K.R. MANGALAM UNIVERSITY
THE COMPLETE WORLD OF EDUCATION

SCHOOL OF HUMANITIES

Bachelor of Arts

SHHS348A

Project/ Dissertation- Practical (DSE 4)

The Origin of Sufism

Academic Session 2022-23

Investigator:

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Bachelor of Arts
Semester VII
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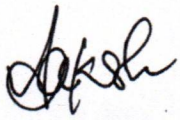
ACKNOWLEDGMENT

I would like to express my sincere gratitude and appreciation to all individuals and organizations who have contributed to the successful completion of this research project. Without their support, guidance, and collaboration, this project would not have been possible.

First and foremost, I would like to extend my deepest thanks to my research supervisor, **Ms. Riya Gupta, Assistant Professor, K.R Mangalam University, Gurugram, Haryana** for her invaluable guidance, expertise, and encouragement throughout the entire duration of this project entitled **The Origin of Sufism**. Her dedication and commitment to excellence have been instrumental in shaping my research methodology and ensuring the quality of the research findings.

I extend my gratitude to the participants of my research study for their time, cooperation, and willingness to share their experiences and perspectives. Their involvement has been crucial in gathering data and generating meaningful results.

Lastly, I want to express my appreciation to my family members and friends for their unwavering support, understanding, and encouragement throughout this research journey. Their patience, belief in my abilities, and words of encouragement have been invaluable in keeping me motivated during this research study.



Dated: 18th April, 2023

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Dated: 18th April, 2023

Aakash Tanwar

CERTIFICATE OF COMPLETION

This is to certify that Aakash Tanwar**, University Enrolment No. 2008250012** has successfully completed the research report titled **The Origin of Sufism** under the guidance of **Ms Riya Gupta, Assistant Professor, School of Humanities, K.R Mangalam University, Gurugram, Haryana**.

The research report was conducted as part of **Bachelor of Arts Programme Course SHHS348A Research Project at School of Humanities K.R Mangalam University, Gurugram**, Haryana, India.

The research report demonstrates **Aakash Tanwar** competence in conducting research, analyzing data, and presenting the findings in a comprehensive manner. The report showcases his knowledge, skills, and dedication to the research process.

Given the successful completion of this research report, **Aakash Tanwar** hereby awarded this Certificate of Completion.

Date: 18 April, 2023

Supervisor:

Ms. Riya Gupta

TEMPLE ARCHITECTURE IN INDIA

DISSERTATION SUBMITTED FOR THE SPECIALISATION IN HISTORY

SUPERVISION-

RIYA GUPTA

BY-

ANSHIKA

B.A.PROGRAM

K.R.MANGALAM UNIVERSITY, SOHNA

HARYANA, INDIA

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CONTENTS

INTRODUCTION

A temple is a building that is often constructed for and always dedicated to religious or spiritual activities such as prayer, meditation, sacrifice, and worship. The word "temple" comes from the Latin word "templum." The building there was made to honour the Deus Loci (spirit) of a particular place. The templum was a sacred precinct described by a priest (or augur) as the residence of a deity or gods. The first temples were built on locations that the locals believed to have a mystical character that suggested the presence of a god or gods or spirits. Religions that build temples include Christianity (whose temples are typically called churches), Hinduism, Buddhism, Sikhism (whose temples are called gurudwara), Jainism (whose temples are occasionally referred to as derasar), Islam (whose temples are sometimes referred to as mosques), Judaism (whose temples are sometimes referred to as synagogues), Zoroastrianism (whose temples are occasionally referred to as Agiary), the Baha'i Faith (often referred to as the Baha'i House of Worship), Taoism (often referred to as Daoguan), Shinto (often referred to as Jinja), Confucianism (often referred to as the Temple of Confucius), and ancient religions like the religions of the Ancient Egyptians and the Ancient Greeks.

Temples can have many different forms and serve many different purposes, but believers frequently regard them as the "house" of one or more deities. Typically, ceremonies are performed, offerings of some kind are offered to the deity, and the temple is maintained and overseen by a specific group of clergies. The extent to which the entire congregation of believers can enter the structure varies greatly; frequently, only the clergy has access to certain areas or even the entire main edifice. In addition to the main building, temples frequently feature a wider precinct that may include numerous more buildings or take the form of an igloo-like dome.

The word is derived from Ancient Rome, where a templum was a sacred area that a priest, or augur, designated as such. It shares a root with the word "template," which refers to a blueprint for the construction that the augur marked out on the ground.

A Hindu temple, also known as a Devasthana, mandir, koil, or kovil in Indian languages, serves as a place of worship for Hindus. It is a building made to unite people and gods through worship, sacrifice, and dedication. Hindu temples employ circles and squares in their architecture and iconography, which is derived from ancient Vedic practises. Recursion and the equivalency of

the macrocosm and the microcosm as represented by astronomical numbers, as well as by "specific alignments related to the geography of the place and the presumed linkages of the deity and the patron," are also represented by it. A temple includes all of the components of the Hindu universe, symbolically portraying dharma, artha, kama, moksha, and karma as well as the good, the evil, and humanity as well as the components of the Hindu notion of cyclical time and the essence of life. The spiritual principles symbolically represented in Hindu temples are given in the ancient Sanskrit texts of India (for example, the Vedas and Upanishads), while their structural rules are described in various ancient Sanskrit treatises on architecture (Bṛhat Saṃhitā, Vāstu Śāstras). The layout, the motifs, the plan and the building process recite ancient rituals, geometric symbolisms, and reflect beliefs and values innate within various schools of Hinduism. For many Hindus, a Hindu temple serves as both a place of worship and a landmark that has served as the centre of ancient arts, communal events, and a thriving economy.

Hindu temples occur in a variety of forms, are built in various places, use various construction techniques, and are tailored to various deities and local beliefs, yet practically all of them share a few fundamental concepts, symbolism, and themes. They can be found in Southeast Asian nations like Cambodia, Vietnam, Malaysia, and the Island of Indonesia, in South Asian nations like India and Nepal, Bangladesh, Pakistan, and Sri Lanka, as well as in Western nations like Canada, Fiji, France, Guyana, Kenya, Mauritius, the Netherlands, South Africa, Suriname, Tanzania, Trinidad and Tobago, Uganda, the United Kingdom, and the United States that have sizable Hindu populations. A Hindu temple is a confluence of the arts, dharma ideals, beliefs, values, and way of life that Hinduism values. It serves as a conduit in a holy place between humans, deities, and the Universal Purusa. By illustrating the relationships between the cosmos (brahmaa) and the cell (pinda) using a special plan based on astronomical numbers, it reflects the triple-knowledge (trayi-vidya) of the Vedic vision.

According to Subhash Kak, the iconography and design of the temple are a logical extension of Vedic philosophy regarding recursion, change, and equivalence.

A temple, or a Tirtha as it is known in India, is a site of pilgrimage as described in ancient Indian texts. It is a holy place whose ambiance and architecture try to metaphorically summarize the ideal principles of the Hindu way of life. In a Hindu temple, all the cosmic components that produce and maintain life are there, from fire to water, from depictions of the natural world to

gods, from the female to the male, from the ephemeral sounds and scents of incense to the eternality and universality at the centre of the temple.

According to Susan Lewandowski, the fundamental idea of a Hindu temple is the notion that everything is interconnected and that everything is one. The four important and essential principles of human life—the pursuit of Artha (prosperity, wealth), Kama (pleasure, sex), dharma (virtues, ethical life), and moksha (release, self-knowledge)—are displayed and celebrated as the pilgrim is welcomed through 64-grid or 81-grid mathematically structured spaces, a network of art, pillars with carvings, and statues. The sacred Universal, one without form, which is present everywhere, connects everything, and is the essence of everyone, Purusa, is symbolically represented by the empty space in the Centre of the temple, which is typically below and occasionally above or next to the deity. A Hindu temple is designed to promote introspection, aid in mental purification, and start the process of inner realization in the devotee. The specific process is left to the devotee's school of belief. The primary deity of different Hindu temples varies to reflect this spiritual spectrum. There is no distinction between the secular and the isolated sacred in Hindu traditions. In a similar vein, Hindu temples are not just holy places but also secular places. Their significance and function now include social rituals and everyday life in addition to spiritual life, providing a social meaning. Some temples have been used as locations to honour holidays, mark festivals, celebrate the arts through dancing and song, get married or celebrate unions, the birth of a child, other important life events, or the passing of a loved one. Hindu temples have played important roles in political and economic life as sites for dynasty succession and as monuments where commerce flourished. A French archaeologist located the fragments of the ancient temple building in Surkh Kotal, Afghanistan, in 1951. It was devoted to the imperial religion of King Kanishka (127–151 CE), not to a particular deity. Temples as places of devotion may have originated from the ritual of idol worship that became prevalent at the conclusion of the Vedic era. The earliest temple structures were not made of stones or bricks, which came much later. In ancient times, public or community temples were possibly made of clay with thatched roofs made of straw or leaves. Cave-temples were prevalent in remote places and mountainous terrains. Hindu temples, according to historians, were nonexistent during the Vedic era (1500–500 BCE). The earliest constructions that suggest idol worship date back to the fourth or fifth century CE, according to historian Nirad C. Chaudhuri. Between the sixth and the sixteenth centuries CE, temple architecture underwent a fundamental

change. The development of Hindu temples is traced together with the rise and fall of the numerous kings that ruled India at the time, greatly influencing and contributing to the construction of temples, notably in South India. Hindus believe that constructing temples is a very virtuous deed that is blessed with immense spiritual reward. As a result, according to Swami Harshananda, rulers and affluent individuals were ready to contribute to the building of temples, and the many rituals associated with building the shrines were carried out during construction. Idol worship in India can be traced to the period of Pre - Aryans. Temple architecture or temple like activities can be traced in India since the time of Harrapan Civilization. The Indus valley civilization, which was identified as an urban settlement, is believed to have flourished during 3000-1500 BC. Historians believed or considered Mohenjo-Daro as temple town and much evidence are witnessed for instance the idol worship, we can find the statue of mother goddess and bull and also images of lord Shiva, etc. And they also water worship, fire worship and sacrifice altars are prevalent in the Indus Valley Civilization. We cannot compare the temples of Harrapan Civilization to modern or medieval period temple architecture in India. Although historians believed that the idea of temple architecture came into existence during the sixth century or later Vedic period, we can trace the temple like activities in Indus Valley Civilization. The Indus Valley people seemed to have a tradition of honoring their deities in image form with ritual worship.They also probably worshipped animals, mythical creatures, plants, kings and gods who resembled humans. According to historians, the practice of worshipping fertility gods and goddesses, ritual bathing, and the use of stone symbols, icons and images in their worship was probably prevalent in the Indus Valley urban communities. Great Bath at Mohenjodaro is also considered sacred and used in special ritual by the people this also gave the idea of temple and worship tradition. Temple tradition has started in India from the Harrapan Civilization (3200 BCE – 2600 BCE). religious edifices in India seem to have developed during the urban phase of Indus Sarasvati or Harappa Civilization (3200 BC-2600 BCE) and continuing afterwards, till the sixth century CE. The certain concepts of Gods and human beings have led to the emergence of temples as architectural body. The earliest examples of temple architecture in the subcontinent are scarce. The first shrines in the subcontinent were only tree or fenced-in areas. Some of them were connected to the worship of nagas, nagis, yakshas, and yakshis.

Between approximately 200 BCE and 300 CE, religious activity became increasingly institutionalized. This period marked the beginning of temple architecture. The ability to attract support from various societal groups sparked the emergence of customs for more permanent and sophisticated temple architecture. The majority of the ancient sculpture and architecture that has survived is of a religious nature. These sites' inscriptions provide details on the individuals who provided funding for the construction of these temples. The prehistoric culture of the Indus valley arose in the latter centuries of the 3rd millennium BCE from the metal-using village cultures of the region. There is considerable evidence of the material life of the Indus people, but its interpretation remains a matter of speculation until their writing is deciphered. Enough evidence exists, however, to show that several features of later Hinduism may have had prehistoric origins. In most of the village cultures, small terra-cotta figurines of women, found in large quantities, have been interpreted as icons of a fertility deity whose cult was widespread in the Mediterranean area and in western Asia from Neolithic times (*c.* 5000 BCE) onward. This hypothesis is strengthened by the fact that the goddess was apparently associated with the bull—a feature also found in the ancient religions farther west. Figurines of both occur, female figures being more common, while the bull appears more frequently on the many steatite seals. A horned figure, possibly with three faces, occurs on a few seals, and on one seal he is surrounded by animals. A few male figurines, one apparently in a dancing posture, may represent deities. No building has been discovered at any Harappan site that can be positively identified as a temple, but the Great Bath at Mohenjo-Daro may have been used for ritual purposes, as were the ghats (bathing steps on riverbanks) attached to later Hindu temples. The presence of bathrooms in most of the houses and the remarkable system of covered drains indicate a strong concern for cleanliness that may have been related to concepts of ritual purity but perhaps merely to ideas of hygiene.

Fig. 1. Pashupati Seal

Fig.-2. Fire Altar (the archaeological evidence of Vedic rituals)

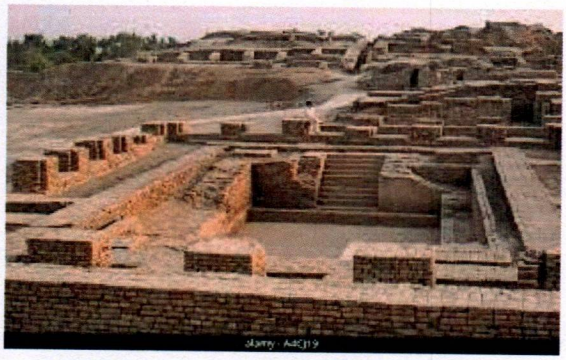

Fig.-3 Great Bath at Mohenjodaro.

Fig.-4 Mother Goddess

Many seals show what may be religious and legendary themes that cannot be interpreted with certainty, such as seals depicting trees next to figures who may be divinities believed to reside in them. The bull is often depicted standing before a sort of altar, and the horned figure has been interpreted overconfidently as a prototype of the Hindu god Shiva. Small conical objects have been interpreted by some scholars as phallic emblems, though they may have been pieces used in board games. Other interpretations of the remains of the Harappa culture are even more speculative and, if accepted, would indicate that many features of later Hinduism were already in existence 4,000 years ago. Some elements of the religious life of current and past folk religions—notably sacred animals, sacred trees (especially the pipal, *Ficus religiosa*), and the use of small figurines for worship—are found in all parts of India and may have been borrowed

from pre-Vedic civilizations. On the other hand, these things are also commonly encountered outside India, and therefore they may have originated independently in Hinduism as well. The people of the early Vedic period left few materials remains, but they did leave a very important literary record called the Rigveda. Its 1,028 hymns are distributed throughout 10 books, of which the first and the last are the most recent. A hymn usually consists of three sections: an exhortation; a main part comprising praise of the deity, prayers, and petition, with frequent references to the deity's mythology; and a specific request.

The Rigveda is not a unitary work, and its composition may have taken several centuries. In its form at the time of its final edition, it reflected a well-developed religious system. The date commonly given for the final recension of the Rigveda is 1200 BCE. During the next two or three centuries it was supplemented by three other Vedas and still later by Vedic texts called the Brahmanas and the Upanishads. Indian religious life underwent great changes during the period 550–450 BCE. This century was marked by the rise of breakaway sects of ascetics who rejected traditional religion, denying the authority of the Vedas and of the Brahmans and following teachers who claimed to have discovered the secret of obtaining release from transmigration. By far the most important of these figures were Siddhartha Gautama, called the Buddha, and Vardhamana, called Mahavira ("Great Hero"), the founder of Jainism. There were many other heterodox teachers who organized bands of ascetic followers, and each group adopted a specific code of conduct. The latter were growing in wealth and influence, and many of them were searching for alternative forms of religious activity that would give them a more significant role than did orthodox Brahmanism or that would be less expensive to support.

The word 'temple' or 'devalya' or 'deul' was begun to be used in the later Vedic period. The earliest temples in India were Buddhist temples or stupa built in third century BCE. A **Buddhist temple** or Buddhist monastery is the place of worship for Buddhists, the followers of Buddhism. They include the structures called vihara, chaitya, stupa, wat and pagoda in different regions and languages. Temples in Buddhism represent the pure land or pure environment of a Buddha. Traditional Buddhist temples are designed to inspire inner and outer peace. A stupa, which means "heap" or "pile" in Sanskrit, is a reliquary, a shrine that houses the remains of a holy or sainted person and/or artefacts (relics) associated with them. Stupas began as holy men's tombs in India before the fifth century BCE and later became sacred sites dedicated to the Buddha (c.

563 – c. 483 BCE). Its architecture and structure varies from region to region. Usually, the temple consists not only of its buildings, but also the surrounding environment. The Buddhist temples are designed to symbolize five elements: fire, air, water, earth and wisdom.

Later, stupas were also built in reverence of various saints, local deities, or Buddhist arhats (saints) and bodhisattvas (enlightened ones). A stupa is a hemispherical building with a spire at the top that is often placed on a base that varies in size and shape (based on the stupa's intended use) and is encircled by a walkway for visitors. Some stupas, such as the Great Stupa at Sanchi, India, or the Boudhanath Stupa at Kathmandu, Nepal, are large, ornate structures while others are more modest. The construction of stupas, on a large scale and associated with **Buddhism**, began throughout India during the reign of **Ashoka the Great** (268-232 BCE) of the **Mauryan Empire** (322-185 BCE) after his conversion to Buddhism. Prior to Ashoka's reign, there were eight stupas (or ten, according to some scholars) dedicated to the Buddha (and containing his cremated remains) at different sites, which correlated to important events in his life. In an effort to spread Buddhism and encourage the enlightenment of his subjects, Ashoka had the remains disinterred and ordered the construction of many more (84,000, according to legend), each one receiving a certain allotment of the remains which empowered the structure with mystical energy. The design of temples in India was influenced by the idea of a place of worship as a representation of the universe. For Buddhist temple complexes one tall temple is often centrally located and surrounded by smaller temples and walls. This center is surrounded by oceans, lesser mountains and a huge wall.

A Chaitya hall or Chaitya-Griha refers to a shrine, sanctuary, temple or prayer hall in Indian religions. The term is most common in Buddhism, where it refers to a space with a stupa and a rounded apse at the end opposite the entrance, and a high roof with a rounded profile. Strictly speaking, the chaitya is the stupa itself, and the Indian buildings are chaitya halls, but this distinction is often not observed. Many of the early Chaitya were rock cut, as in Karla caves or Ajanta.

Fig.5. Tall Circular Buddhist Temple, early 1st Century CE, Mathura Museum.

Some of the earliest free-standing temples may have been of a circular type. Emperor Ashoka was the great patronage of Buddhism. He built various stupas and Buddhist temples during his reign. The evolution of stupa started from the period of Ashoka till the Gupta period. Ashoka also constructed the Mahabodhi Temple in Bodh Gaya, a circular building, in an effort to safeguard the Bodhi tree, beneath which the Buddha had attained enlightenment, in the year 250 BCE. Through the ruins, it is possible to see that the Bairat Temple is also a circular building. On a relief carved around 100 BCE on the stupa fence at Bhrhut and in Sanchi, representations of this ancient temple building may be seen.

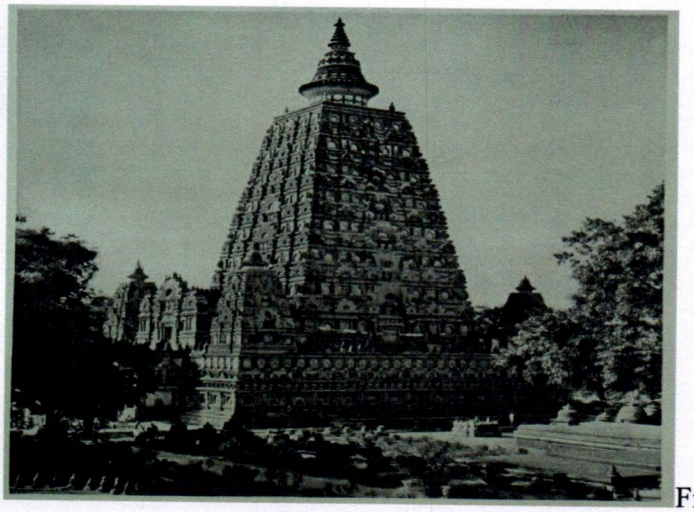

Fig.6. Mahabodhi Temple in Bihar

The early medieval period in India spanned from the 6th century CE to the 13th century CE. This period was marked by significant political, social, and economic changes in Indian society. The early medieval period saw the decline of the powerful Gupta Empire and the emergence of various regional kingdoms and dynasties, such as the Harsha Empire, the Chalukyas, the Pallavas, the Rashtrakutas, and the Pala Empire. This period was also marked by the spread of Buddhism and Hinduism, which led to the development of new philosophical schools and the flourishing of art and literature. The early medieval period also witnessed the growth of trade and commerce, leading to the development of new urban centers and the emergence of a merchant class. The period also saw the establishment of universities and centers of learning, such as Nalanda and Taxila. Overall, the early medieval period was a time of significant transformation in Indian society, marked by the emergence of new political entities, the growth of religion and culture, and the expansion of trade and commerce.

From Gupta period onwards we get to know about various texts, and we can say that proper temple architecture began to build in India from this period only. The texts include, Shulva sutras. The Shulva Sutras or Śulbasūtra are sutra texts belonging to the Śrauta ritual and containing geometry related to fire-altar construction. The altars need to be made in precise measurements for successful ritual sacrifice. These are the sources of Indian mathematics from the Vedic period. The sutras are written in Vedic Sanskrit. Shulva sutra was found in the sixth century BCE during Gupta period. We got many Shilpa sastra from the time of Gupta period.

