often consists of a simple macha bandha; generally employed only in evolved temples or in special contexts, where the shrine does not have sufficient elevated position.
- Urahsringa* : Miniature semi-towers which are applied to the main structure both in the bhadra part as well as on the ratha and are themselves receding backwards as they go up, and encase the mulamanjari—a typical character of the Central Indian Chandela and the Lata (Gujarat) temples of early mediaeval times.
- Utsavabhera* : The subsidiary to the image in the sanctum, and the main ritual image subjected to movement and abhisheka during festivals, and which is usually made of bronze and prevalent mainly in South India. It is placed either in front of the mulabhera in the sanctum, or in the mahamandapa or a portable mancha or table.
- Uttaranga* : The mouldings and architectural parts above the utara of the main door frame of the garbhagriha. They usually carry miniatures of temple vimanas or prasadas, and in the latter northern usage have, in

addition, the Saptamatras and Navagrahas, as in Gujarat and Rajasthan.

Vairaja : A primary form, one among the five, representing a square, and mentioned in early texts like Visnudharmottara.

Valabhi : This is the zone located under the cornice known as the kapota. It is essentially an overriding course connecting the utara with the prastara and tying the cornice (Kapota) as a cantilever. It is usually decorated wither with a row of bhutas or ganas in which case it is called a bhutavari; or it is embellished with hamsa or geese. Usually in evolved contexts the valabhi is either having a simple padamatala motif or is left plain with mild curvature. Rarely, it is also of the bevel type. Etymologically, the valabhi would represent turret roof and it is probably in this context that this term is employed in the northern texts like Visnudharmottara.

Varimarga : This is a channel provided partially within the garbhagriha and projecting into the thickness of the wall meeting the pranala for the discharge of abhisheka water. Early temples show essentially a varimarga, but no specific pranala. By reference to a ban on the cutting of the top moulding of adhishtana for a varimarga, the texts imply their provenance earlier. Early Pallava temples have, one and all of them, only varimargas cut on the plinth top. In the southern tradition during the circumambulation of the cella either in sandhara types or in open prakara type a

varimarga is crossed to reach the front of the temple. In the evolved northern tradition, however the varimarga particularly in siva shrines is not to be crossed, but the devotee is to retrace his step backwards to the nandi mandapa. Usages as well as textual references uphold this.

Vedi : Represents a parapetting mainly divided into a series of pilasters and intended to provide an outer walling over the plinth. In the north, it additionally serves the purpose of having a kakshasana and a chatushki borne over dwarf pillars forming open balconies in the sabhamandapa of the temples.

Vesara : Notwithstanding the differences about its suggested connotation and its covering the circular cross-section, also the term probably stands for apsidal structure of gajaprishtakriti in elevation and having a chaitya pent-house front for its super structure, the area of its largest and prime incidence is the zone between Narmada and the Krishna rivers.

Vikalpa : See Cchanda.

Vimana : The full minimal shrine unit, covering from plinth to the spire (upanadi stupid paryantam). The term is used mainly to refer to a Dravida or southern temple type, as different from the word Prasada, which is used in the 'northern' context. (See under Prasada). It is used only in religious and never in a secular context.

Vimanadevatas : Figures of divinities placed in koshtas on the cardinal points and sometimes on the vidiks also on the

superstructure of the vimana at successive talas. The text prescribe a specific vyaha for such vimana devatas, appurtenant to Saiva or Vaishnava usage.

Vinyasasutra : An axial thread line indicated the norm of the plinth lay-out, the nature of the projections and recessions of the madhyasala, karnakutas and the harantaras at plinth level. the vinyasasutra line is generally dead straight in most of the southern temples, while in northern temples the projection of the central (Bhadra) part beyond the lateral parts in various ratha off-sets results in ratha-from becoming the norm :

Vitana : Literally a ceiling, either with free-standing pillars and canopy of part of the main structure or mandapa itself.

Vitanas : They are generally severely plain in southern temples. They are found with a navagraha grid and a central panel of god-head, in the Deccan, as in Chalukyan temples. But in the north, particularly in Gujarat, they are provided with infinite variations of patterns and are divisible into same-tala and nabhichchanda types. These in turn have themselves many varieties of the kshipta typ-e or kshipto-kshipta type, employing gajatalu or cusped teeth or moulds and pendentives in the centre.

Vyalavari : Literally the gryphon course; it is a conventional structural blocking-course or rafters running both longitudinally and transversely and forming a framework, upon which the pada of each tala including its cornice is sustained. Uusually in early specimens, it

is embellished by showing the projecting rafter ends as vyalamukhas only or as vyalas in lateral full aspects, the corresponding cross rafters which tie them being shown as having makara terminals. The vyalavari is usually but not always found below the topmost member (pattika or kapota) of the adhish than and correspondingly in the subsequent tales as the upper member of the prastara below the vedi and griva of the hara. In evolved architectural stages, the vyalavari tends to follow strictly the original wood techniques, and displays only plain rafter ends and terminals.

Yoni

: Generally taken as meaning Avudayar (Tamil) or the pindika or the pitha in mediaeval usage, in relation to the word linga, particularly when such a pitha is circular and with a water chute projection on the northern side. But its originally meaning in the Sipa texts is that of a specific ritual orientation of the main image and its platform to be fixed according to Ayadi shadvarga formula, yoni itself being one of the shadvargas, the others being aya, vyaya, tithi, etc.