Shilpa Shastras literally means the Science of Shilpa (arts and crafts). It is an ancient umbrella term for numerous Hindu texts that describe arts, crafts, and their design rules, principles and standards. In the context of Hindu temple architecture and sculpture, Shilpa Shastras were manuals for sculpture and Hindu iconography, prescribing among other things, the proportions of a sculptured figure, composition, principles, meaning, as well as rules of architecture. Sixty-four techniques for such arts or crafts, sometimes called bāhya-kalā "external or practical arts", are traditionally enumerated, including carpentry, architecture, jewellery, farriery, acting, dancing, music, medicine, poetry etc., besides sixty-four abhyantara-kalā or "secret arts", which include mostly "erotic arts" such as kissing, embracing, etc. Shilpa Shastras deals with arts and crafts such as creating sculptures, icons, stone murals, paintings, woodwork, pottery, jewellery, dyeing, textiles, and more. Shilpa and Vastu Shastras are connected. Vastu Shastras deal with

architectural design, including how to build homes, forts, temples, apartments, villages, and towns. It is said that the ritual of measurement carried out at the start of a temple building or of a Vedic altar is a recreation of the world's creation. The significance given to accurate orientation and precise measurements throughout the construction of the temple exposes the symbolism inherent in the action. The word "vimana," which refers to the temple in Sanskrit, means "well-measured" or "well-proportioned" construction. The methods used to identify authentic cardinal points and the proportionate measurement systems are extensively covered in the major texts on temple design. The prominent Shilpa Shasta that deals with the subject of temple architecture are Mayamata, Mansara, Shilparatanam, Kamikagama, Kashyapasilpa and Ishanagurudevapadhhati, in the majority of these works the subject dealt with under three heads – The geographical distribution, their differentiation from the point of view of shapes and their presiding deities. The Shilpa Shastras outlines all of the rules of building as well as, among other things, the proportions of a sculptured figure, composition, principles, and meaning. The ancient Sanskrit texts use the term Shilpin male artist and Shilpini the female artist for artists and crafts person.

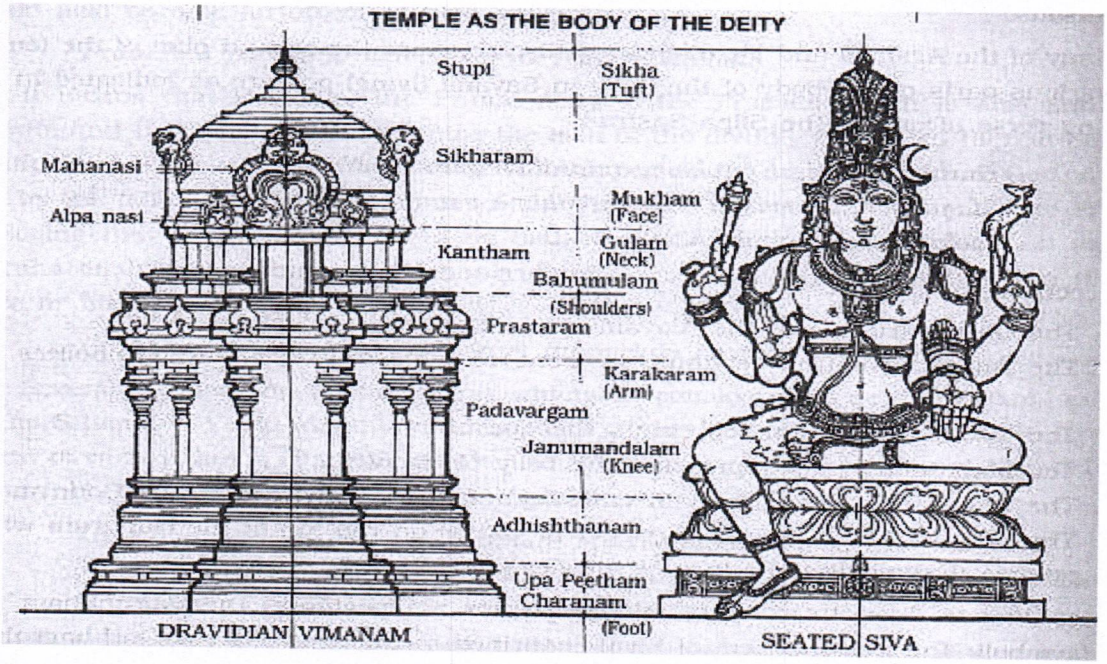

Fig.-7 Temple as the body of deity.

The procedure and guiding principles for working with metals are thoroughly explained in Sanskrit texts like Shilparatna and Manasara, especially for alloys like Panchadhatu (five metals:

zinc, tin, copper, silver, and gold) and Ashtadhatu (eight metal alloys: adds iron, lead, and mercury to panchadhatu). The most talked-about metal casting procedure in these ancient Shilpa shastras is called Madhuchista Vidhana (cire perdue or lost wax). From India, these Shastras spread to other prehistoric Asian societies. However, some of the older Shilpa Shastras have been lost, despite empirical evidence of high-quality metallurgy and artwork using other metals. Almost all Hindu temples take two forms: a house or a palace. A house-themed temple is a simple shelter which serves as a deity's home. The temple is a place where the devotee visits, just like he or she would visit a friend or relative. The use of moveable and immoveable images is mentioned by Panini. In Bhakti school of Hinduism, temples are venues for puja, which is a hospitality ritual, where the deity is honored, and where devotee calls upon, attends to and connects with the deity. In other schools of Hinduism, the person may simply perform jap, or meditation, or yoga, or introspection in his or her temple. Palace-themed temples often incorporate more elaborate and monumental architecture. The appropriate site for a temple, suggest ancient Sanskrit texts, is near water and gardens, where lotus and flowers bloom, where swans, ducks and other birds are heard, where animals rest without fear of injury or harm. These harmonious places were recommended in these texts with the explanation that such are the places where gods play, and thus the best site for Hindu temples.

Hindu temple sites cover a wide range. The most common sites are those near water bodies, embedded in nature, such as the Bhutanatha temple complex at Badami, which is next to a waterfall.

> The gods always play where lakes are,
> where the sun's rays are warded off by umbrellas of lotus leaf clusters,
> and where clear waterpaths are made by swans
> whose breasts toss the white lotus hither and thither,
> where swans, ducks, curleys and paddy birds are heard,
> and animals rest nearby in the shade of Nicula trees on the river banks.
>
> The gods always play where rivers have for their braclets
> the sound of curleys and the voice of swans for their speech,
> water as their garment, carps for their zone,

the flowering trees on their banks as earrings,
the confluence of rivers as their hips,
raised sand banks as breasts and plumage of swans their mantle.

The gods always play where groves are near, rivers, mountains and springs, and in towns with pleasure gardens.[1]

- **Varāhamihira, Brhat Samhita 1.60.4-8, 6th century CE.**

While major Hindu temples are recommended at sangams (confluence of rivers), river banks, lakes and seashore, Brhat Samhita and Puranas suggest temples may also be built where a natural source of water is not present. Here too, they recommend that a pond be built, preferably in front or to the left of the temple with water gardens. If water is neither present naturally nor by design, water is symbolically present at the consecration of temple or the deity. Temples may also be built, suggests Visnudharmottara in Part III of Chapter 93, inside caves and carved stones, on hill tops affording peaceful views, mountain slopes overlooking beautiful valleys, inside forests and hermitages, next to gardens, or at the head of a town street. Hindu culture arts, sacred geometry, geology, and astronomy are all combined in Hindu architecture. Using the mathematical principles of traditional Hindu architecture in the design and construction process, the Vastu Shastra gives architects a means of expression. The texts were formulated as a science covering all aspects of design, including site selection, location and orientation of the building, which has now evolved to improve the standard of living and psychological well-being of the humans inhabiting and experiencing these structures. Architecture in the Indian subcontinent was dominated by temples and the importance of integrating culture within society. The sacrality of Hindu temple architecture is implemented within the urban context through the geographical relations and cultural ideologies of the temple, representing both the microcosm of our inner-spiritual space and the macrocosm of the universe. India is rich in professional treatises, such as shastras, with the ancient literature providing invaluable guidance and methods in the design and

[1] Varāhamihira, Brhat Samhita 1.60.4-8,
6th century CE.

reconstruction of early settlements and building types. Key guidelines and principles, based on ancient religious texts such as the Vastu Shastra, are obeyed and followed to achieve the super-structured temples that are still standing today, symbolizing the Hindu religion and culture. . Each temple had a principal image of a god. The shrines of the temples were of three kinds—(i) sandhara type (without pradikshinapatha), (ii) nirandhara type (with pradakshinapatha), and (iii) sarvatobhadra (which can be accessed from all sides). Some of the important temple sites of this period are Deogarh in Uttar Pradesh, Eran, Nachna-Kuthara and Udaygiri near Vidisha in Madhya Pradesh. These temples are simple structures consisting of a veranda, a hall and a shrine at the rear.

Ancient builders of Hindu temples created manuals of architecture, called Vastu-Sastra (literally "science" of dwelling; vas-tu is a composite Sanskrit word; vas means "reside", tu means "you"); these contain Vastu-Vidya (literally, knowledge of dwelling. and Sastra meaning system or knowledge in Sanskrit. There exist many Vastu-Sastras on the art of building temples, such as one by Thakkura Pheru, describing where and how temples should be built. By the 6th century CE, Sanskrit manuals for in India. Vastu-Sastra manuals included chapters on home construction, town planning, and how efficient villages, towns and kingdoms integrated temples, water bodies and gardens within them to achieve harmony with nature. While it is unclear, states Barnett, as to whether these temple and town planning texts were theoretical studies and if or when they were properly implemented in practice, the manuals suggest that town planning and Hindu temples were conceived as ideals of art and integral part of Hindu social and spiritual life. Vastu Shastra is a philosophy of life in the Indian subcontinent, and one of the ancient architectural belief systems dealing with environmental criteria such as the Sun, magnetic poles and geopathic zones. The Shastra ensured the consistency of design in the conception of all Hindu temples and gave detailed rules and methods to all aspects of the architectural process. The Vastu Purusha Mandala, used as a formula for sacred building, is one of the main elements of the Hindu science of architecture and remains one of the most important branches of the Hindu literary tradition. Though Buddhist art and architecture reached its pinnacle during the Gupta era, Bhakti or devout Hinduism, which gave rise to the Hindu temple movement, was responsible for the most avant-garde concepts. Bhakti, which surged across India around the first century CE, presented a fresh threat to both Buddhism and traditional Brahmanism. Around the

first century CT, the new Bhakti deities, including Krsna, a manifestation of Vishnu, first appeared in the two epics Ramayana and Mahabharata.

In India, there are many ways in which the temple architecture differs from each other, and each has some prominent features. The Dravida in the southern region and Nagara in the Northern region are the two broad temples of the country.

The following are some of the fundamental components of a Hindu temple:

- **Sanctum**[2], originally a small cube with a single entrance, eventually expanded into a bigger chamber (*Garbhagriha*, literally "womb-house"). The primary deity, which is the object of significant ritual attention, is intended to be enshrined in the garbhagriha.
- A **mandapa** is the name for the temple's entryway, which could be a veranda or a colonnaded hall with room for many worshippers.
- Freestanding temples typically have a mountain-like tower, which in South India is known as a **vimana** and can take the form of a **curved Shikhar** in North India.
- A **typical pillar or dhvaj** is positioned axially in front of the shrine, together with the Vahan, the mount or vehicle of the primary deity of the temple.

The **Gupta Period** marked a new phase in the development of temple architecture. Architectural texts from the beginning of the **medieval period** are known as Shilpashastras. In general, there are three types of temple architecture:

- **Nagara style**
- **Dravida style**
- **Vesara style**

At times, the **Vesara style** of temples as an independent style created through the mixing of Nagara and Dravida orders.

[2] the holiest place inside a temple

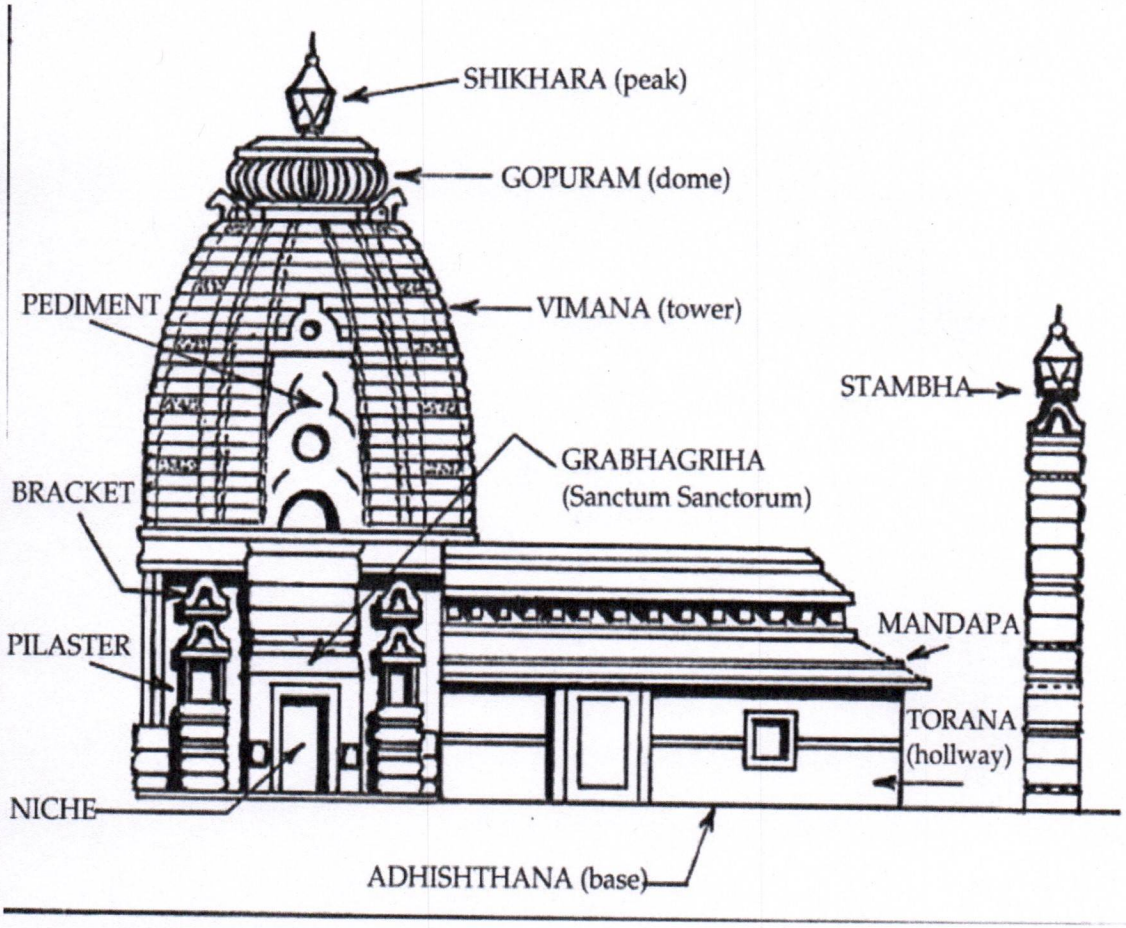

Fig.-8 Features of Nagara Style of Architecture

Sculptures, Iconography, and Ornamentation

- **Iconography** is a branch of art history which studies **the images of deities**.
- It consists of identification of image based on certain symbols and mythology associated with them.
- Even though the fundamental myth and meaning of the deity may remain the same for centuries, its specific usage at a spot can be a response to its local or immediate social, political or geographical context.
- Every region and period produce its own distinct style of images with its regional variations in iconography.
- The temple is covered with elaborate sculptures and ornament that form a fundamental part of its conception.

- The placement of an image in a temple is carefully planned: for instance, river goddesses (Ganga and Yamuna) are visually found at the entrances in a Nagara temple, Dwarapalas are usually found on the gateway or gopurams of Dravida temples, similarly mithunas (erotic images), navagrahas (the 9 auspicious planets) and Yakshas are also placed at the entrances to guard them.
- Various forms or aspects of the main divinity are to be found on the outer walls of the sanctum.
- The ashtadikpalas[3] (deities of direction) face eight key directions on the outer walls of the sanctum and/or on the outer walls of the temple.
- Subsidiary shrines around the main temple are dedicated to the family or incarnations of the main deity.
- The various elements of ornamentation are gavaksha, vyala/ yali, kalpa-lata, amalaka, kalasha, etc.

With the start of Gupta dynasty in the 4th century, Hindu temples flourished in innovation, design, scope, form, use of stone and new materials as well as symbolic synthesis of culture and dharmic principles with artistic expression. It is this period that is credited with the ideas of garbhagrha for Purusa, mandapa for sheltering the devotees and rituals in progress, as well as symbolic motifs relating to dharma, karma, kama, artha and moksha. Temple superstructures were built from stone, brick and wide range of materials. Entrance ways, walls and pillars were intricately carved, while parts of temple were decorated with gold, silver and jewels. Visnu, Siva and other deities were placed in Hindu temples, while Buddhists and Jains built their own temples, often side by side with Hindus.

The 4th through 6th century marked the flowering of Vidarbha style, whose accomplishments survive in central India as Ajanta caves, Pavnar, Mandhal and Mahesvar. In the Malaprabha river basin, South India, this period is credited with some of the earliest stone temples of the region: the Badami Chalukya temples are dated to the 5th century by some scholars, and the 6th by some others. Over 6th and 7th centuries, temple designs were further refined during Maurya dynasty, evidence of which survives today at Ellora and in the Elephanta cave temples. It is the 5th

[3] are eight in number. As their collective name suggests, they rule the eight quarters or the eight directions of the universe. Ashta means eight, dik means quarters or directions and palas means rulers.

through 7th century CE when outer design and appearances of Hindu temples in north India and south India began to widely diverge. Nevertheless, the forms, theme, symbolism and central ideas in the grid design remained same, before and after, pan-India as innovations were adopted to give distinctly different visual expressions.

The Western Chalukya architecture of the 11th- & 12th-century Tungabhadra region of modern central Karnataka includes many temples. Step-wells are consist of a shaft dug to the water table, with steps descending to the water; while they were built for secular purposes, some are also decorated as temples, or serve as a temple tank.

During the 5th to 11th century, Hindu temples flourished outside Indian subcontinent, such as in Cambodia, Viet Nam, Malaysia and Indonesia. In Cambodia, Khmer architecture favoured the Temple mountain style famously used in Angkor Wat, with a prang spire over the sanctum cell. Indonesian candi developed regional forms. In what is modern south and central Viet Nam, Champa architecture built brick temples. Destruction, conversion, and rebuilding Many Hindu temples have been destroyed, some, after rebuilding, several times. Deliberate temple destruction usually had religious motives. Richard Eaton has listed 80 campaigns of Hindu temple site destruction stretching over centuries, particularly from the 12th through the 18th century. Others temples have served as non-Hindu places of worship, either after conversion or simultaneously with Hindu use.

Temples were built as places of worship, but they were also intended as symbols of riches, power, and patronage. In general, the temple served as the centre of social, commercial, and cultural activity. As places for followers to gather for worship, temples were created. In any case, it is much more than that; it is a place that exudes riches, power, and authority. To demonstrate their dominance or victory following a battle, several kings erected temples. Huge temples were endowed with vast tracts of land by rulers and wealthy landowners. The land given to a temple was known as "devdana," and the tax derived from it was used to maintain the temple or to pay for its employees, including priests, artists, entertainers, garland makers, cooks, icon designers, etc. The economy of the Empire of the King or ruler was further demonstrated by the participation of the kings' temples in domestic and international trade. Kings constructed temples to demonstrate their dedication to God and their power and wealth. The development of a temple stressed the lord's ethical right to rule. Building places of worship furnished rulers with an

opportunity to broadcast their close relationship with God. Rulers likewise offered support to the learned and devout and attempted to change their capitals and urban areas into extraordinary authoritative, trade, and cultural centers that carried edge to their rule and their realm. The Rajarajeshwara temple was worked by the strong lord Rajarajadeva for the love of his god, Rajarajeshvaram. The names of the temples and the rulers were practically comparative. The highest roof of a Hindu temple is known as a 'Shikhara'. With the start of Gupta dynasty in the 4th century, Hindu temples flourished in innovation, design, scope, form, use of stone and new materials as well as symbolic synthesis of culture and dharmic principles with artistic expression. It is this period that is credited with the ideas of garbhagrha for Purusa, mandapa for sheltering the devotees and rituals in progress, as well as symbolic motifs relating to dharma, karma, kama, artha and moksha. In the following chapters, the detailed outlook of different styles of temple architecture in India is discussed in detail.

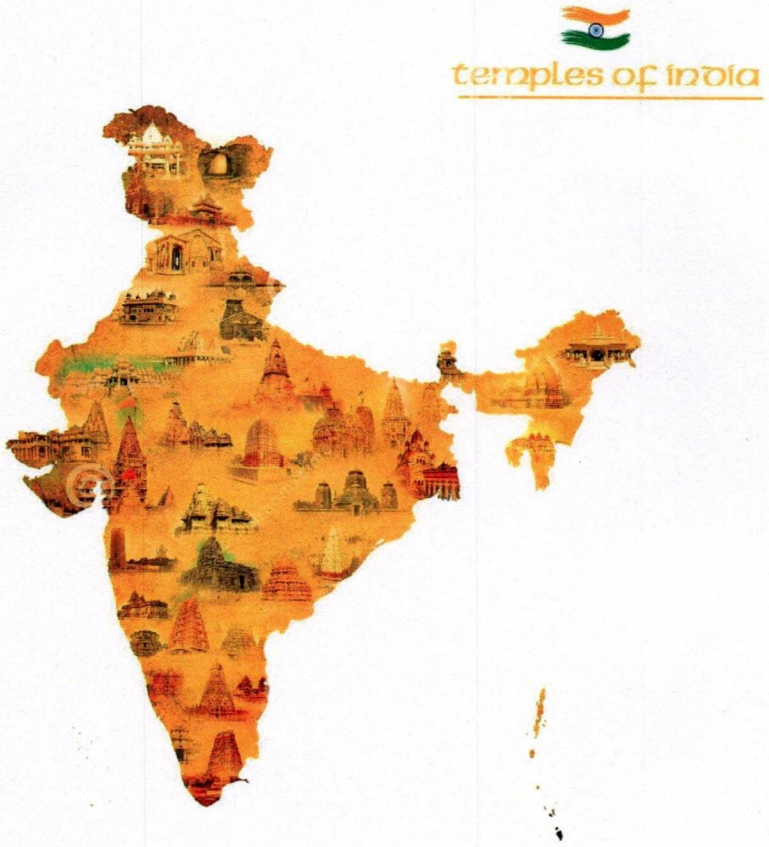

Fig. 9. Temples in India

CHAPTER- 1

NAGARA STYLE OF TEMPLE ARCHITECTURE

From the fifth century A.D. onward, a distinctive form of temple architecture known as Nagara Architecture, or North Indian Temple form, appeared in northern India. Nagara style of temple architecture that became popular in northern India is known as Nagara. In North India it is common for an entire temple to be built on a stone platform with steps leading up to it. Another unique characteristic is that it does not usually have elaborate boundary walls or gateways. The garbhagriha is always located directly under the tallest tower. There are many subdivisions of Nagara temples depending on the shape of the shikhara. Amalaka or Kalash which is installed on Shikhara is another characteristic feature of this form of temple style. Kandariya Mahadev Temple in Madhya Pradesh is an example for Nagara style of temple architecture. Other examples of Nagara style of temples in India are- Sun temple, Konark, Sun temple at Modhera. Gujarat and Ossian temple, Gujarat. The temple is literally the beloved deity's dwelling (devalaya), a resplendent palace (prasada) where his or her needs are faithfully catered to by temple priests Hindus are not obliged to attend temple services. Nonetheless, the temple is a holy site (tirtha), where they can perform circumambulation (pradakshina). They also perform the pious act of gazing at the deity (darsan) and offer prayers, flower, and food (puja). Even though the temple is never a meeting place for a congregation. In the south especially it came to be a focal point of the community, publicly maintained by land grants which were often furnished by the ruling powers.

Fig.1.1 Lakshmana Temple (Nagara Temple Architecture)

The Nagara style was initially formally supported by the Gupta Dynasty (3rd century BCE to 543 BCE), and it was widely used in northern India until Muslim conquests in the 13th century BCE. Thus, a lengthy and rich history of Nagara temple construction may be observed. The fundamentals of the Nagara style were continuously used and experimented with throughout north and central India throughout history, from the fifth century CE until the thirteenth century CE. Thousands of ancient and mediaeval temples were destroyed in the later phase by swift, consecutive invasions in this area of the subcontinent. As a result, there are now very few iconic examples of this type still standing. The history of temple architecture in the Nagara style is extensive. Regardless of when it was built, every temple in the northern region of India exhibits distinctly similar planning and elevational characteristics. The region between the Vindhya Mountain and the Himalayan Mountains is known for its Nagara architecture. The Nagara style of temples had two main components: a curvilinearsikhara or dome and a square sanctuary known as garbhagriha, which was typically preceded by a rectangular mandapaor pillared hall with a flat roof in the shape of a stepped pyramid. In the middle of each side of a Nagara temple's garbhagriha and mandapa are protrusion referred to as rathas. Temples in northern India, including the Lingaraja and Parasuramesvara temples in Bhubaneswar, exhibit these features. The Nagara architectural style was created in the Dasavatara temple in Deogarh, which was constructed during the Gupta era. The projections continue to the summit of the sikhara, sometimes referred to as the Rekha Sikhara or Rekha Deul. Early Nagara temples, like the Satrughaneswara temple in Bhubaneswar, Orissa, do not have a mandapa. The original mandapas were small chambers. As the congregation grew, the temples grew more ornate and grander. The enormous mandapas were ornamented with enormous pillars, which were now adorned with sculptures. As time went on, more mandapas were constructed. These constructions went by various names. The hall where temple dancers performed in homage to the deity was known as the natyamandir, while the mandapa directly next to the sanctum or garbhagriha was known as the Jagmohan. Prasada was offered in the bhogmandir. The Lingaraja temple is regarded as a masterpiece of Nagara architecture. It is dedicated to Harihara (a combined form of Shiva and Vishnu), the city's presiding deity, and is located in Bhubaneswar, Odisha. The Lingaraja temple is thought to have been built by a king of the Somavamsi royal dynasty in the eleventh century C.E., with later additions made by the Ganga dynasty rulers. The Nagara style of architecture, which includes the four mandapas mentioned earlier, is represented by the Lingaraja temple.

Beautiful sculptures adorn the temple's outer wall as well as the mandapas. There are fifty other small shrines within the Lingaraja temple complex, aloof which are surrounded by a large enclosure wall. Another Nagara temple is the Muktesvara temple, which is also in Bhubaneswar. Alow enclosure wall with sculptured niches surrounds it. It is a small structure with amakara torana, or ornamental gateway, at its entrance. The Muktesvara temple, also in Bhubaneswar, is a Nagara temple. It is surrounded by a short enclosure wall with sculptured niches. It is a tiny building with an elaborate gateway known as an amakara torana at its entrance. Variations on the central Indian Nagara style can be seen in the Khajuraho temples. The temples of Khajuraho were constructed by the Chandela kings of Bundelkhand around a decorative lake. The region became known as Khajuraho as a result of the palm (khajur) trees that were present. Sandstone is used for all of the individual temples of the Khajuraho group of temples, which are all built on elevated platforms known as jagatis. The most notable example of the type is the Kandariya Mahadeva temple, which King Ganda is said to have built. Beautiful and sensual sculptures of people, animals, and geometric shapes may be found at the Khajuraho temples. Contrary to Bhuvaneswar's temple mandapas, which include lateral openings in addition to the main entrance, Khajuraho's temple constructions lack any side entrances. All of the mandapas' entrances are in a direct line with the garbhagriha entrance. Their sikharas are more akin to mountainpeaks. There are also stunning Nagara temples in Gujarat and Rajasthan. The Nagara style of Gujarati and Rajasthani architecture attained its apex with the construction of two Jain temples at Mount Abu. They are called Vimalavasahi and Luna Vasari, and they were constructed by Kings Vastupala and Teapala in the years 1031 and 1230, respectively. The first of the JainTirthankars, Adinath or Rishabhanatha, is venerated in the Vimala Vasahi. On the same property are some temples of the Brahman religion. Three in particular are the Duladeo, Chaturbhuja, and Kunwar Math.

1.1 Features of Nagara Style of Temple Architecture -

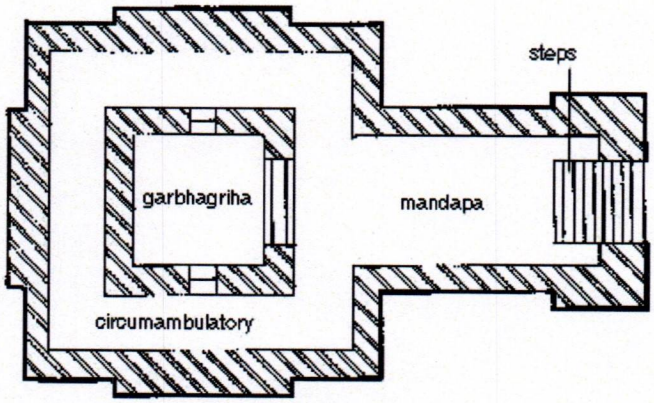

Fig.1.2 Features of Nagara Temple Architecture

- **Garbhagriha** - The Centre of the temple is called the garbhagriha. The primary deity resides there. "Womb chamber" is the meaning of the word "garbhagriha." The garbhagriha is always located directly under the tallest tower. The garbhagriha is a perfect square whereas the whole temple plan could be oblong. The garbhagriha or sanctum sanctorum houses the image or idol of the main deity.
- **Pradikshina Patha** – It is a circumambulatory path around the Garbhagriha. Pradakshina Path refers to the circular path around the sanctum sanctorum or the main shrine of a temple. It is a path that devotees walk around the deity in a clockwise direction as a part of their worship. Pradakshina Path holds great significance in Hinduism. It is believed that walking around the deity in a clockwise direction helps in purifying one's mind and body, increasing concentration, and developing devotion towards the deity. There are two types of Pradakshina Path - inner and outer. The inner Pradakshina Path is the one closest to the deity and is usually used by priests and temple workers. The outer Pradakshina Path is used by devotees and is usually wider than the inner path.
- **Mandapa** – It is a columned hall where devotees gather for prayers. At times, temples may have more than one mandapa of varied sizes. On the basis of their sizes, mandapas are named Ardhamandapa, Mandapa, and Mahamandapa. On the The typical Hindu temple in northern India, on plan, consists of a square garbhagriha preceded by one or

more adjoining pillared mandapas (porches or halls), which are connected to the sanctum by an open or closed vestibule (antarala). The entrance doorway of the sanctum is usually richly decorated with figures of river goddesses and bands of floral, figural, and geometric ornamentation. An ambulatory is sometimes provided around the sanctum. outside, the traditional Hindu temple in northern India looks like a square garbhagriha with one or more adjacent pillared mandapas (porches or halls) preceding it. These mandapas are connected to the sanctum by an open or closed vestibule (antarala), which can be either open or closed. The sanctum's entrance doorway is typically ornately embellished with bands of floral, figural, and geometric adornment as well as statues of river deities. Sometimes there is an ambulatory available around the sanctum. It may be a portico or colonnaded (series of columns placed at regular intervals) hall that incorporates space for a large number of worshippers. Dances and such other entertainments are practiced here. Some temples have multiple mandapas in different sizes named as Ardhamandapa, Mandapa, and Mahamandapa.

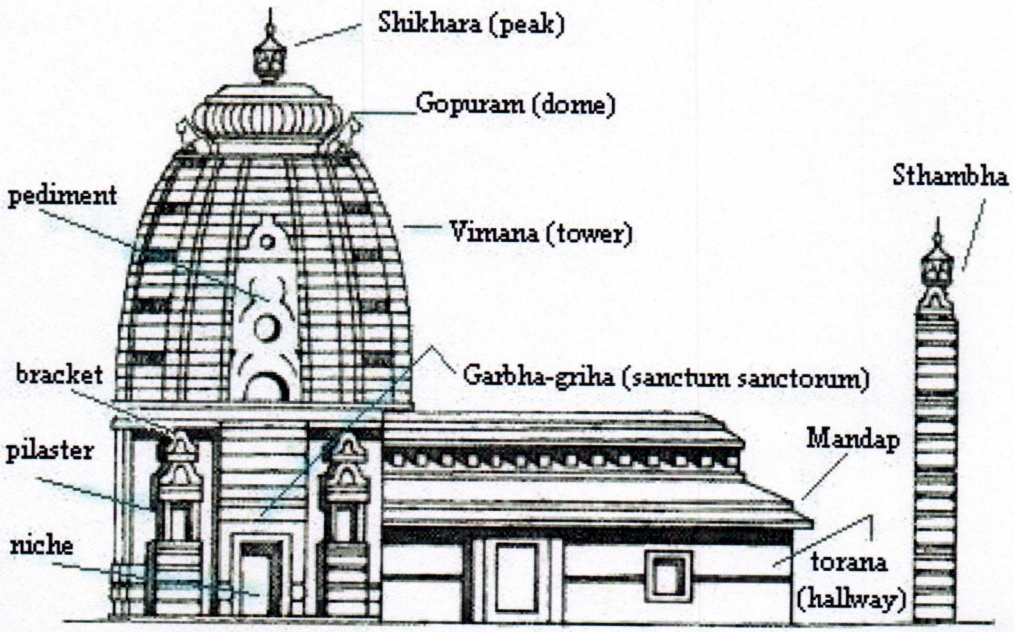

Fig.1.3 Features of Nagara Temple Architecture

- **Shikara or Vimana** – The spire standing like a mountain is known as Shikara (north) or Vimana (south). While the Vimana is pyramidal, the Shikara is a curved structure. The Nagara style is more prevalent in northern India, within which, the shikhara is recognized as a high curved shape. In the north-east, the local term deul or deula is more often used, both for towers and often the whole temple. It is the temple construction style of North India. In this style of the temple, there is only one peak or **Shikhara**.
- **Amalaka** – It is a disc made of stone atop which the Kalash (Kalasha) sits. It is mostly found in the Shikaras of northern temples. By the Gupta era, amalakas seem to have been widespread at the top of the shikhara, however no originals are still visible. across the Nagara and Kalinga architectural styles of the west and east, respectively, they were to remain normative across the majority of India, but not in the Dravidian architectural style of South India. Amalakas are found at the corners of some levels of the shikhara in some early temples in the Deccan, such as the brick Lakshamana temple at Sirpur from the 7th century (which does not, due to preservation issues, have them at the top as is customary).
- **Kalash or Kalasha** – It is a pot-shaped formation above the Amalaka which forms the apex of a temple. A **kalasham** is a finial typically placed atop the towers of Hindu temples. Present in the form of an inverted pot with a point facing the sky, kalashams are prominent elements of temple architecture. According to the Aitareya Brahmana, a golden kalasham is regarded to represent a sun upon the summit of a deity's dwelling, the temple. Most kalashams are made of metal and some of stone.
- **Antarala or vestibule** – The transitional way that connects the Garbagriha and mandapa is known as Antarala. Antarala, which is more common of north Indian temples, is a tiny antechamber or foyer between the garbhagriha (shrine) and the mandapa. The 'Antarala', which connects the 'Vimana' with the 'Mandapa' in Chalukya Style temples, is a typical sight.
- **Jagati** – The raised floor on which the temple is built is called "Jagati". The Jagati lies on a platform or base called adhiṣṭhāna (among other terms from various languages) which adds to its height. Adishthana sides are frequently decorated with deep-cut mouldings or relief carvings. Base, plinth, and socle are a few words from Western Greco-Roman ancient architecture that could be used to describe this in English. Both Buddhism and

Hinduism value ritual circumambulation, or the going around of the shrine, which is made possible by the Jagati. This circumambulation is also possible within certain large temples along the walled pradakshin route that circles the shrine chamber. A Nāgara temple generally rests on a high platform- Jagati over which is constructed a small platform called pitha. Rising above this is a smaller platform- adhisthana, which forms the base for the construction of superstructure of the temple.

- **Vahana** – Every god has a Vahana (vehicle) and every temple houses the Vigraha of the temple's chief deity's Vahana along with the Dhvaj pillar. The mount of the main deity placed generally in line of sight from Garbhagriha.

The Nagara style temples often have a square layout with several graduated projections in the centre of each face, giving the building a cruciform shape from the outside. These temples have a tower called Shikhara that, like the tower itself, is a mirror of a mountain peak. The tower is gradually inclined inward and is crowned by a spherical slab with ribs known as Amalaka. The two most important characteristics of Nagara design are the cruciform ground plan and the curvilinear tower that resembles a mountain top. The Nagara style of architecture is extensively discussed in ancient architectural literature including Mayatmatam, Samaranganasutradhara, and Prasadamandanam. Although there are significant regional variances in several regions of the nation, there are primarily five typologies of Nagara style depending on the shape of the Shikhara.

1.2 Sub-Types of Nagara Temples Depending upon the shape of Shikhara -

- **Latina**
- **Bhumija**
- **Shekhari**
- **Valabhi**
- **Phamsana**

In North India it is common for an entire temple to be built on a stone platform with steps leading up to it. Further, unlike in South India it does not usually have elaborate boundary walls or gateways. While the earliest temples had just one tower, or shikhara, later temples had several.

The garbhagriha is always located directly under the tallest tower. There are many subdivisions of nagara temples depending on the shape of the shikhara. There are different names for the various parts of the temple in different parts of India; The most common name for the simple shikhara which is square at the base and whose walls curve or slope inward to a point on top is called the 'Latina' or the rekha-prasada type of shikara. The second major type of architectural form in the nagara order is the phamsana. Phamsana buildings tend to be broader and shorter than Latina ones. Their roofs are composed of several slabs that gently rise to a single point over the Centre of the building, unlike the Latina ones which look like sharply rising tall towers. Phamsana roofs do not curve inward, instead they slope upwards on a straight incline. In many North Indian temples, we will notice that the phamsana design is used for the mandapas while the main garbhagriha is housed in a latina building. Later, the latina buildings grew complex, and instead of appearing like a single tall tower, the temple began to support many smaller towers, which were clustered together like rising mountain-peaks with the tallest one being in the centre, and this was the one which was always above the garbhagriha. The third main sub-type of the nagara building is what is generally called the "valabhi type". These are rectangular buildings with a roof that rises into a vaulted chamber. This domed chamber's edge is rounded, just like the waggons made of bamboo or wood that bullocks would have hauled in the past. They are frequently referred to as "wagon- vaulted buildings." As was already mentioned, the shape of the temple was influenced by prehistoric building styles that were in use before the fifth century CE. One of them was a building of the valabhi style. For example, you will note if you look at the ground plan of many of the Buddhist rock-cut chaitya caves that they are shaped like long halls with curving backs. The roof of this area similarly appears to have a wagon vaulted appearance from the inside.

1. Latina/ Rekha-Prasada:

It is the simple and most common type of shikhara. It is square at the base and the walls curve or slope inwards to a point on top. Latina types are mainly used for housing the garbhagriha. Latina or Rekha Prasad is the most popular variety of northern Indian shikhara (tower or spire on top of a shrine) in Hindu temple construction. Its form is a single, slightly curved tower with four equal-length sides, making it square in plan. There is frequently significant embellishment, especially at the corners where some split into horizontal "storeys" may be observed. The sides

may be broken by little extensions running up the tower, known as rathas. The tower is often constructed by stacking horizontal stone slabs on top of one another. The Sekhari and the Bhumija are two distinct and ornate forms of northern Indian towers, both of which are built on the Latina plan. Simple shikhara with a square foundation and inward-sloping walls that lead to a point at the top.Later eras saw the Latina form evolve into a more complicated structure with many towers grouped together. The garbhagriha was just beneath the highest structure in the center. Early medieval temples such as the Sun Temple at Markhera in Madhya Pradesh (MP). The Sri Jagannath Temple of Odisha has been constructed in the Rekha-Prasad Shikara style. Simple shikhara with square base and whose walls slope inwards to a point on top. most common. In later periods, Latina type became more complex with several towers clustered together. The tallest tower was at the centre and the garbhagriha was directly beneath it.

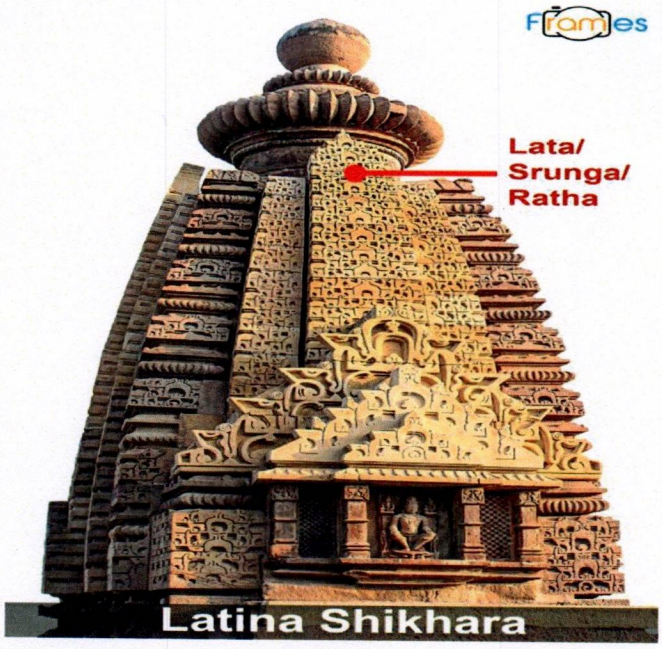

Fig.1.4 Latin shikhara

2. Bhumija:

Another type of Nagara temple that evolved from the Latina style was the Bhumija architecture developed in Malwa under the **Paramara dynasty**. These temples have a flat upward tapering

projection comprising of a central Latina spire and miniature spires on the quadrant formed by the tapering tower. These mini Shikaras carved out both horizontally as well as vertically. The Udayeshwar Temple in MP is built in this style. The shikhara (superstructure or spire) on top of the sanctum is built using the revolving square-circle principle, which distinguishes the Bhumija style of north Indian temple construction. It was created in Hindu and Jain temples in the Malwa region of central India (west Madhya Pradesh and southeast Rajasthan) sometime in the 10th century, under the control of the Paramara dynasty. The majority of the earliest and most elegant specimens can be found in and around the Malwa region, but this design is also seen in certain significant Hindu temple complexes in southern and eastern India's Gujarat, Rajasthan, and Deccan regions. The square plan that distinguishes Bhumija style is not divided but rather rotated about its centre, with periodic stops in the rotation as the superstructure rises vertically. Numerous inventive modifications can be applied by varying the rate of rotation and the time at which the rotation stops. A tier is referred to as a bhumi. The bhadras and salas must always remain parallel to the garbhagriya (sanctum's square in the cardinal direction), according to the general norm in Hindu texts. This rule enhances the superstructure's aesthetic appeal and makes it simpler to observe visually. The salas' faces are also chopped and positioned such that they face the circle. Bhumija architecture is characterised by its simultaneous application of the square and circle principles. The first known instance of the Bhumija style can be found in the ruins of a series of Hindu temples south of the Narmada River, near the village of Un between Segaon and Khargone. Eight of these are in the Bhumija fashion. The greatest preserved and finest example of the Bhumija style is the Nilakanthesvara (Udayesvara) temple from the 11th century, located in Udaipur, Madhya Pradesh (north of Bhopal). The sikhara of Nilakanthesvara has a stellate plan with four Latas (quadrants) and five rows of aedicule within. Each level has a square layout that is continuously turned in a circular fashion to produce the full spire.

Fig.1.5 Udayeshwar temple, MP (Bhumija Style Temple)

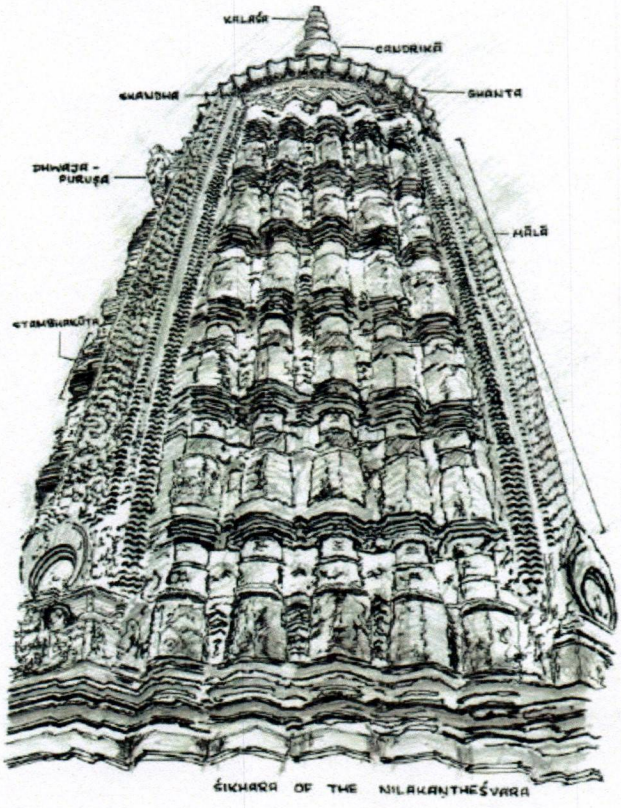

Fig.1.6 Features of Bhumija Shikhara

3. Shekhari:

It is a variation of the Latina where the Shikara comprises of a main Rekha-Prasad Shikara and one or more rows of smaller steeples on both sides of the central spire. Additionally, the base and corners also feature mini Shikaras. The **Khajuraho Kandariya Mahadev Temple** is one of the most prominent temples built in this style. The Shekhari consists of the central Latina spires with one or more rows of half spires added on either side and miniature shikharas clustered along the base and corners. The Shekhari was popular from the 10th century onward and can be observed on most Central Indian temples; the Lakshmana and Kandarya Mahadeva temples at Khajuraho, Madhya Pradesh, have excellent examples. A kind of northern Indian shikhara known as Sekhari or Shekhari is a tower or spire built atop a shrine that consists of a central Latina spire with urushringa half spires placed on all four corners. One of the two subtypes of shikhara, the other being bhumija, is this one. Shekhari can be simply defined as a cluster of peaks. Shekhari Nagara is a composite form of clustered Shikharas. In this form, multiple smaller Shikharas replicated after the main Shikhara are arranged in a designated manner to achieve the towering height. In this pattern, the replicas are arranged in such a fashion as to reflect the mountain and its sub-peaks. The temple with Shekhari Shikhara can easily achieve massive height and width. The Shekhari Nagara style is always based on a staggered square plan. Shekhari Nagara style can be easily seen in the region of Rajasthan, Gujarat, Madhya Pradesh and Maharashtra. Sahastrabahu Temple, Eklingaji, Rajasthan is a large complex showcasing the finest example of Shekhari style has a series of multiple Shikhars.

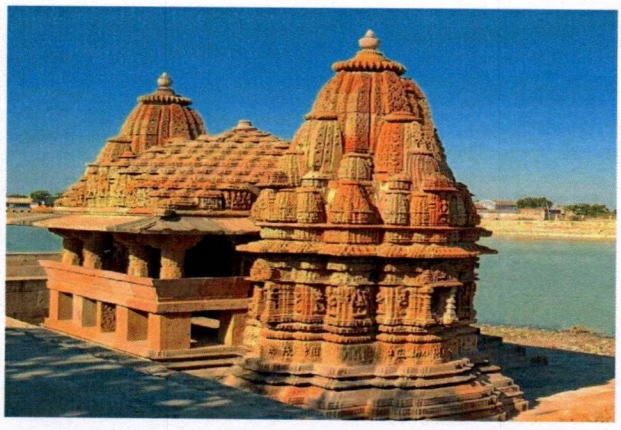

Fig.1.7 Dwikuta Temple, Munsal Lake, Viramgam, Karnavati.

Dwikuta Temple, Munsal Lake, Viramgam, Karnavati. This is one of the rarest of Nagari Shekhari temples with a common Mandapam. This feature is common in Chalukyan and Hoysala temples but not in Nagara temples. There are two sets of these on this great lake. The lake is replete with more than 100 other smaller temples on all sides of the lake. Pity that such sites do not get much fame.

Fig.1.8 Kandariya Mahadeva Temple, Madhya Pradesh

4. Valabhi:

A rectangular structure with a roof that extends into a round Chamber. They are usually called wagon vaulted buildings. This style temples are rectangular in **shape comprising of barrel-vaulted roofs**. The vaulted chamber roof has earned them the moniker wagon vaulted buildings/structures. **Teli Ka Mandir**, a 9th Century temple at **Gwalior** has been built in this style. The edge of the vaulted chamber is round, like the bamboo or wooden wagons that would have been drawn by bullocks in ancient times. The form of this temple is influenced by ancient building forms that were already in existence. There are many Valabhi temples in North India like the Chandi Temple, Chandika Temple, Kalika Temple, Navadurga Temple, Trinetresvala Temple, Uma Maheshwara Temple Varahi Temple, Khimesvara Temple and others. The edge of

this vaulted chamber is rounded, like the bamboo or wooden wagons that would have been drawn by bullocks in ancient times. They are usually called 'wagon vaulted buildings'. As mentioned above, the form of the temple is influenced by ancient building forms that were already in existence before the fifth century CE. The Vallabhi type of building was one of them. The ground-plan of many of the Buddhist rock-cut chaitya caves, we will notice that they are shaped as long halls which end in a curved back. From the inside, the roof of this portion also looks like a wagon-vaulted roof.

Fig.1.9 Valabhi style temple

5. Phamsana:

They are broader and shorter than the Rekha Prasad type of Shikhara. Their roofs are made of several slabs that smoothly rise to a single point over the center of the building, unlike the Rekha Prasad ones which look like sharply rising tall towers. They do not curve inwards, rather, they slope upwards on a straight slope. In many North Indian temples, Phamsana was used for

mandapa and the Rekha Prasad for Garbhagriha. Roofs were made up of several slabs that slowly ascend to a single point over the center of the structure. Roofs do not bend inwards like Latina roofs do, but instead slope upwards in a straight line. Phamsana structures are wider and shorter than Latina structures. In many temples, the garbhagriha is built in the Latina style, while the mandapa is built in the Phamsana style. Phamsana buildings tend to be broader and shorter than latina buildings. Their roofs are composed of several slabs that gently rise to a single point over the center of building, unlike the latina ones which look like sharply rising tall towers. They do not curve inwards, instead they slope upwards on a straight incline. In many North Indian temples Phamsana was used for mandapa and latina for Garbhgriha. In many temples, the latina type is used to house the garbhagriha whereas the mandapa has a Phamsana style of architecture.

Fig.1.10. Phamsana Temple

1.3 Sub-schools of Nagara Temple Architecture -

1. **Odisha School**
2. **Khajuraho/Chandel School**
3. **Solanki School**

- **Odisha School:**

The most obvious characteristic trait is the Shikara which extends vertically before curving inwards at the top. The main type is square while the upper reaches are circular. These temples have intricately patterned surfaces and normally open interiors. Unlike Nagara temples of the north, most Odisha temples have boundary walls. These are some important features: While the exterior walls were elaborately decorated with excellent sculptures, the interior walls were plain. The roof of the porch was supported by iron girders rather than pillars. They had roofs that dramatically curved inward from nearly vertical. While the exterior walls were elaborately decorated with excellent sculptures, the interior walls were plain. The roof of the porch was supported by iron girders rather than pillars. They had roofs that dramatically curved inward from nearly vertical. Ancient Puri and Konark are home to the most of the important temple locations. The shikhara in this instance, termed deul in Odisha, is nearly vertical until the top, where it abruptly turns sharply inward. Deuls are always preceded by mandapas known as Jagamohana in Odisha. The main temple's ground design is square; nevertheless, the top reaches of its superstructure, including the crowning Masataka, are round. The temples' interiors are typically austere, while their exteriors are richly carved. Temples in Odisha typically feature perimeter walls. Examples of the temples are Konark temple, Jagannath temple, and Lingaraj temple. At Konark, on the shores of the Bay of Bengal, lie the ruins of the Surya or Sun temple built in stone around 1240. The Sun temple is set on a high base, its walls covered in extensive, detailed ornamental carving. These include twelve pairs of enormous wheels sculpted with spokes and hubs, representing the chariot wheels of the Sun god who, in mythology, rides a chariot driven by seven horses, sculpted here at the entrance staircase.

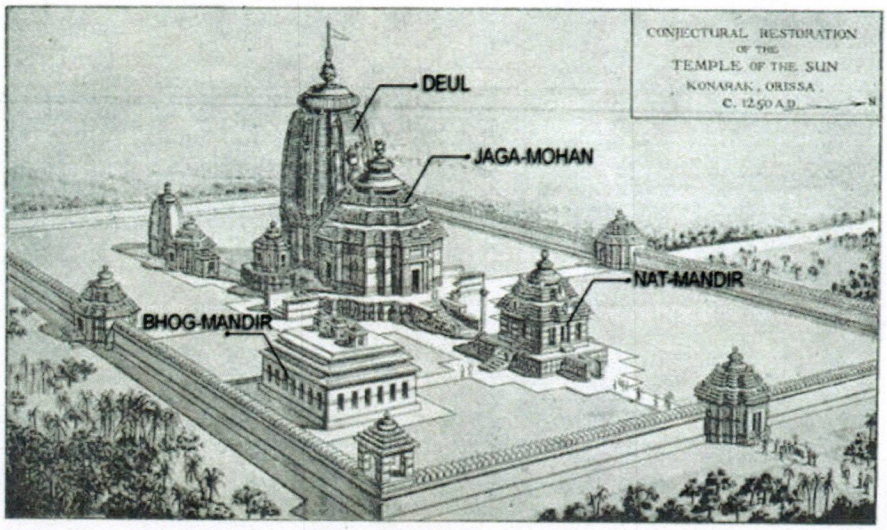

Fig.1.11 Odisha school Temple

Fig.1.12 Jagannath Temple, Puri

Fig.1.13 Sun temple

Fig.1.14 Lingraj temple

Shatrughaneshwara temple, the exterior walls were elaborately decorated with excellent sculptures, the interior walls were plain. The roof of the porch was supported by iron girders rather than pillars. They had roofs that dramatically curved inward from nearly vertical. Since the Mauryan Period, the region around Bhubaneswar has been a thriving focus for spiritual activity. The Jaina caves from the second century B.C. and the Asoka decrees from the third century B.C. are what this area is most well-known for. The sixth and seventh Shatruganeswara groups are home to the oldest still standing structural temples in this area. These temples are devoted to Siva and belong to the Pashupati sect. The motifs of Bho and Kirtimukha For the Bho feature found in Indian temples, the Shatruganeswara temple must be mentioned. A "chaitya" arch with a "kirtimukha" above it is referred to as a "temple feature" by the name "bho." The Shatruganeswara temple's "bho" can be seen in the adjacent image. The Bho and Kirtimukha represent the vital energy of nature and a profusion of mythical and worldly forms. Muktheshwar Temple, Bhubneshwar is the 10^{th} century Mukteswara Temple in Bhubaneswar represents the full development of the Kalinga Architecture its “deul”, or tower, and “Jagmohan”, or assembly hall. Both structures as well as the “torana” entrance are profusely carved. Unlike Nagara temples of the north, most Odisha temples have boundary walls. While the exterior walls were elaborately decorated with excellent sculptures, the interior walls were plain. The roof of the porch was supported by iron girders rather than pillars. They had roofs that dramatically curved inward from nearly vertical. Hindu architecture known as the Kainga style flourished in the ancient Kalinga, formerly known as Utkal, and in the modern eastern Indian state of Odisha.

Rekha Deula, Pidha Deula, and Khakhara Deula are the three different styles of temples that make up this architectural style. The first two are related to Vishnu, Surya, and Shiva temples, while the third is mostly related to Chamunda and Durga temples. The interior sanctorum is comprised of the Rekha Deula and Khakhra Deula homes, while the Pidha Deula houses serve as the exterior dancing and offering rooms.

2. Khajuraho / Chandel Temple

Khajuraho's temples are known for their extensive erotic sculptures. Patronized by Chandela kings of Bundelkhand (10th and 11th century). These 22 temples (out of the original 85) are regarded as one of world's greatest artistic wonders. The finest among them is Shaivite temple known as Kandariya Mahadev, built around 10th century by King Ganda. The standard type of Khajuraho temple has a shrine room, an assembly hall, and an entrance portico. Unlike the Odishan style, these temples are considered as a single unit and have Shikaras that curved from bottom to top. There are a number of miniatures Shikaras arising from the central tower and towers that slowly rise up to the main tower cap both the patios and halls. Some important features are: These temples have intricate carvings that adorned both the interior and external walls. The sculptures frequently have sensual themes and were inspired by Vatsyayana's Kamasutra. Sandstone made up the temples' construction. In the central portion of India, the Chandela rulers established their own unique style of temple building, known as the Khajuraho School or Chandela School. The temples featured the following features: Both the interior and exterior walls of these temples were richly embellished with carvings. The sculptures were often erotic in the subject and took influence from Vatsyayana's Kamasutra. The temples were composed of sandstone. During the 10th and 11th centuries A.D., the Chandelas of Jijihoti (Bundelkhand) were renowned for their skill as master builders. They constructed the Khajuraho temples, which are regarded as one of the greatest artistic marvels in the entire world, between 950 and 1050 A.D. Each temple has a "garbha griha" or "cella," a "mandapa" (an assembly hall), and a "ardha mandapa" (an entry porch). The "antarala," or entryway, to the "garbha griha" and the transepts, or "maha-mandapa," may also be seen in some temples. The largest and most impressive of the Khajuraho Temples is the "Kendriya Mahadev Temple." The 'Shiva Temple' at Visvanatha and the 'Vishnu Temple' at Chaturbhanj are two other significant temples in Khajuraho. These entities were treated as a whole, whereas in the Odishan style they were

conceived as separate elements. The sikhara is curved for its whole length, and miniature shikharas emerge from the central tower. The halls and porticos of the temple are also crowned with smaller towers which rise progressively up to the main tower. Vishnu Temple at Chaturbhunj (MP) is another prominent temple at Khajuraho Other carvings represent the daily mundane activities like pottery, farming etc. Significance of Khajuraho temple is that it provide the information about the then socio-economic conditions.

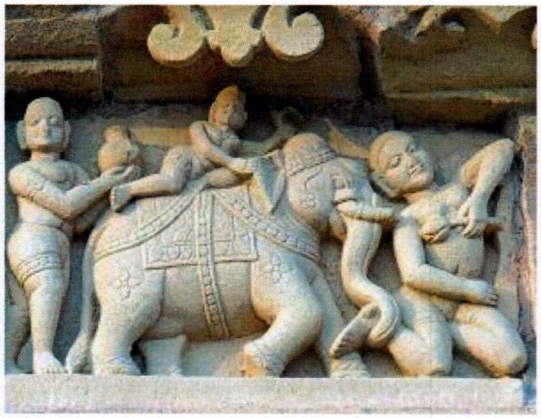

Fig.1.15 Carvings on Khajuraho Temple Wall

Carvings can be found both inside as well as outside. These temples have beautifully carved domed ceilings.

Fig.1.16 Vishnu temple at Chaturbhunj (MP)

3. Solanki School:

This school grew under the patronage of **Solanki kings in North-Western India**, particularly Gujarat and Rajasthan. The following were some of the characteristics of this school: There were no sculptures on the temple walls. The garbhagriha was connected to the mandapa both inside and externally. The porticos featured ornate arched entrances known as torans. A distinctive characteristic of this school is the presence of a step-tank known as Surya Kund beside the temple. They are similar to the Chandel School except that they have carved ceilings that appear like a true dome. The distinguishing feature of these temples is the minute and intricate decorative motifs. Except for the central shrine, one can find carvings on both the inner and outer sides of the walls. This was Patronized by Solanki kings (later Chalukya) of Gujarat (11^{th} to 13^{th} century). The Vimala, Tejpala and Vastupala temples at Mount Abu exhibit this style. Dilwara temple in Mt Abu –Highest Jain pilgrimage. They are related to the Chandel School but that they have carved covers that appear like a true dome. The distinctive feature of these temples is the minute and elaborate ornamental subjects. Except for the central shrine, one can find carvings on both the inner and outer sides of the walls. Features are as follows: On the walls of the temple, there were no sculptures. Both internally and externally, the garbhagriha and the mandapa were connected. The porticos have elaborated torans, which are arched doorways. The Solanki style of temple architecture flourished in Gujarat. A Solanki typical temple plan consists of a closed hall ('sanctum') and a porch that are inter-connected both internally and externally. A detached peri-stylar hall is added in larger temples in the same axis, which is often preceded by a 'torana' or ornamental arched entrance. These temples were largely built in sandstone or limestone. The Sun Temple at Modhera, completed in 1027 A.D., 'Vemala Temple' at Mount Abu (11th century) and the 'Somnath Temple' at Kathiawar (12th century) are outstanding examples of the Solanki architecture. Māru-Gurjara architecture or Solaṅkī style, is the style of West Indian temple architecture that originated in Gujarat and Rajasthan from the 11th to 13th centuries, under the Chalukya dynasty (also called Solaṅkī dynasty). Although it began as a regional form of Hindu temple building, Jain temples were where it really took off. It eventually extended across India and then to expatriate groups around the world, largely with Jain sponsorship. The exteriors of the Mru-Gurjara style of architecture are different from other North Indian temple styles of the time in that "the external walls of the temples have been structured by increasing numbers of projections and recesses, accommodating sharply carved statues in niches." Normally, these are

placed in superimposed registers above the lower moulding bands. The latter exhibit endless rows of elephants, Krttimukhas, and horse riders. There is hardly a part of the surface that is unadorned. In larger temples, two smaller side-entrances with porches are typical, and the main shikhara tower typically has many urushringa subsidiary spirelets atop it. By the 13th century, the style had largely disappeared from Hindu temples in its native locations, especially after the region had been conquered by the Muslim Delhi Sultanate in 1298. But despite this, Jains continued to employ it there and elsewhere, with a remarkable "revival" in the 15th century—unusual for an Indian temple style.[6] Since then, it has been used in Jain and some Hindu temples, and beginning in the 20th century, it has also been popular in temples constructed outside of India. There are numerous big temples constructed by the Hindu Swaminarayan tradition, with the Neasden temple in London (1995) serving as an early example, and smaller temples constructed by the Jain diaspora, including the Jain temple in Antwerp, Belgium (finished 2010), and temples in Potters Bar and Leicester in England. Exquisite example is Sun temple at Modhera, built by Raja Bhimdev-I of the Solanki Dynasty in 1026. There is a massive rectangular stepped tank called the suryakund in front of it. 108 miniature shrines are carved in between the steps inside the tank. A huge ornamental arch-torana leads one to the Sabha mandapa (the assembly hall) which is open on all sides. Every year at the time of the equinoxes, the sun shines directly into the central shrine.

Fig.1.17 Suryakund at Sun Temple

Fig.1.18. Navlakha temple (Solanki Temple Architecture)

Fig.1.19 Somnath temple (Gujrat)

1.4 Famous Nagara temples in various regions of India-

1. Central India

Ancient temples of Uttar Pradesh, Madhya Pradesh and Rajasthan share many traits. The most visible is that they are made of sandstone. Some of the oldest surviving structural temples from the Gupta Period are in Madhya Pradesh. The crowning elements- amalak and kalash, are to be found on all nagara temples of this period. These are relatively modest-looking shrines each having four pillars that support a small mandapa which looks like a simple square porch-like extension before an equally small room that served as the garbhagriha. Some of the oldest surviving structural temples belonging to Nagara style are from the Gupta Period are in Madhya Pradesh. These are relatively modest-looking shrines each having four pillars that support a small mandapa which looks like a simple square porch-like extension before an equally small room that served as the garbhagriha. Deogarh (in Lalitpur District, Uttar Pradesh) was built in the early sixth century CE is a classic example of a late Gupta Period type of temple. This temple is in the panchayatana style of architecture where the main shrine is built on a rectangular plinth with four smaller subsidiary shrines at the four corners (making it a total number of five shrines, hence the name, panchayatana). The tall and curvilinear shikhara also corroborates this date. The presence of this curving latina or rekha-prasada type of shikhara also makes it clear that this is an early example of a classic Nagara style of temple. The Lakshmana temple of Khajuraho, dedicated to Vishnu, was built in 954 by the Chandela king, Dhanga. A Nagara temple, it is placed on a high platform accessed by stairs. There are four smaller temples in the corners, and all the towers or shikharas rise high, upward in a curved pyramidal fashion, emphasizing the temple's vertical thrust ending in a horizontal fluted disc called an amalak topped with a kalash or vase. Kandariya Mahadeo temple at Khajuraho is the epitome of Nagara style of temple architecture in Central India. Khajuraho's temples are also known for their extensive erotic sculptures; the erotic expression is given equal importance in human experience as spiritual pursuit, and it is seen as part of a larger cosmic whole. Predating the tenth century, **Chausath Yogini temple** is a temple of small, square shrines of roughly-hewn granite blocks, each dedicated to goddesses associated with the rise of Tantric worship after the seventh century.Built between 7^{th} and 10^{th} centuries, several such temples were dedicated to the cult of the yoginis across Madhya Pradesh, Odisha

and even as far south as Tamil Nadu.There are many temples at **Khajuraho,** most of them devoted to Hindu gods. There are some Jain temples as well.

2. West India

The temples in the north-western parts of India including Gujarat and Rajasthan, and in western Madhya Pradesh are large in numbers. The stone used to build the temples ranges in colour and type. While sandstone is the commonest, a grey to black basalt can be seen in some of the 10^{th} to 12^{th} century temple sculptures. The most exuberant and famed is the manipulatable soft white marble which is also seen in some of the 10^{th}-12^{th} century Jain temples in Mount Abu and the 15^{th} century temple at Ranakpur. Among the most important art-historical sites in the region is Samlaji in Gujarat. The Sun temple at Modhera dates back to the early 11^{th} century and was built by Raja Bhimdev I of the Solanki Dynasty in 1026. There is a massive rectangular stepped tank called the suryakund in front of it, perhaps the grandest temple tank in India. Every year, at the time of the equinoxes, the sun shines directly into this central shrine of the temple.

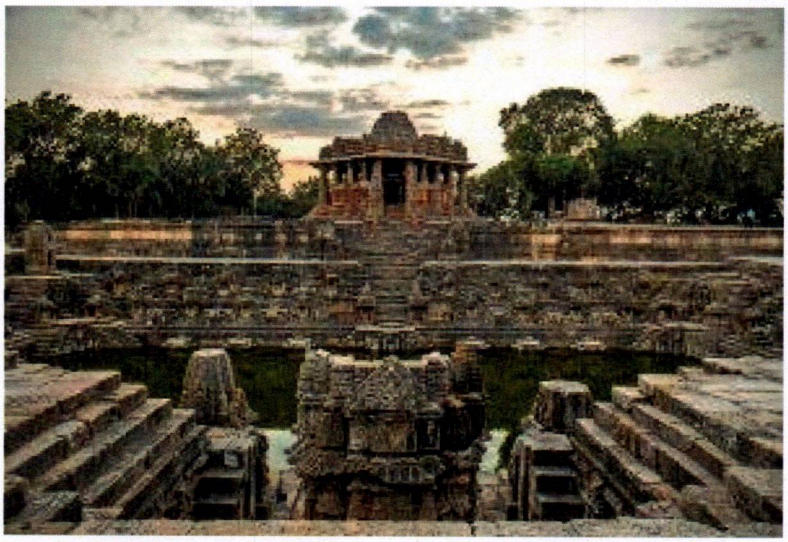

Fig.1.20 Modhera Sun Temple

3. East India

Eastern Indian temples include those found in the North-East, Bengal and Odisha. It appears that terracotta was the main medium of construction, and also for moulding plaques which depicted Buddhist and Hindu deities in Bengal until the seventh century. An old sixth-century sculpted

door frame from Da Parvatia near Tezpur and another few stray sculptures from Rangagora Tea Estate near Tinsukia in Assam bear witness to the import of the Gupta style in that region. Regional variation: The style that came with the migration of the Tais from Upper Burma mixed with the dominant Pala style of Bengal and led to the creation of what was later known as the Ahom style in and around Guwahati. Kamakhya temple, a Shakti Peeth, is dedicated to Goddess Kamakhya and was built in the seventeenth century. It appears that terracotta was the main medium of construction, and also for Moulding plaques which depicted Buddhist and Hindu deities in Bengal until the 7th century. **Assam:** An old sixth-century sculpted door frame from Dah Parvatia near Tezpur and another few stray sculptures from Rangagora Tea Estate near Tinsukia in Assam bear witness to the import of the Gupta idiom in that region.

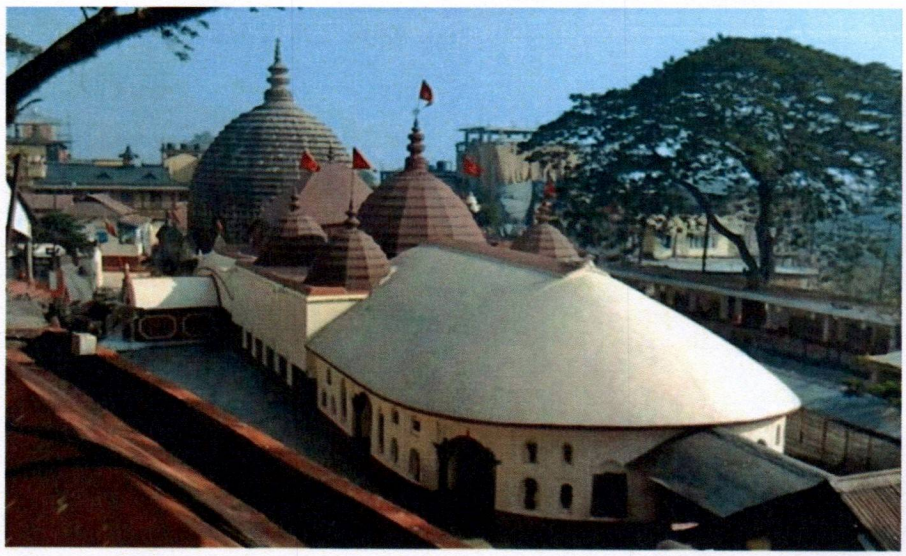

Fig.1.22. Kamakhya Temple

By the 12th-14th centuries, a distinct regional style developed in Assam. The style that came with the migration of the Tais from Upper Burma mixed with the dominant Pala style of Bengal and led to the creation of what was later known as the Ahom style in and around Guwahati. Kamakhya temple, a Shakti Peeth, is dedicated to Goddess Kamakhya and was built in the 17th century in Assam. **Bengal**: The style of the sculptures during the period between the ninth and eleventh centuries in Bengal (including Bangladesh) and Bihar is known as the Pala style, named after the ruling dynasty at the time. While the style of those of the mid- eleventh to mid-thirteenth centuries is named after the Sena Kings. While the Palas are celebrated as patrons of

many Buddhist monastic sites, the temples from that region are known to express the local Vanga style. The 9th century Siddheshvara Mahadeva Temple in Barakar in Burdwan District, for example, shows a tall curving shikhara crowned by a large amalaka and is an example of the early Pala style.

Fig.1.23. Siddheshvara Mahadeva Temple, Barakar

The black to grey basalt and chlorite stone pillars and arched niches of Purlia temples heavily influenced the earliest Bengal sultanate buildings at Gaur and Pandua. In the Mughal period and later, scores of terracotta brick temples were built across Bengal and Bangladesh in a unique style that had elements of local building techniques seen in bamboo huts.

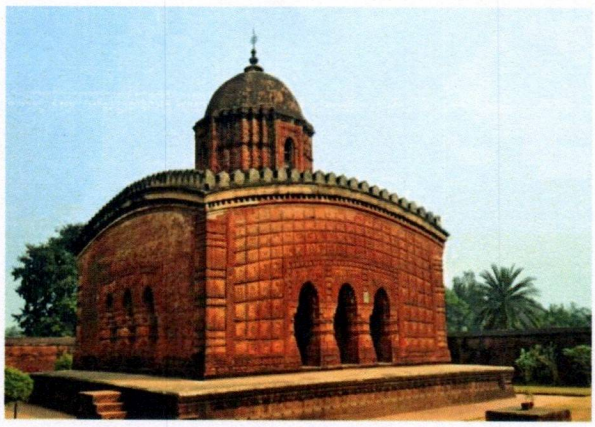

Fig.1.24. Terracotta Temples of Bishnupur

Odisha: The main architectural features of Odisha temples are classified into three orders, i.e., rekhapida, pidhadeul and khakra. Most of the main temple sites are located in ancient Kalinga—modern Puri District, including Bhubaneswar or ancient Tribhuvanesvara, Puri and Konark. In general, the shikhara, called deul in Odisha, is vertical almost until the top when it suddenly curves sharply inwards. Deuls are preceded, as usual, by mandapas called jagamohana in Odisha. Odisha temples usually have boundary walls. The ground plan of the main temple is almost always square, which, in the upper reaches of its superstructure becomes circular in the crowning mastaka. Compartments and niches are generally square, the exterior of the temples are lavishly carved, their interiors generally quite bare.

Fig.1.25. Sun Temple (Konark)

At **Konark,** on the shores of the Bay of Bengal, lie the ruins of the Surya or Sun temple built in stone around 1240. The Sun temple is set on a high base, its walls covered in extensive, detailed ornamental carving. These include twelve pairs of enormous wheels sculpted with spokes and hubs, representing the chariot wheels of the Sun god who, in mythology, rides a chariot driven by seven horses, sculpted here at the entrance staircase.

Fig.1.26 Jagannath Temple, Puri

4. The Hill States of India

A unique form of architecture developed in the hills of Kumaon, Garhwal, Himachal and Kashmir.

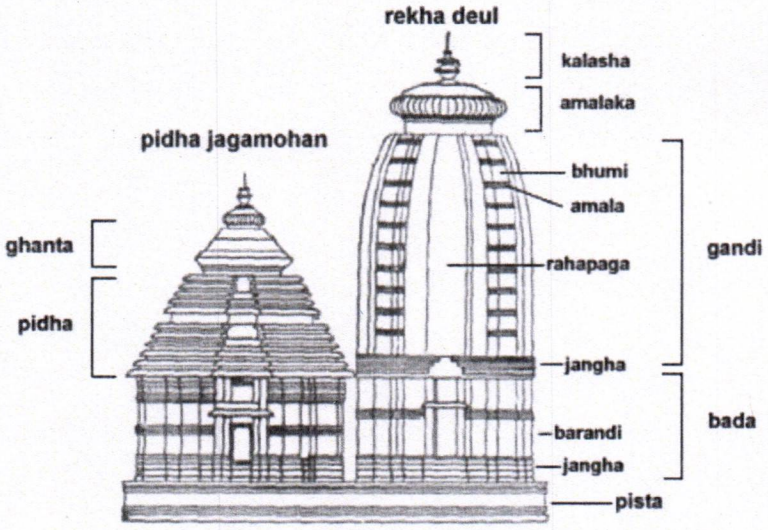

Fig.1.27 Features of Hill Temples

Kashmir's proximity to prominent Gandhara sites (such as Taxila, Peshawar and the northwest frontier) lent the region a strong Gandhara influence by the 5th century CE. This began to mix with the Gupta and post-Gupta traditions that were brought to it from Sarnath, Mathura and even centres in Gujarat and Bengal. Brahmin pundits and Buddhist monks frequently travelled between Kashmir, Garhwal, Kumaon and religious centres in the plains like Banaras, Nalanda and even as far south as Kanchipuram. As a result both Buddhist and Hindu traditions began to intermingle and spread in the hills. The hills also had their own tradition of wooden buildings with pitched roofs. At several places in the hills, while the main garbhagriha and shikhara are made in a rekha-prasada or Latina style, the mandapa is of an older form of wooden architecture. Sometimes, the temple itself takes on a pagoda shape. The Karkota period of Kashmir is the most significant in terms of architecture. One of the most important temples is Pandrethan, built during the 8th and 9th centuries. In keeping with the tradition of a water tank attached to the shrine, this temple is built on a plinth built in the middle of a tank. Like the findings at Samlaji, the sculptures at Chamba also show an amalgamation of local traditions with a post Gupta style. The images of Mahishasuramardini and Narasimha at the Laksna-Devi Mandir are evidences of

the influence of the post-Gupta tradition. Of the temples in Kumaon, the ones at Jageshwar near Almora, and Champavat near Pithoragarh, are classic examples of nagara architecture in the region.

Fig.1.28 Temple Compexes in Hills

CHAPTER – 2

DRAVIDA STYLE OF TEMPLE ARCHITECTURE

Dravidian architecture, often referred to as the South Indian temple style, is a Hindu temple architectural idiom that evolved in the southern Indian subcontinent, more notably in Sri Lanka and South India, and reached its apex in the sixteenth century. The majority of present buildings may be found in the southern Indian states of Andhra Pradesh, Karnataka, Kerala, Tamil Nadu, and Telangana, among others. They are one of the three types of temple architecture mentioned in the ancient book Vastu shastra. The Dravidian style of temple architecture of South India was pioneered by the Pallavas who reigned in parts of Karnataka, Andhra Pradesh, and northern Tamil Nadu until the ninth century. Although they were mostly Shaivite, several Vaishnava shrines also survived from their reign.

The early buildings are generally attributed to the reign of Mahendravarman I, a contemporary of the Chalukyan king, Pulakesin II of Karnataka. Narasimhavarman I, also known as Mamalla, who acceded the Pallava throne around 640 CE, is celebrated for his architectural works.

Dravidian architecture, or the **South Indian temple style**, is an architectural idiom in Hindu temple architecture that emerged from South India, reaching its final form by the sixteenth century. It is seen in Hindu temples, and the most distinctive difference from north Indian styles is the use of a shorter and more pyramidal tower over the garbhagriha or sanctuary called a vimana, where the north has taller towers, usually bending inwards as they rise, called shikharas. However, for modern visitors to larger temples the dominating feature is the high gopura or gatehouse at the edge of the compound; large temples have several, dwarfing the vimana; these are a much more recent development. There are numerous other distinct features such as the dwarapalakas – twin guardians at the main entrance and the inner sanctum of the temple and goshtams – deities carved in niches on the outer side walls of the garbhagriha. The majority of the current constructions are found in the southern Indian states of Andhra Pradesh, Karnataka, Kerala, Tamil Nadu, Telangana, as well as some areas of Maharashtra, Odisha, and Sri Lanka. This type of temple building is one of three mentioned in the ancient book Vastu shastra. Various kingdoms and empires such as the Satavahanas, the Vakatakas of Vidarbha, the Cholas, the

Chera, the Kakatiyas, the Reddis, the Pandyas, the Pallavas, the Gangas, the Kadambas, the Rashtrakutas, the Chalukyas, the Hoysalas, and Vijayanagara Empire among others have made substantial contribution to the evolution of the Dravida architecture. The majority of the current constructions are found in the southern Indian states of Andhra Pradesh, Karnataka, Kerala, Tamil Nadu, Telangana, as well as some areas of Maharashtra, Odisha, and Sri Lanka. This type of temple building is one of three mentioned in the ancient book Vastu shastra. Various kingdoms and empires such as the Satavahanas, the Vakatakas of Vidarbha, the Cholas, the Chera, the Kakatiyas, the Reddis, the Pandyas, the Pallavas, the Gangas, the Kadambas, the Rashtrakutas, the Chalukyas, the Hoysalas, and Vijayanagara Empire among others have made substantial contribution to the evolution of the Dravida architecture. A manual on Dravidian style Vastu Shastra architecture, construction, sculpture, and joinery technique can be found in the Mayamata and Manasara Shilpa books, which are thought to have been in circulation during the fifth and seventh centuries CE. Another literature from the ninth century, Isanasivagurudeva Paddhati, discusses the skill of construction in south and central India. The ancient Sanskrit text known as Brihat-Samhita by Varhamihira, written in the sixth century, is frequently quoted when discussing the layout and building of Hindu temples in the Nagara style in northern India. Agamas are also the foundation of traditional Dravidian iconography and architecture. The Agamas are non-Vedic in origin and have been classified as either pre-vedic compositions or post-vedic texts. In ancient and mediaeval India, Hindu temples functioned as the focal points of significant social, economic, artistic, and intellectual activities. According to Burton Stein, South Indian temples oversaw tasks related to local development, including irrigation initiatives, land reclamation, and post-disaster aid and recovery. The contributions (melvarum) they received from followers were used to fund these efforts. James Heitzman claims that a wide range of Indian society, including kings, queens, and government officials as well as merchants, priests, and shepherds, contributed to these offerings. Upon a devotee's passing, lands were left to the temple, which was controlled by the temple. The poorest people would have jobs thanks to them. Some temples operated as banks because they had sizable treasuries filled with gold and silver coins. In south India, 9th century Vedic schools attached to Hindu temples were called Calai or Salai, and these provided free boarding and lodging to students and scholars. The temples linked to Bhakti movement in the early 2nd millennium, were dominated by non-Brahmins. These took on a variety of instructional roles, such as presenting Sanskrit and Vedic texts in public talks and

reciting them aloud. Some temple schools provided a broad range of subjects, including grammar, philosophy, martial arts, music, and painting, as well as Hindu and Buddhist classics. By the eighth century, Hindu temples were also used as a social setting for exams, discussions, team competitions, and Vedic recitals known as Anyonyam. Unlike the Nagara temple, the Dravida temple is enclosed within a compound wall. The basic structure of a South Indian temple is a square-chambered sanctuary with a superstructure, tower, or spire above it, as well as an associated pillared portico or hall (maapa, or maapam), all of which are surrounded by a peristyle of cells inside of a rectangular court. The temple's outside walls are divided by pilasters and have niches that house sculpture. The superstructure or tower above the sanctuary is of the kina type and has a pyramidal arrangement of stories that gradually recede from the top. A parapet of tiny shrines, square at the corners and rectangle with barrel-vault roofs in the middle, separates each story. A cupola with a dome form, a crowning pot, and a finial sits atop the tower. The Gupta era contains the earliest examples of the Dravida style. The Shore Temple (about 700), a developed structural temple at the same location, and the rock-cut shrines at Mahabalipuram from the 7th century are the earliest instances of the developed architecture still in existence. The magnificent Brahadisvara temple in Thanjavur, constructed by Rajaraja the Great in 1003–10, and the large temple in Gangaikondacholapuram, constructed by his son Rajendra Chola around 1025, are where the South Indian style is most fully realized. The temple complex surrounded by the court grew in size and further enclosures, each with a unique gateway (gopura), were constructed as time went on, resulting in a more intricate architecture. By the Vijayanagar period (1336–1565) the gopuras had increased in size so that they dominated the much smaller temples inside the enclosures.

Fig. 2.1 Gangaikonda cholapuram temple

2.1 Features of Dravidian Style of Temple-

It is closed within a compound wall which includes:

- **Gopuram**: the front wall with entrance gateway to centre. In south Indian architecture, the entrance doorway to a Hindu temple enclosure is called a gopura, also spelt as a gopuram. Initially very small, the gopuras expanded in size starting in the middle of the 12th century until they completely surpassed the main shrine in terms of size and architectural detail to come to dominate the temple complex. A shrine frequently has a string of gopuras, each of which offers access through a different enclosing wall. A stone base and a brick and pilaster superstructure are typically used to build the gopura. With a barrel-vault roof, it has a rectangular floor plan. Sculpture is shown on the building's outside walls. Outstanding examples of gopuras are the Sundara Pandya gopura of the Jambukeshwar temple in Tiruchchirappalli, Tamil Nadu state, and the succession of gopuras at the Shiva temple in Chidambaram, Tamil Nadu state (12th–13th Century). The Gopurams typically feature multiple levels, with each level depicting intricate carvings and sculptures of Hindu gods, goddesses, and mythological scenes. These sculptures are typically brightly painted, adding to the vibrant and visually striking appearance of the tower. Gopurams have played a crucial role in the cultural and religious life of South India for centuries, serving as symbols of the community's faith and devotion. They have also become popular tourist attractions, attracting visitors from all over the world to admire their beauty and historical significance. A typical Hindu temple in Dravidian style have gopuram in the four directions i.e. East - main entrance, North and south - side entrances, West - only opened on auspicious day where it is believed we will go directly to Heaven. The temple's walls are typically square with the outer most wall having four gopura, one each on every side, situated exactly in the center of each wall. This will continue to next tier depending upon the size of the temple. The sanctum sanctorum and its towering roof (the central deity's shrine) are also called the vimana. Generally, these do not assume as much significance as the outer gopuram, with the exception of a few temples where the sanctum sanctorum's roofs are as famous as the temple complex itself.

Fig.2.2 Gopuram

- **Vimana**: The pyramid that rises up geometrically rather than the curving shikhara. Vimana is the structure over the garbhagriha or inner sanctum in the Hindu temples of South India and Odisha in East India. In typical temples of Odisha using the Kalinga style of architecture, the vimana is the tallest structure of the temple, as it is in the shikhara towers of temples in West and North India. By contrast, in large South Indian temples, it is typically smaller than the great gatehouses or gopuram, which are the most immediately striking architectural elements in a temple complex. A vimana is usually shaped as a pyramid, consisting of several stories or tala. Vimana are divided in two groups: Jati vimanas that have up to four tala and mukhya vimana that have five tala and more. In North Indian temple architecture texts, the superstructure over the garbhagriha is called a shikhara. However, in South Indian Hindu architecture texts, the term shikhara means a dome-shaped crowning cap above the vimana. A temple complex can have one, two, or more Vimanas depending on the number of deities, and upalayas. Irrespective of the Agama used in the temple construction, these Vimana occupy an important position in the temple architecture. According to the Agamas, viewing the deity's face and the Vimana at a temple are regarded as one and the same. Only when a temple structure has a

vimana and various other components, such as a Balipeetam and Dhwajasthambham, is it regarded as a temple. It is recognized as a Mandir otherwise. Before entering the main shrine, one must also visit Vimana and offer prayers to it since, according to the Vastu and Shilpa shastras, it symbolizes the god's face. Many temples place a specific emphasis on the Shikhara and Kalasha portions of the Vimana. A great deal of Punya is given and redemption may result through seeing the Vimana and Shikhara portions. In Dravidian architecture, there is only one vimana on top of the main temple. In contrast to Nagara architecture, the subsidiary shrines lack vimanas. The shape of the main temple tower known as vimana in Tamil Nadu is like a stepped pyramid that rises up geometrically rather than the curving shikhara of North India.

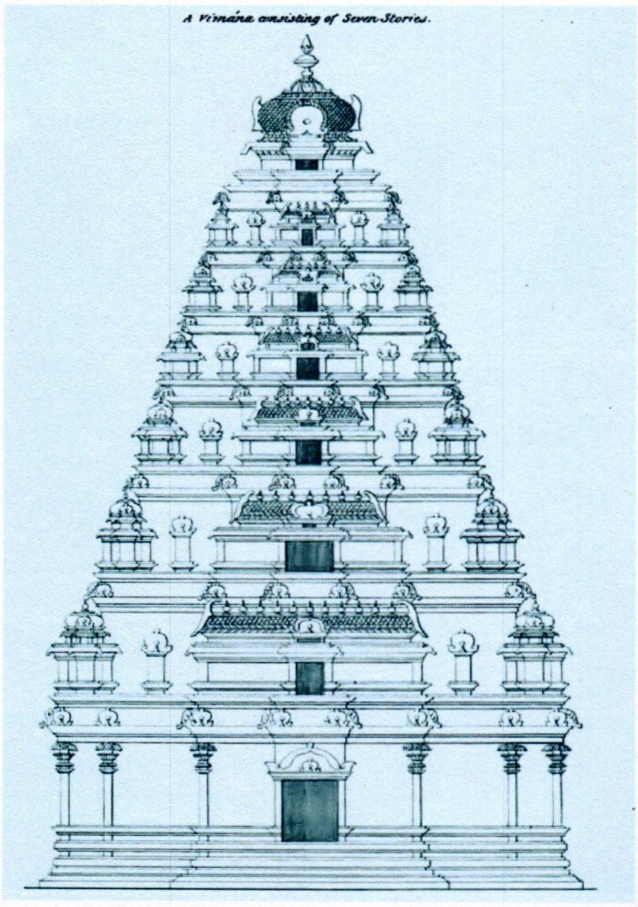

Fig. 2.2. Vimana

- **Shikhara**: The crowing element at the top of the temple. It is in octagon shape and not spherical as seen in Nagara temple. The subsidiary shrines do not have vimanas unlike in Nagara architecture. In the South Indian temple, the word 'shikhara' is used only for the crowning element at the top of the temple which is usually shaped like a small stupika or an octagonal cupola— this is equivalent to the amalak and kalasha of North Indian temples. The Dravidian style is prevalent in southern India, in which the equivalent of the shikhara is the vimana. The superstructure above the sanctum is typically more like a four-sided pyramid in overall shape, consisting of progressively smaller Storeys of pavilions (talas), with a profile that is normally straight than curved. The Dravidian superstructure is generally highly ornate. In every style of shikhara/vimana, the structure culminates with a "kalasha", or urn for offerings, or water-pot, at its peak. In the Dravida style, **shikhara** is the word used for the crowning element at the top of the temple (which is shaped like a stupika or octagonal cupola). In the South Indian temple, the word 'shikhara' is used only for the crowning element at the top of the temple which is usually shaped like a small stupika or an octagonal cupola— this is equivalent to the amlak and kalasha of North Indian temples. The North Indian idea of multiple shikharas rising together as a cluster was not popular in South India.

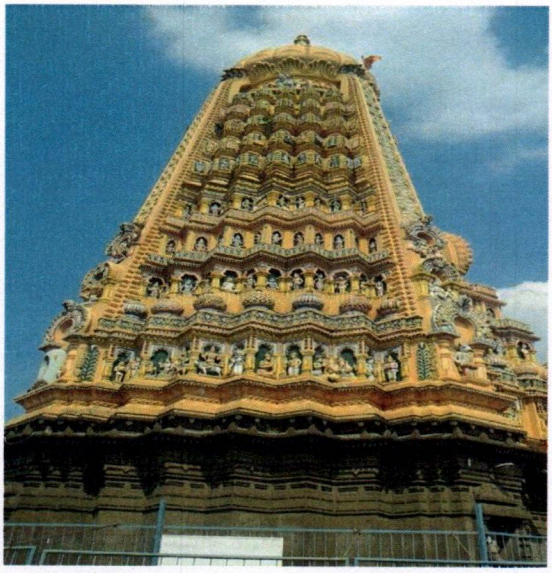

Fig.2.3 Shikhara

- **Antarala**: The assembly hall connected to the garbhagriha. Antarala is a short antechamber or foyer between the garbhagriha and the mandapa, which is more common in northern Indian temples. Antarala are frequently observed in Dravida Style temples, where the 'Vimana' and the 'Mandapa' are linked by the 'Antarala'. Antarala are commonly seen in Chalukyan Style temples in which the 'Vimana' and the 'Mandapa' are connected through the 'Antarala'.

- **Garbhagriha**: It has images of Dwarapalas and a large water tank is also found inside the temple. Whereas at the entrance to the North Indian temple's garbhagriha, it would be usual to find images such as mithunas and the river goddesses, Ganga and Yamuna, in the south we will generally find sculptures of fierce dvarapalas or the door-keepers guarding the temple. It is common to find a large water reservoir, or a temple tank, enclosed within the complex. At some of the most sacred temples in South India, the main temple in which the garbhagriha is situated has, in fact, one of the smallest towers. This is because it is usually the oldest part of the temple. With the passage of time, the population and size of the town associated with that temple would have increased, and it would have become necessary to make a new boundary wall around the temple. This would have been taller that the last one, and its gopurams would have been even loftier. So, for instance, the Srirangam temple in Tiruchirapally has as many as seven 'concentric' rectangular enclosure walls, each with gopurams. The outermost is the newest, while the tower right in the centre housing the garbhagriha is the oldest. Entrance to the Hindu Garbhagriha is restricted only to priests and other devotees are allowed to sit only outside the sanctum of the temple. The entrance of the Garbhagraha would be covered with the divine guards of deities on both the sides, who appear in a fierce manner, with weapons on their hands. In Tamil language Garbhagraha is called as Karuvarai which means interior of the sanctum sanctorum. Whenever if any devotee visits the temples, he/she must compulsorily worship the main deity situated in the Garbhagriha of the temple, in the order to get the full grace of almighty. In some temples, women preists also allowed to enter inside the sanctum of the temple, and to perform puja to the deity. Subsidiary shrines were also located inside or next to the main shrine/inner sanctum.

The pitha or pedestal of the principal deity located within the Garbhagriha is the most sacred part of the temple. As per the shastras, the Garbhagriha must be the first part of the temple, and the garbha-dana or garbha-nyasa ceremony must be performed before starting the construction.

Fig. 2.4 Garbhagriha of a temple.

- **Dvarpalas**: At the entrance to the garbhagriha, there would be sculptures of fierce dvarapalas guarding the temple. No Hindu temple in India, especially in the south, is complete without a pair of enormous Dwarapala sculptures that guard the entrance gates as the fabled sentinels of the gods and goddesses. It is a fusion of two terms, Dwaram, which means guardians, and Palakas, which means door or entry. They are official gate keepers and guards on duty, protecting the presiding deities in the sanctum or garbagriha or simply the entire temple itself. Often depicted as a giant warriors larger than life - may be gentle looking with a smile or fierce looking with protruding curved teeth (similar to canine teeth) armed with weapons mostly mace - gada; doing duty round the clock ever in the service of the lords, they are parivara devatas and their massive size, look and other attributes are in tune with the majesty and power of the presiding deity in the grabagriha. Additionally, their attire, posture, and the objects in their hands show the temple's affinity with the Shiva, Vishnu, and Shakthi traditions. The ones on the entry tower of many temples are not constructed of hard stone and are typically built of monolith stone, ideally granite. They are typically in standing positions on either side

of the entrance gate of the temple or shrine, frequently sporting imposing appearances and absorbing expressions. Whether constructed of metal or stone, they are mirror reflections of one another. In the latter scenario, there aren't many metal renditions of dwarapalas. The enormous dwarapala sculptures are an essential component of the temple architecture and iconography found in Hindu, Buddhist, and Jain civilizations as well as in locations that have been affected by them in some parts of South East Asia. Each has four arms available to them.is decorated with headdress, shoulder jewellery, and hanging earrings (karna-kundala). They do not often wear garlands or jewellery. The Dwarapalas in the Hoysala temples of Karnataka are particularly graceful wearing ornate jewelry and gently holding lotuses as if inviting the devotee to God's abode. Such facial expressions are rare. There are female dwarapalas as well and are assigned to guard the abode of goddess or lord's consort in a separate sanctum on the same temple premises. They do have names -such as Chanda,Prachanda, Jaya, Vijaya,Harabhadra and Subhadra Nandi Mahakala are also Shiva's guards. So are Jaya and Vijaya for Sri Vishnu. Goddess Shakthi has Shankhanidhi and Padmanidhi. Dwarapalas are placed on the gopurams- towers facing all four cardinal directions. Apart, inside the temple complex you may find them guarding the gates facing all the four directions around the hall and sanctum.

Fig. 2.5 Kapaleeswar temple, Chennai.

Fig.2.6. Meenakshi temple, Madurai

Fig.2.7. Dvarpalas at Hoysaleshwara Temple

- **Temple Tanks:** Temple tanks are wells or reservoirs built as part of the temple complex near Indian temples. They are called pushkarini, kalyani, kunda, sarovara, tirtha, talab, pukhuri, ambalakkuḷam, etc. in different languages and regions of India. Some tanks are said to cure various diseases and maladies when bathed in. It is possible that these are cultural remnants of structures such as the Great Bath of Mohenjo-daro or Dholavira, which was part of the Indus Valley civilization. Some are stepwells with many steps at the sides. Temple tanks as an ancient technology were not used to collect water for reuse, but to recharge the aquifer, to later be extracted through personal wells. These tanks served as a barometer of the city's underground resource, making its fluctuating level visible.

  Old South Indian temples, both large and little, typically have a tank attached to them. A tank is a container used to store water, and these tanks are typically used to store water for human consumption. They are utilised to feed the temples with water and are referred to as pushkarini. The holy wash (abhishekam) of the idols housed in the temples is performed using water taken from these tanks, and during certain designated times of the year, the float festival (teppam) of the gods also takes place here. It is thought that the waters of some of these pushkarinis have particular healing characteristics, therefore pilgrims take a plunge in them to heal their ailments and to purify themselves before

entering the temple. To allow extra rainfall to fill the tank, these temple tanks are equipped with several inlets. As a result, during the monsoon, these tanks would be full, and during the summer, they would also hold onto a certain amount of water that could be used by the temple and individuals who reside in the buildings connected to these shrines. Water shortages were very uncommon in the ancient and mediaeval eras, therefore the tanks also helped to replenish the nearby wells' water supplies during dry seasons.

Some of these pushkarinis deserve special mention either on account of their shape, size or religious sanctity. Probably the largest temple tank of Tamil Nadu and perhaps of all of South India is the one attached to the Rajagopala Svami temple in Mannargudi. It is known as Haridra Nadi and also as Gopala Samudram. The Svami Pushkarini, which is the tank attached to the world-famous Sri Venkateshwara temple at Tirumala (Andhra Pradesh) is one of the best known with thousands of devotees bathing in it before going into the temple. The grand spectacle of the float festival of this temple draws thousands of onlookers every year to this sacred shrine. Tanks of peculiar shapes are also known in South India. One of these is in the Pundarikaksha temple at Tiruvellarai (Tamil Nadu), where the tank is in a unique svastika shape. This svastika tank, which belongs to the Pallava age of the 8th-9th centuries A.D. is mentioned in one of the inscriptions, as tnaarpidujju perunkinaru. There are also some large temples, which have more than one tank, and some are seen inside the enclosure of the temple while some may be found immediately outside the temple campus. The kings and chieftains of yore considered it an act of great merit to construct these temple tanks and innumerable inscriptions have been discovered across South India which mention the names of the donors and also the date of construction.

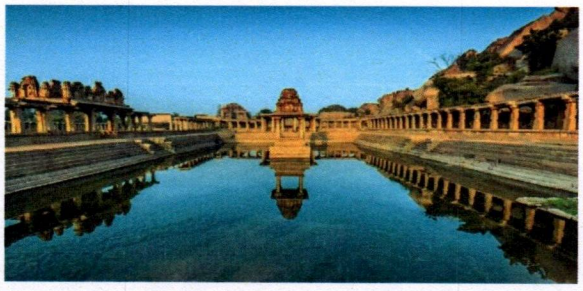

Fig.2.8. Pushkarani at Krishna Temple in Hampi, Karnataka

Fig. 2.9. Temple tank at Natraja Temple, Chidambaram

- **Subsidiary Shrine:** Subsidiary shrines are either incorporated within the main temple tower, or located as distinct, separate small shrines beside the main temple. Subsidiary shrines around the main temple are dedicated to the family or incarnations of the main deity. Subsidiary shrines were also located inside or next to the main shrine/inner sanctum. The subsidiary shrines or altars contain other deities, including the consort of the main deity (Lakshmi or Parvati). The shrine dedicated to the consort of the main deity usually has her own sanctum (garbha-griha) and ambulatory pathway (pradakshina-patha). In some larger temple they have their own halls and pavilions.
- **Mandapa**:Besides the subsidiary shrines, Mandapas and pillared corridors surrounded the main sanctum. They were roofed, open, or enclosed pillared halls that were either independent or connected to the sanctum. There were one or more Mandapas leading to the inner sanctum. A Mukha Mandapa is a rectangular hall right in front of the sanctum for devotees to take the darshan of the chief deity. In the Hindu temple the mandapa is a porch-like structure through the (gopuram) (ornate gateway) and leading to the temple. It is used for religious dancing and music and is part of the basic temple compound. The prayer hall was generally built in front of the temple's sanctum sanctorum (garbhagriha). A large temple would have many mandapa. The inner sanctum and the pavilion in front of the main altar is connected by a vestibule or porch called ardha mandapa or sometimes

antarala. There is a rectangular hall in front of the sanctum (mukha mandapa) where the devotees stand and view the main deity of the temple. The nityarchana mandapa is where the daily worship of the small (moveable) representative of the main deity is done. The flight of stairs that connects the first prakara with the sanctum sanctorum is called sopana. In front of this flight of stairs is the main mandapa. Many temples have several halls such as: ranga-mandapa-usually a large hall with intricately carved pillar used as a large audience pavilion, yajna-hall for occasional sacrifices, nrittya mandapa-hall for dance recitals, vahanamandapa-place where the festival vehicles are kept, kalyana-mandapa marriage hall, asthana-mandapa-where the processional deity holds alankaramandapa where the processional deity is dressed before being taken on procession, vasanta-mandapa-hall in the middle of the temple tank used for festivals, and the utsava manadapa-hall used on festive occasions. Temples will also usually have a treasury, a kitchen (paka-sala), store room (ugrana), dining hall (Ramanuja-kuta in a Vaishnava temple and Siva-kuta in a Siva temple). If a temple has more than one mandapa, each one is allocated for a different function and given a name to reflect its use. For example, a mandapa dedicated to divine marriage is referred to as a kalyana mandapa. Often the hall was pillared and the pillars adorned with intricate carvings. Mandapa (mantapa in Kannada) means any roofed, open or enclosed pavilion (hall) resting on pillars, standing independently or connected to the sanctum of the temple. Mandapas are one or more entrance porches or halls that lead to the inner sanctum.

- **Other structures:** Within the temple are pradakshina-patha (circumambulatory path), treasury, choultries or chawdis (pillared halls used for different purposes), paka-sala (kitchen), ugrana (storeroom), dining hall, and bali-pitha (platform for food offerings). Each temple has a ratha (chariot) that is used to carry the utsava-murti (festive vigraha) around the streets during important occasions. Some temples even have a nandavana (flower garden).

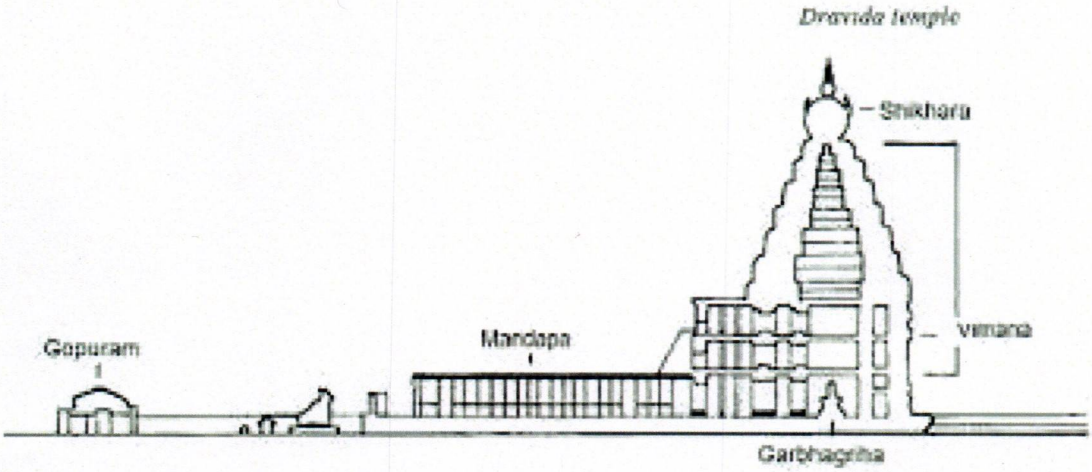

Fig.2.10. Dravidian Temple Architecture

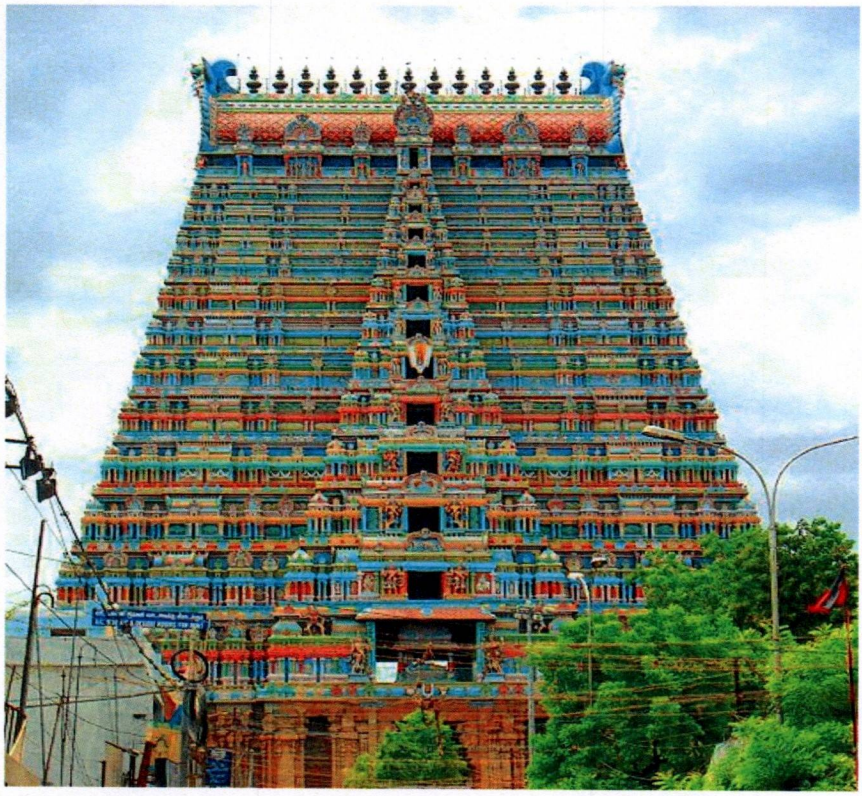

Fig.2.11. Srirangam temple at Tiruchirapalli

In many temples, the garbhagriha is located in the smallest tower. It is also the oldest. With the passage of time and the rise of the population of the temple-town, additional boundary walls were added. The newest structure would mostly have the tallest gopuram. Example in

the **Sriranganathar Temple** at Srirangam, Tiruchirappally, there are 7 concentric rectangular enclosure walls each having gopurams. The tower at the centre has the garbhagriha. **Famous temple towns of Tamil Nadu**: Kanchipuram, Thanjavur (Tanjore), Madurai and Kumbakonam. In the 8th to 12th centuries – temples were not confined to being religious centres but became administrative centres as well with large swathes of land.

2.2 Subdivision of Dravidian Temple Architecture (On the basis of shapes)

Just as the nagara architecture has subdivisions, dravida temples also have subdivisions. These are basically of five different shapes:

1. **Kuta** or **caturasra** – square
2. **Shala** or **ayatasra** – rectangular
3. **Gaja-prishta** or **vrittayata (elephant backed)** –elliptic
4. **Vritta** – circular
5. **Ashtasra** – octagonal

Just as there are many subdivisions of the main types of nagara temples, there are subdivisions also of dravida temples. These are basically of five different shapes: square, usually called kuta, and also caturasra; rectangular or shala or ayatasra; elliptical, called gaja-prishta or elephantbacked, or also called vrittayata, deriving from wagonvaulted shapes of apsidal chaityas with a horse-shoe shaped entrance facade usually called a nasi; circular or vritta; and octagonal or ashtasra. Generally speaking, the plan of the temple and the shape of the vimana were conditioned by the iconographic nature of the consecrated deity, so it was appropriate to build specific types of temples for specific types of icons. It must, however, be remembered that this is a simplistic differentiation of the subdivisions. Several different shapes may be combined in specific periods and places to create their own unique style.

The schools of Dravidian architecture have their origin in the ruling dynasties. From the brick temples of the Sangam period to the elaborate architectural wonders of the Cholas, Cheras, Pallavas, Pandyas, and Hoysalas among others, the Dravidian architectural style is both varied and awe-inspiring. We shall take a brief look at four of these – Pallava, Chola, Vijayanagara, and Nayaka.

2.3 Sub-school of Dravidian Temple Architecture –

- **Pallavas School of Architecture**
- **Chola School of Architecture**
- **Vijayanagara School of Architecture**
- **Nayaka School of Architecture**

- **Pallava School of Architecture –**

The Pallavas were a prehistoric south Indian dynasty that ruled the Andhra area beginning in the second century before migrating south to establish themselves in Tamil Nadu. Numerous Vaishnava shrines also survived from the rule, and it is without a doubt that they were affected by the lengthy Buddhist history of the Deccan, despite the fact that they were predominantly Shaivites. The Pallavas' first structures were rock-cut, but their later ones were structural (they were aware of structural buildings when rock-cut structures were being dug). The early structures are typically credited to Mahendravarman I, who reigned contemporaneously with Pulikeshi II of Chalukya, in Karnataka. About 640 CE saw the accession of Narasimhavarman I, also referred to as Mamalla. He expanded the empire and also inaugurated most of the building work at Mahabalipuram which is known after him as Mamallapuram. Pallava architecture developed in four phases beginning from 600 CE during the rule of Mahendravarman (600-625 CE). In the initial stages, there were only rock-cut caves and not real temple structures. During Narsimhavarman's reign decorations were added to the rock-cut caves and the mandapas evolved into ratha style structures. It was during Rajsimhavarman's (700-728 CE) that real temple structures constructed in masonry and stone took shape. Nandivarman introduced the concept of small temples comprising of all distinguishing features of what is today known as the Dravidian/Dravida style. The mantapas and pillars of rock cut temples and ratha temples bear own distinctive characteristics. We can see the Buddhist influence, the rock cut temples of the

Mamallapuram show the influence of Buddhist rock cut caves. In ratha temples also, some ratha follows the Buddhist Vihara model central square hall supported by pillared roof. Some rathas (Bhima, Sahadeva, Ganesh) follows Chaitya model with oblong shape bearing barrel roof and Chaitya gabel. The ratha temples or seven pagoda which are carved out in granite rock is the finest example of Indian monolithic rock cut architecture. The Pallava age shows the transition period from rock cut to structural temples. The ratha temples are attempt to free itself from the influence of rock cut 'Chaitya' and 'Vihara' . The structural detailing of the ratha temples that imitates wooden timber support, pilaster beams which are unnecessary in stone. This shows that they are not able to free totally from earlier wooden structured temples. Gavaksha motif is a symbolic window throughout which deities are believed to be looked out. It is found in the Chaitya arches that consists of deities below the crown of entablature. Base of Dravidian sikhara, the square ground storey with open verandas in Dharmaraja rathas forms the initiation of pyramidal square of Dravidian tradition. Pallava temples in Kanchi are prototype of Vimana to be developed by the Cholas in the later period. In the pillars of the Mammalapuram group, above the kumbha or melon capital (a particular element in pillars that supports the below structure) a padma flares up to the palagai (abacus) and in varaha mandapa this flaring element is surrounded by thinnest abacus which later took the form of kalasa in Chola temples. The base of pillars of some structural temples bears architectural motif of lion later depicted by Cholas and this symbol of lion became the royal insignia of Pallavas. In the facades of the walls, Buddhist chaitya motif kudus is seen (later to be adopted by the Chalukya). The walls and pillars of cave temples and structural temples decoration with architectural designs are seen. The architectural design of one ratha in mahaballipuram with square hall along with curvilinear, overhanging roof shows the influence of traditional bemgali hut. It suggest that the origin of Dravidian shikhara have had its origin from the bamboo hut. The architecture of gopura begins with the Pallava dynasty as the initiation is seen in shore temple of mahaballipuram. The greatest sculptural development of the age is cutting out the cleft in Mamallapuram between the two huge granite boulders as descend of Ganga with presence of gods, demi gods, kinnar etc. It is variously known as penance of arjuna, kiratarjunia etc. In the relief of the Mahaballipuram, the shape of gods in the form of clouds shows the influence of Amaravati art.

The Shore Temple at Mahabalipuram, Tamil Nadu –

It is a structural temple and was built during the reign of **Narasimhavarman II, also known as Rajasimha.** The temple is facing east towards the sea and has three shrines – east and west to Shiva and the middle for Vishnu (Anantashayana). This is unusual because temples generally have a single main shrine and not three areas of worship. This shows that it was probably not originally conceived like this and different shrine may be added at different times. In the compound, there is an evidence of a water tank, an early example of a gopuram, and several other images. Sculpture of the bull, Nandi, Shiva's mount, lines the temple walls. The temple has suffered severe disfiguration due to erosion by salt water laden air over the centuries. Shore Temple is a granite made temple at Mahabalipuram built during the rein of Narsimhavarman. This group of temples is a UNESCO World Heritage Site and is oldest structural temple (in contrast with rock cut temples) in India. It is a structural temple and was built during the reign of Narasimhavarman II, also known as Rajasimha. The temple is facing to east towards the sea and has three shrines – east and west to Shiva and the middle for Vishnu (Anantashayana). This is unusual because temples generally have a single main shrine and not three areas of worship. This shows that it was probably not originally conceived like this and different shrine may be added at different times. Sculpture of the bull, Nandi, Shiva's mount, lines the temple walls. It is a beautiful 5 storyed temple, which is a combined complex of 3 shrines; 2 dedicated to Shiva and one to Vishnu. The Shore Temple marks the culmination of the architectural efforts that began with the cave temples and monolithic rathas. 7 Pagodas is a term associated with the Shore Temple of Mahabalipuram. It is said that 6 more temples were associated with it, all now submerged in water. The term 'ratha' corresponds to free standing temples.

Under the Pallava ruler Mahendravarman, temple architecture in South India began. The temples built under the Pallava dynasty reflected the various kings' artistic preferences and may be divided into four stages chronologically:

Mahendravarman Group –

Early temples of the Pallavas belong to King Mahendravarman I (7th century). They were rock

cut temples (may be influenced from rock cut architecture). E.g. Manndagapattu, Mahendravadi, Tircuchirapally, etc.The initial stage of the Pallava temple architecture was the Mahendra Group. The temples erected under Mahendravarman's reign were mostly rock-cut structures. Unlike the Nagara style, where the mandapas primarily referred to the assembly hall, the temples under him were referred to as mandapas.

Narasimha Group –The Narasimha Group was the second stage in the evolution of South Indian temple architecture. Intricate sculptures were carved within the rock-cut temples. The mandapas were now separated into different rathas under Narasimhavarman. The largest was known as the Dharmaraja ratha, while the smallest was known as the Draupadi ratha. A successor of the Dharmaraja ratha is the design of a temple in the Dravidian style of architecture. It is the second stage of Pallava architecture which started when Narasimhavarman I (Mamalla) came to the throne. The architecture is represented by Monolithic rocks. The monolithic rathas and mandapas of Mamallapuram are examples. The five rathas are popularly known as Panchapandava rathas.

Rajasimha Group –

Rajasimha was in charge of the temple's third stage of construction. Under his leadership, actual structure temples began to take the place of rock-cut temples. Shore Temple at Mahabalipuram, Kailashnath Temple in Kanchipuram, and others are examples.

Nandivarman Group –

During the Pallava period, the Nandivarman Group was the fourth stage of temple development. The temples that were constructed were lesser in size. The characteristics were virtually identical to those seen in temples built in the Dravidian style. Architecture mainly under the Pallava king, Nandivaram Pallava. They also represented structural temples. The temples were generally small compared to the other groups. The Vaikundaperumal temple, Tirunelveli and Mukteswara temple are examples.

Fig.2.12 The Vaikundaperumal temple

Fig.2.13 Shore Temple at Mahabalipuram

Fig.2.14 Mukteswara temple

- **Chola School of Architecture –**

During the Sangam period, the Chola kings raised temples of brick while the later Cholas commissioned elaborate stone temples. They revived the Pallava architectural style while adding their special touch to it. Chola temples have both circular and square-shaped sanctums. Gopurams were crowned with dome-shaped Shikara and Kalash. The inner portions of the sanctum and external walls were beautified with exquisite sculptures. It is the sculptures and ornamental works that are the most distinguishing features of Chola architecture. Elaborate carvings on the gopurams, pillared mandapas, massive Shivlingas, Nandi-mandapas, and huge gopurams are some of the features. The walls of Chola temples carried sculptures and inscriptions. Scenes from Ramayana, Mahabharata, Puranas and the lives of the 63 Nayanmars are sculptured in narrative panels on temple walls. The best example of Chola temple architecture is the Brihadeswara temple at Tanjore. The temple is also known as Rajarajeswara temple. It was completed around 1009 by Rajaraja Chola. The temples pyramidal multi-storeyed Vimana rises a massive seventy metres, topped by a monolithic shikhara, and the kalasha on top by itself is about three metres and eight centimetres in height. The main deity of the temple is Shiva, who is shown as a huge lingam set in a two storeyed sanctum. Painted Murals and sculptures decorate the walls surrounding the sanctum. The Cholas mastered the Pallava-

inherited Dravidian temple style. Moving away from the Pallavas' early cave temples, the building style got increasingly ornate throughout this period. Stone became the most common material utilized in the construction of temples. Gopurams became more prevalent during this time. Carvings of various Puranas were used to embellish them. During the Chola dynasty, the Vimanas grew in prominence. The temple tower of Brihadeshwara temple, for example, is 66 metres tall. In the construction of the temple, more attention was placed on the usage of sculptures.

Rajarajeswara Temple[4] is a Shiva temple built around the year 1011 AD by Rajaraja Chola. This Chola temple is larger than any Pallava, Chalukya, or Pandya construction before it. More than 100 Chola temples have been preserved. During the Chola period, numerous temples were built. Its pyramidal multi-story vimana is about 70 metres tall. A massive shikhara stands atop the vimana. The shikhara is an octagonal stupika with a dome form. It features two big gopuras with intricate carvings. There are big Nandi figures on the shikhara. The kalasha on the shikhara's summit is 3 meters and 8 centimeters tall. The vimana is covered in hundreds of plaster figurines. Many of these might have been added later in the Maratha era. Shiva's principal deity is shown as a massive lingam in a two-story shrine.

Fig.2.15 Brihadeshwara temple

[4] Brihadeshwara temple is also known as Rajarajeswara Temple

- **Vijayanagara School of Architecture**

This school came into existence around the sixteenth century. The distinct features of this school were larger gopurams and high enclosed walls. Open pavilion and central raised platform surrounded by rows of carved pillars were its other features. Krishnadevaraya has been credited with the construction of numerous temples, pillared halls, and Gopurams known as Rayagopurams. Vijayanagara architecture of 1336–1565 CE was a notable building idiom that developed during the rule of the imperial Hindu Vijayanagara Empire. The empire ruled South India, from their regal capital at Vijayanagara, on the banks of the Tungabhadra River in modern Karnataka, India. The empire built temples, monuments, palaces and other structures across South India, with a largest concentration in its capital. The monuments in and around Hampi, in the Vijayanagara principality, are listed as a UNESCO World Heritage Site. Vijayanagara architecture can be broadly classified into religious, courtly and civic architecture, as can the associated sculptures and paintings. The Vijayanagara style is a combination of the Chalukya, Hoysala, Rashtrakuta, Pandya and Chola styles which evolved earlier in the centuries when these empires ruled and is characterised by a return to the simplistic and serene art of the past. Large multi-purpose halls (mandapas) surrounding the main shrine with elaborate and intricately carved pillars and the tall entrance towers (Gopurams, more specifically Rayagopurams named after the ruling Rayas) are two notable Vijayanagara additions to South Indian temple architectural tradition.

For the approximately 400 years during the rule of the Western Chalukya and the Hoysalas empires, the most popular material for temple construction was chloritic schist or soapstone. This was also true for sculpture as soapstone is soft and easily carved. During the Vijayanagar period the local hard granite was preferred in the Badami Chalukya style, although soapstone was used for a few reliefs and sculptures. While the use of granite reduced the density of sculptured works, granite was a more durable material for the temple structure. Vijayanagara temples are usually surrounded by a strong enclosure. Small shrines consist simply of a garbhagriha (sanctum) and a porch. Medium-sized temples have a garbhagriha, shukanasi (antechamber), a navaranga (antrala) connecting the sanctum and outer mandapa (hall), and a rangamantapa (enclosed pillared hall). Large temples have tall Rayagopuram built with wood, brick and stucco in Chola style. The term Raya is added to

indicate a gopura built by Vijayanagar Rayas. The top of the gopuram has a shalashikhara resembling a barrel made to rest on its side. Large life-size figures of men, woman, Gods and Goddesses adorn the gopuram. This Tamil dravida-influenced style became popular during the rule of king Krishnadevaraya and is seen in South Indian temples constructed over the next 200 years. Examples of Rayagopuram are the Chennakesava Temple in Belur and the temples at Srisailam and Srirangam. In addition to these structures, medium-size temples have a closed circumambulatory (Pradakshinapatha) passage around the sanctum, an open mahamantapa (large hall), a kalyanamantapa (ceremonial hall) and a temple tank to serve the needs of annual celebrations. orelegs lifted and riders on their backs. The horses on some pillars stand seven to eight feet tall. On the other side of the pillar are usually carvings from Hindu mythology. Pillars that do not have such hippogryphs are generally rectangular with mythology-themed decoration on all sides. Some pillars have a cluster of smaller pillars around a central pillar shaft. The bottom supports of these pillars have engravings of gods and goddesses. Carvings of hippogryphs[5] clearly show the adroitness of the artists who created them.

The Mandapas are built on square or polygonal plinths with carved friezes that are four to five feet high and have ornate stepped entrances on all four sides with miniature elephants or with Yali balustrades (parapets). The Mantapas are supported by ornate pillars. The 1,000-pillared style with large halls supported by numerous pillars was popular. The 1,000-pillared Jain basadi at Mudabidri is an example. Larger temples have a separate shrine for the female deity. Some examples of this are the Hazara Rama, Balakrishna and Vitthala temples at Hampi.The fervour to build new temples and add on to the old temples' existing buildings influenced and inspired the best sculptors, artists, and architects of the Empire, who channelled their creative energy into building monuments of unsurpassed magnificence. Buildings began to take on a distinctive character that was later known as the Vijayanagara Temple architectural style. It was not portrait style painting, but mural and fresco paintings that adorned the interiors of structures like palaces and revered temples—was one of the ways the Vijayanagara expressed itself. The majority of the motifs, which included gods and goddesses, were from Hindu cosmology. Additionally, there were pictures of individuals dancing and playing musical instruments, which showed some of the cultural practises of the empire's inhabitants. Paintings

[5] A mythical creature with the body of a horse and the wings and head of an eagle, born of the union of a male griffin and a filly.

of the Vijayanagara style were characterised by their propensity for detail, graceful lines, and sparing use of vibrant colours. From the waist to the feet, figures in Vijayanagara paintings frequently had a little backward tilt, while the torso up to the neck faced forward and the head was depicted in profile.

Fig.2.16 Vittala Temple

- **Nayaka School of Architecture**

Nayakas were vassals of the Vijayanagara rulers who inherited and continued the architectural legacy of their overlords. A large tank surrounded by steps and a pillared portico is one of the unique features of Nayaka architecture. Another prominent feature that sets this school apart is the development of the roofed circumambulatory path (prakaram) connecting the various parts of the temple. The Dravidian style of architecture assumed its final form under the Nayaka rulers and lasted almost until the modern times. Tirumalai Nayak, who ruled from 1623-1659 A.D., was the greatest of the Nayak rulers, during whose reign some of the finest works of art were created. The style developed by these rulers is described as the 'Madura style', which is most

evident in the 17th century 'Meenakshi Temple' at Madurai. The Meenakshi Temple is a double temple, as it has two separate sanctuaries, one dedicated to 'Sundareshwara' (Shiva) and the other to his consort 'Meenakshi' (Parvati). It has the tallest 'gopuram' in the world. The temple forms a parallelogram and has eleven 'gopurams', one thousand-pillared hall, 'pool of lilies' and the 'musical pillars'[6]. The total number of pillars in the temple exceeds two thousand. The construction of 'gopurams' reached its maturity during the Nayaka period. The temples at Srirangam, Jambukesvara, Rameshwaram and Chidambaram are other notable examples of the Nayaka architecture.

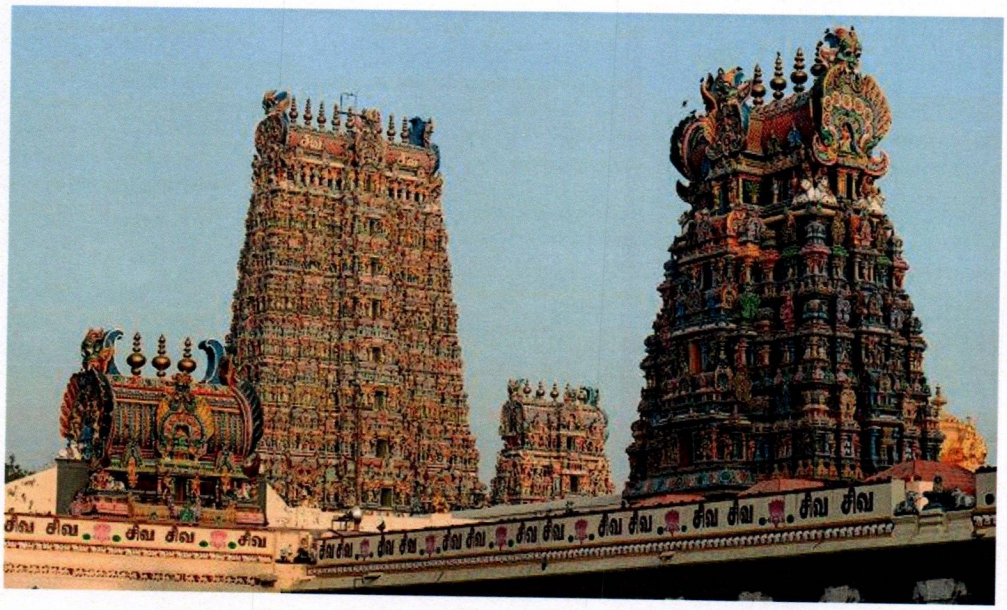

Fig.2.17 Meenakshi Temple, Madurai

The Pallava dynasty introduced the Dravidian architectural style to temples. It was a lengthy process that began with rock cut-cave temples, progressed to monolithic rathas, and concluded in structure temples. The Pallava era was a time when architecture displayed majesty and beauty. The time period is sometimes referred to as "poetry in stone" age. The exquisite stone-carved temple of Kailashnath, which dates back to that time, is a testament to it. Architectural treasures, the monolithic seven Pagodas, or rathas, named after the Pandavas have suffered damage from marine erosion. Temple construction

[6] They are a group of stone shafts that produce musical notes of varying frequencies when tapped with a finger or wooden mallet.

activities that began during the Gupta rule continued to thrive in later periods. The Pallavas, Cholas, Pandyas[7], Hoyshalas[8], and later the rulers of the Vijaynagar kingdom were great temple builders in southern India. Mahabalipuram's shore temple was built by the Pallava rulers. The Cholas constructed numerous temples, the most famous of which is the Brihadeshwara temple in Tanjore.

[7] Pandya dynasty was the longest ruling dynasty in Indian history.
[8] The Hoysala Empire was a Kannadiga power originating from the Indian subcontinent that ruled most of what is now Karnataka between the 10th and the 14th centuries.

CHAPTER – 3

THE VESARA OR THE DECCAN STYLE OF ARCHITECTURE

Vesara style of architecture flourished in the Deccan part of India. Also called the Hybridised style, it combines features of Nagara and Dravida styles. Chalukya's rulers and Hoysala rulers promoted this style. The topographical location of Karnataka, the widespread actions of the significant royal rules and a boldness that is not unduly determined might have encouraged this merger of styles. Vesara is a combination of Nagara and Dravidian style of temple architecture styles. The term Vesara is believed to have been derived from the Sanskrit word vishra meaning an area to take a long walk. Many historian agree that the Vesara style originated in the what is today Karnataka. The trend was started by the Chalukyas of Badami (500-753AD) who built temples in a style that was essentially a mixture of the Nagara and the Dravida styles, further refined by the Rashtrakutas of Manyakheta (750- 983AD) in Ellora, Chalukyas of Kalyani (983-1195 AD) in Lakkundi, Dambal, Gadag etc. and epitomized by the Hoysalas (1000-1330 AD). The Hoysalas temples at Belur, Halebidu and Somnathpura are prime examples of this style.

The buildings in the Deccan region are hybridized style, which contains both elements from nagara and Dravida architectural styles and is known in some ancient texts as the Vesara style (not all temples of Deccan are the vesara type). The vesara style became popular after the mid 7^{th} century. The Manasara categorizes Nagara to the north, Dravida to the south and Vesara to the middle. It goes on to state that Nagara emphasizes the four sides, Dravida a polygon (octagon), while Vesara compliments both in between with circular or elliptical forms. Given the many post-10th-century Hindu and Jain temple structures and ruins in Vesara form that have survived in Karnataka, the Vesara style has been linked to Karnataka and texts composed there. The vesara style originated in the region between the Krishna and Tungabhadra rivers that is contemporary north Karnataka. According to some art historians, the roots of Vesara style can be traced to the Chalukyas of Badami (500-753AD) whose Early Chalukya or Badami Chalukya architecture built temples in a style that mixed some features of the nagara and the dravida styles, for example using both the northern shikhara and southern vimana type of superstructure over the sanctum in different temples of similar date, as at Pattadakal. This style was further refined by the Rashtrakutas of Manyakheta (750-983AD) in sites such as Ellora. Though there is clearly

a good deal of continuity with the Badami or Early Chalukya style, other writers only date the start of Vesara to the later Western Chalukyas of Kalyani (983-1195 AD), in sites such as Lakkundi, Dambal, Itagi, and Gadag, and continued by the Hoysala empire (1000-1330 AD).

The Vesara architecture departs from the Dravida architecture in the way it projects the bhadra, widens the sanctum (and mandapa), takes it ever closer to a rounded form, adds motifs and decoration to the outer walls, and how the temple aesthetically appears both outside and inside to the pilgrims. The Vesara form allowed the architect and artisans to add more narrative panels about the Epics, the Puranas, the Vedic legends, scenes of artha, kama, dharma (divine iconography) along with ornamentation and illustrations of different types of temple shikaras as aedicules to the outside and inside in contrast to the plain structures found in the Dravida temples of earlier centuries. Vesara Architecture, thus marked a conceptual shift in both construction and how the visitor experiences the temple space.

The Vesara style (if defined as beginning only with the Western Chalukyas in the late 10th-century) contains elements of both Dravida and Nagara styles. In particular the shape of the superstructure over the sanctum is usually pyramidal in profile, and shorter than the northern shikhara tower. In plan the walls and superstructure are broadly circular, or a straight-sided cone, though its geometry is based on rotating a square imposed on a circle. It has rather different decoration and motifs to either. A common motif is in fact miniature shikharas, often of the bhumija type, showing that the architects were well aware of northern styles. Like the southern vimana superstructure, the Vesara equivalent is strongly divided into storeys or steps, but there are more of them, and the kapota roof motif that is so common in contemporary southern vimanas is less dominant.

The early Vesara temples are primarily near and between the Tungabhadra river and Krishna river before they merge. These sites include: Kallesvara temple, Kukkanur, Ramalingesvara temple, Gudur, Mahadeva temple, Ittagi, Kasivisvesvara temple, Lakkundi (and several other temples at Lakkundi). Brahmadeva Temple, Savadi, are notable for being fully stellate. Mallikarjuna Temple, Sudi and Joda-kalasha temple. Later Vesara temples include the Hoysala temples at Belur, Halebidu and Somnathpura are leading examples of the Vesara style. These temples are now proposed as a UNESCO world heritage site.

3.1 Features of Vesara Style of Temple –

- **Ornamentation:** The Chalukyan temple exhibits indigenous qualities in terms of the temple walls and pillar ornamentation.
- **Transformation of Dravida tower:** The Chalukyan builders altered the Dravida towers by reducing the height of each storey and arranging them in declining order of height from base to top, with a great deal of embellishment on each floor.
- **Transformation of Nagara tower**: Instead of an inclined storey, the vertical shape of the tower has been changed.

  Mantapa and Pillars are two unique elements of Chalukya temples:
- **Mantapa:** The mantapa features two types of roofs: domical ceilings (which have a dome-like appearance and are supported by four pillars) and square ceilings (these are vigorously ornamented with mythological pictures).
- **Pillars:** the Chalukya temples' small ornamental pillars have their unique aesthetic significance.
- Its emphasis is on Vimana and Mandapa.
- Its ground plan is basically in a star shape or stellate plan.
- One of the unique features of India's architecture, Vesara has an open ambulatory passageway.
- Structures of this style have an unraised platform or Jagati as their base. Pillars, doorways, ceilings are decorated with intricate carvings.
- The most famous temples of Vesara style are the Kailashnath temple, Ellora, Chennakesava temple, Virupaksha temple, and Ladkhan temple.

There is a great deal of variance in the area regarding design and architecture. No set guidelines must be followed in the designs of the plan and superstructure because the Vesara is a hybrid style. Some unique features of the Vesara Style of Temple Architecture are listed below. One of the most important features of Vesara architecture is that they have Nagara architectural style Shikara and Dravida architectural style Mandaps. Shikara is the temple's top, the Mandap is the temple's main shrine, and Antarala joins both. Therefore, the temple does not have ambulatory passageways around Sanctum Sanctorum. Intricate carvings can be found on the pillars, doorframes, and ceilings. As a result, the Vesara architectural style is a singular example that has

been incorporated into the mainstream architecture and is peculiar to the Deccan in general and Karnataka in particular. Researchers have focused their decades on the Vesara style of Indian temple building, despite their best efforts to incorporate it within the Nagara or Dravida traditions. Vesara style since it is a wonderful achievement in the fields of art, architecture, mathematics, religion, philosophy, and engineering. It is a jewel in the field of Indian temple-style architecture.

3.2 Influence of Nagara and Dravidian Styles on Vesara Style of Architecture

The layout of the vestibule connecting the sanctum and the mantapa is similar to that of Odishan temples. The majority of temple pillars in the Karnataka area resemble the sekhari and bhumija pillars seen in northern India. The stepped diamond plan, which may be seen in Chalukya temples, is a type of design arrangement. Nagara articulation projecting stepping diamond or stellate plan is seen in the majority of temples in Kalyani. During the early half of the Chalukya period, the Dravida influence is most obvious in the vimana of Chalukya temples. In Chalukya temples, miniature ornamental towers and wall ornamentation exhibit a mix of Nagara and Dravida styles. While some Vesara architecture temples have stellated layouts, others have square plans. Up to the walls, the Vesara is mostly Dravida, but it adopts Nagara traits in the structure, which is one of the most distinctive aspects of Indian temple architecture. The wall construction and structure combine to give clues to both Nagara and Dravida. For example, the Chenna-Keshava temple at Somnathpura, a trio of Vishnu temples constructed in 1258 CE, has its design carried out as a star (stellate) in all three shrines. The walls resemble the pillar-formed walls of the Nagara temple, which are embellished with numerous sculptures. The structure runs in the star-shaped pinnacle or shikhara due to the stellate arrangement of the walls. In other instances, the temple's design is square, its walls are unadorned, and its pillars are orientated similarly to those of the Dravida style. Around 1100 CE, Queen Shantala Devi constructed the Bhoga-Narasimha temple in Shantigrama, which has pillar couplets similar to those seen in Dravida temples. The Vesara structure is derived from Dravida and Nagara shapes. On top of it is an Amalaka structure akin to the Nagara's, but the remaining components that make up the superstructure are Dravida.

3.3 Vesara Style Under Different Rules-

- Architecture of Chalukyas
- Architecture of Rashtrakuta
- Architecture of Hoysalas
- Architecture in Vijayanagara

Architecture of Chalukyas –

Their architecture was a combination of Nagara and Dravidian influences. Aihole, Badami, and Pattadakal all have temples erected during this period. There is no covered ambulatory walkway in temples erected during their historical period. The Virupaksha temple at Pattadakkal, designed in the style of the Kailashnath temple, is the crown gem of Chalukyan architecture. The Rameshwaram temple at Ellora, which was established in the seventh century, was also constructed during the Chalukyan period. Other notable structures created during this time period are the Lad Khan temple and the Durga temple at Aihole. The Chalukyan temple style architecture initially developed as a version of the Dravidian or octagonal style. Still, it soon changed and evolved into a unique style, mainly because of its star-shaped plan and projecting angles in circles with centers in the middle of the shrine and mandap, respectively. Early Chalukyan emperors are responsible for beginning the Vesara architecture style's history. Three places served as the focal point of the Chalukyan civilization's building activity, i.e., Badami, Pattadakal, and Aihole. The Chalukya Dynasty kings built many temples there, serving as the best early examples of hybrid Vesara architecture. Some famous temples of Chalukyan architecture are Papanath Temple (680 CE) and Virupaksha Temple(740 CE) temple at Pattadakal, which was a blending or attempt at a synthesis of two forms. No single temple in these places represented wholly Dravida or Nagara style. The patronage of later Chalukyas rulers developed this hybridised style of temple architecture in the mid-7th century A.D. These rulers' emphasis was on Vimana and Mandapa. First, they used a stellate plan or star shape as a ground plan. Then they started decorating walls, pillars and doorways. At this time, they built the Dodda Basappa temple and the Ladkhan temple in Karnataka.

Fig.3.1 Papanatha temple

Fig.3.2 **Virupaksha Temple at Pattadakal**

1. Ravan Phadi Cave, Aihole, Karnataka:

The Ravan Phadi cave at Aihole is an example of the early Chalukya style which is known for its distinct sculptural style. One of the most important sculptures at the site is of Nataraja, surrounded by a large depiction of saptamatrikas: three to Shiva's left and four to his right.

2. Lad Khan Temple at Aihole, Karnataka:

The temple is dedicated to Shiva and is one of the oldest Hindu temples. Built in the 5th century by the Kings of the Chalukya Dynasty. It seems to be inspired by the wooden – roofed temples of the hills except that it is constructed out of stone. The temple is named after a person named Lad Khan, who turned this temple into his residence for a short period.

3. Durga Temple at Aihole, Karnataka:

The temple is built in between 7^{th} and 8th century. The architecture of the temple is predominantly Dravida with Nagara style also in certain areas. The temple is considered as a unique and magnificent temple of the Chalukya period. The Lad Khan Temple of Aihole is located to its South.

4. Temples at Pattadakkal, Karnataka:

There are ten temples at Pattadakkal including a Jain temple and is a UNESCO world Heritage Site. A fusion of various architectural styles can be seen here. Out of ten temples, four are in Dravida style, four are in nagara style and one is a Jain temple, while the Papanatha Temple is built in a fusion of both nagara and Dravida styles. The Jain temple (Jain Narayana temple) was built by Rashtrakutas in the 9^{th}. The Virupaksha temple at Pattadakkal is also known as Sri-Lokeswar-Maha-Sila-Prasad, was built by Loka Mahadevi, the Queen of the Chalukya king Vikramaditya II (733-44). It was probably built around 740 CE to commemorate her husband's victory over the Pallavas of Kanchipuram. It closely resembles the Kailasnath temple at Kanchipuram on plan and elevation. It represents a fully developed and perfect stage of the Dravida architecture.

Architecture of Rashtrakuta -

The Rashtrakutas seized control of the Deccan around 750 CE from the early western Chalukyas. The majority of their temples were built in the Chalukyan style. The Kailashnath temple at Ellora, completed during Krishna II's reign, is the empire's characteristic architectural style. Rashtrakutas also built the Jain temple in Pattadakkal. Another temple erected during this time period is the Navalinga Temples near Kukkanur.

Rashtrakuta Dynasty rulers adopted Dravidian or Pallava style, also visible in the renowned Kailash Temple at Ellora in Aurangabad Buddhist, Jain, and Brahmanical rock-cut temple groupings can be found in Ellora. In the 8th century AD, Rashtrakuta King Krishna 1 constructed the Kailashnath Temple, a magnificent example of rock carving and architecture. A sizable temple was carved out of a whole hillside cut off from a range of mountains. Elephants' backs are used to support the main temple. A pyramidal Dravidian Shikhara and a sizable hall with exquisitely carved pillars can be found in the main temple. The Shikhara has intricate carvings. The temple courtyard has five more shrines, a Nandi shrine, and an entrance gateway. Dasavatara Gallery is an architectural wonder which displays the 10 manifestations of Vishnu. Around the temple, several caverns that were carved out of the surrounding hillsides have vast halls filled with statues of Hindu deities. The Rashtrakuta Rulers were also responsible for the cave temples on the island of Elephants, which is close to Bombay. The primary cave temple of the Brahminical cave temple group is devoted to Shiva and is renowned for its exquisite sculpture. The temple includes a sizable mandapa surrounded by twenty pillars and sustained by them.

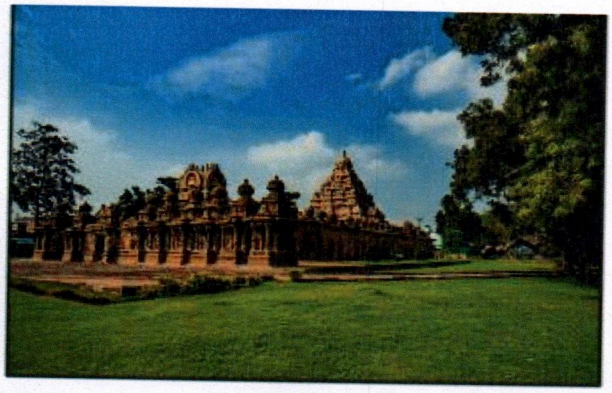

Fig.3.3 Kailashnath Temple

Fig.3.4 Navalinga Temple near Kukkanur

Architecture of Hoysalas -

The Kesava temple at Belur, erected during Vishnuvardhana's reign to commemorate his triumph against the Cholas, is an example of this period's art. Multiple shrines are arranged in the shape of an intricately constructed star around a central pillared chamber in this temple. Arrangements like these might be found in temples in Halebid, Somnathpur, and other places during the period. Another noteworthy temple erected during this time is the Hoysaleswara temple, which is devoted to Lord Shiva. Vishnuvardhan, the Hoyasala king, built it in dark schist stone in 1150. It includes a large hall for the mandapa to accommodate music and dance. No two elephants are in the same position on the temple's bottom frieze, which depicts a continuous procession of hundreds of elephants with their mahouts.

Under the Hoyasala dynasty, temple buildings in the Vesara style achieved their pinnacle (10000 C.E.-1300 C.E.). Under Hoyasala patronage, the Chalukyan-Hoyasala architects primarily employed greenish or bluish-black chloritic schist to construct these magnificent temples. The Kesava temple in Somnathpur is one of the noteworthy temples in the Mysore area (1268 C.E.) The temple was constructed in 1258 CE by Narasimha Hoysala on a commission from his knight Somnath and honored Keshava, Venugopala, and Janardana, the three manifestations of Vishnu. The temple has a square design with unadorned walls. It has a flat amalaka and a Kalasha at the top of a Vesara superstructure. The Vesara structures occasionally contain miniature statues of gods. The Hoysalas used the Vesara style so frequently that it is frequently referred to as the

Hoysala style. The plane is square, and the temple has four Sancta. The temple's simple walls include pillar couplets akin to those in the Dravida style, and it also has aedicules (miniature shrines) carved into them that resemble those in Nagara temples. Sometimes a high platform was erected over the Vesara temples, and the platforms served as circumference routes. The Chenna-Keshava temple at Somnathpura is elevated on platforms that are three feet tall. The temple's platform is known as Jagati or Adhishthana. The platform is substantially wider to act as an ambulation route and follows the temple layout. Elephants are positioned randomly throughout the platform. In contrast to the Chennakeshava temple at Belur, a single shrine, the Chennakeshava temple in Somnathpura is a triplet shrine. The best sculptures can be found in the temple at Belur. Gaja band, Ashwa band, Pushpa band, a mythical band made up of scenes from the Ramayana, Mahabharata, Bhagvata Purana, etc., Makara band, and Hamsa band are the bands (tala) in the lower portion, from the bottom to top.

The Hoysala rulers developed the Vesara style of architecture in 1050-1300 A.D. They built their famous art seat in Belur, Halebid, and Sringeri, among other places in Karnataka. The main feature of their art was multiple shrines around a central pillared hall.

They also used a stellate plan as a ground plan. The main building material of this art was soft soapstone, which is also known as Chlorite Schist. They basically followed the zigzag pattern to make walls and stairs of the temples. In their time, they built Hoysaleswara temple at Halebid, Chennakesava temple at Belur etc.

Fig.3.5 Hoysaleswara Temple

Architecture in Vijayanagara -

The rulers of the Vijayanagara Empire (1335-1565 AD), with their capital at Hampi, were great patrons of art and architecture (Karnataka). They combined architectural elements from the Chola, Hoysala, Pandya, and Chalukya empires. The architectural style began to be influenced by the Indo-Islamic style of Bijapur under them, which was reflected in the temples built during this period. The temple walls were richly decorated with carvings and geometrical patterns. Goupurams, which were previously only found on the front side, were now constructed on all four sides. Monolithic rock pillars could be seen. Temple pillars have a mythical creature called Yali (Horse) carved into them. The surrounding walls were taller. In each temple, multiple mandaps were constructed. The central mandap became known as the kalyan mandap. Local granite form, as it had been for the Badami Chalukyas, was the preferred building material. Some of the bigger temples include a separate shrine dedicated to the worship of the female counterpart of the male god. During this time, the concept of secular buildings within temple grounds was also introduced. The Virupaksha Temple in Hampi and the Hazara Rama temple of Deva Raya I are two prominent temples that represent the Vijayanagar style.

Vijayanagara architecture is a pure mixture of their past rulers like Chalukyas, Hoysala, Pandya's styles. They used local hard granite as a building material. Ornate pillared halls and Rayagopurams, or monumental towers decorated with a full-sized figure of goddesses and gods, stand in front of the temple, which are the main features of their architecture. Additionally, the chief characteristic feature of this architecture is the construction of Tall Raya Gopurams (gateways) and Kalyan mandapas (open pavilion). This architecture style is also famous for its carved pillars, which portray figures from Hindu mythology and hippogriphs (yali). Vithalswamy and Hazara Rama temples have wall inscriptions containing Ramayana and Mahabharata stories. The Varadharaja and Ekambaranathar temples at Kanchipuram are also examples of the Vijayanagara style of architecture. The Nagara-type and Dravidian Vimana decorated walls are the main features of Vesara style of architecture. This is why the Vesara temple style is often found as a different style, created from a particular combination of the Nagara and Dravida style architecture. The most exploratory hybrid kinds of Vesara style architecture are found in the southern part of Deccan, specifically in the Karnataka zone. According to South Indian construction transcripts, the term shikhara is kept for the dome-

shaped crowning cap. However, art historiographers have normally used this term to elect all temple spires in the north and south. The South Indian spire, known as Kutina type, is pretty different in a figure from the North Indian shikhara, having a pyramidal storied planning, with each level (Bhumi) stepped and comparatively believably delineated. Some of the larger temples are dedicated to a male deity, with a separate shrine intended for the worship of his female counterpart. Some famous temples exemplifying the Vijayanagar style include the Virupaksha Temple at Hampi and the Hazara Rama temple of Deva Raya I.

Fig. 3.6 Virupaksha Temple in Hampi

The Dravidian vimana and Nagara-type faceted walls were features of the Vesara architecture. The Vesara temple style is sometimes discovered as a separate style, resulting from the selective merging of the Nagara and Dravida orders. Some of the most adventurous hybrid types of vesara architecture may be found in the southern section of the Deccan, namely in the Karnataka area.

Research Question

Q) – What factors are responsible for distinct architectural style of temple construction in different parts of India and what are the socio-economic functions of temples during medieval Tamil Country 11th -16th Century A.D.

Answer-

According to Frank Lloyd Wright, a famous American Architect "Architecture is that great living creative spirit which from generation to generation, from age to age, proceeds, persists, creates, according to the nature of man, and his circumstances as they change. That is really architecture."

The word 'temple' is derived from the Latin word templum means a sacred precinct. According to the definition, temple is a structure reserved for religious or spiritual activities, such as prayer and sacrifice, or analogous rites. Traditionally, the temple is a sacred structure and also an indicative of abode of God. As we all know, temples are not only a place of worship but they also play an important and dominant role in the cultural, social and economic life of the people. Of all the constructional activities of the early India, temple building was the foremost. The money, the energy, the skill, the education and the art of land were exhibited in this singular religious activity. The temple is a symbol of different social and cultural activities as well as the home of God. Stones at this location retain not just the religious but also the political, social, and cultural facets of history. We discover that there were practically any ancient settlements without a temple when we catch a glimpse of them. In every case, the architects left a suitable site for a temple when new communities were constructed. Religion has always played a prominent role in Indian culture, and temple worship has been a typical manner for people to practise their religion. Additionally, the Indian culture includes a strong temple component. Temples typically entail social organisation and are public institutions. They are created by group work and maintained by group interest. The work and wealth of the supporting community are reflected in their size, complexity, and opulence. There are temples that are enormous and majestic, well designed and executed, and covered in ornate carvings, sculptured panels, and decorative motifs on walls and pillars. They are also lavishly endowed and intricately managed.

The Indian temple architecture was developed with high standards even in the past. The architectural style in different parts of the country was influenced by climatic, geographical, racial, ethnic, linguistic and historical factors. However, the three broad categories of the architectural styles of temples in India are the Nagara or the North Indian Style, the Dravida or the South Indian Style, and the Vesara or the mixed style. Also, there are a few regional styles like the Kerala, Bengal and Himalayan styles. The distinct architectural style of temple construction in different parts of India is a reflection of the country's rich and diverse cultural heritage. The various geographical, ethnic, racial, historic and linguistic diversities that exist in India have played a crucial role in shaping the architectural style of temples in different regions.

Geographically, India is a vast country with diverse landscapes, and this has had a significant impact on the architectural style of temples. For example, in regions that are prone to earthquakes, temple architecture is designed to withstand seismic activity. Similarly, in regions that are hot and dry, temples are constructed with large courtyards and open spaces to provide shade and coolness, while in regions that are cooler, temples are constructed with smaller courtyards and more enclosed spaces.

Ethnic and racial diversities have also played a role in shaping the architectural style of temples. For example, in the southern part of India, the Dravidian style of temple architecture is characterized by its tall, pyramid-like structure and the presence of a large number of pillars, while in the northern part of India, the Nagara style of temple architecture is characterized by its curvilinear shikhara (tower) and the presence of a mandapa (porch).

Historic and linguistic diversities have also played a role in shaping the architectural style of temples. For example, during the medieval period, temples were constructed in the style of the prevailing dynasty. The temples constructed during the Chola period, for example, are characterized by their intricate sculptures and detailed carvings, while those constructed during the Mughal period are characterized by their ornate designs and Islamic architectural elements.

In conclusion, the distinct architectural style of temple construction in different parts of India is a reflection of the country's rich and diverse cultural heritage. The various geographical, ethnic, racial, historic and linguistic diversities that exist in India have played a crucial role in shaping the architectural style of temples in different regions, resulting in a unique and diverse architectural landscape.

The construction of temples was obviously a place of worship but also meant for the demonstration of power, wealth as well as devotion to the patron. Overall, the temple was the hub of social, economic, and cultural life. Temples were developed as where devotees come to worship. In any case, it is substantially more than that, it is a spot that demonstrates power, wealth, and authority. Numerous rulers built temples to show their power or their triumph after the fight. Enormous temples owned a lot of land which were gifted by the lords and rich landowners.

Land given to a temple was called 'devdana' and the tax gathered from this land was utilized for taking care of the temple or to keep up with people who worked there like priests, artists, performers, garland makers, cooks, icon creators, etc. Temples that were worked by the rulers also participated in inland and abroad exchanges which additionally showed the economy of the Empire of the King or ruler.

Kings constructed temples to demonstrate their dedication to God and their power and wealth. The development of a temple stressed the lord's ethical right to rule. Building places of worship furnished rulers with an opportunity to broadcast their close relationship with god. Rulers likewise offered support to the learned and devout and attempted to change their capitals and urban areas into extraordinary authoritative, trade, and cultural centers that carried edge to their rule and their realm. The Rajarajeshwara temple was worked by the strong lord Rajarajadeva for the love of his god, Rajarajeshvaram. The names of the temples and the rulers were practically comparative.

The highest roof of a Hindu temple is known as a 'Shikhara'. The Rajarajeshvara Temple at Thanjavur had the tallest shikhara among the temples now is the right time. Building it was difficult because of the fact that there were no cranes back then and the 90-tonne stone for the highest point of the shikhara was excessively weighty to physically lift. The Lord took God's name since he needed to seem like a God. Kings normally developed the biggest temples. The other, lesser divinities in the temple were gods and goddesses of the allies and subordinates of the ruler.

The temple was a miniature model of the world managed by the lord and his allies. As they worshipped their divinities together in the royal temples, maybe they brought the simple rule of the gods to the planet. By building a temple, the ruler attempted to declare his situation as the

most remarkable and divine. Rulers also built tanks and reservoirs and got praise. Sultan Iltutmish won great respect for building the largest reservoir and it was called as Hauz-I-Sultani or Kings Reservoir. Ancient temples were quite mixed with Hindu, Buddhist, and Jain Temples. Be that as it may, in Medieval times, Hindu temples ruled as Buddhist and Jain and continuously lost their sparkle. Examples of Ancient Temples: are Subramanya Temple in Tamil Nadu, Lad Khan Temple in Karnataka, and Mahabalipuram Temple in Tamil Nadu Examples of Medieval time Temples: Brihadeshwara Temple in Tanjore, Tamil Nadu, Kailashnath Temple in Ellora, etc. Medieval Indian temples were frequently symbolic of the lord's strength while ancient Indian temples were purely religious. Temples were frequently helpful as safe spaces during normal disasters or intrusions. In this way, temples in the old period filled various needs and were patronaged by rulers.

In India, every region and period produced its own distinct style of temples with its regional variations. However, the basic form of the Hindu temple comprises the followings:

A Cave-like sanctum (garbhagriha) – a small cubicle with a single entrance where the main icon is kept. Entrance to the temple which may be a portico or colonnaded hall known as Mandapa. Freestanding temples tend to have a mountain like spire which can take the shape of curving shikhara or Vimana.

Broad Orders of temples in the country are known as –

Nagara Style

This style of architecture was popular in northern India. These temples were commonly found to be built on a stone platform which was upraised. Earlier temples had just one tower or shikhara, later ones had several. The garbhagriha is always located directly under the tallest tower (depending on the shikhara, these are known by different names region wise. The most common shikhara is square at the base and whose walls curve or slope inward to a point on top is known as Latina, or the Rekhaprasada type.) Phamsana is the second type where buildings tend to be broadened and shorter, where roofs are made up of several slabs. They do not curve inwards) Valabhi are rectangular buildings with roof rising into a vaulted chamber. Triratha, Pancharatha, Saptaratha and even Navrath which are division of walls into vertical planes called rathas are found. All the shikara in Nagara style ends in a horizontal fluted disc called an amalak topped

with a kalash or vase. For example, Vishwanath temple, Khajuraho, Lingaraj temple, Odisha, Sun temple, Modhera.

The Nagara School further developed sub-schools:

Odisha school – exterior walls lavishly decorated, interiors walls plain, no use of pillars.

Khajuraho school/ Chandel school – Developed by Chandel rulers in which both interiors and exterior walls were decorated don't have boundary walls.

Solanki school – popular in Gujarat by Solanki rulers stepped tank, on steps, there are small temples.

Dravidian Style

Temple architecture of South India which reached perfection under the Cholas. It is the oldest style of architecture. Big temple complexes under compound walls were made which also became the administrative centres for the adjoining areas. Gopuram or huge gateway was also a part of the structure. The main temple tower called Vimana is like a stepped pyramid which rises up geometrically rather than curving. The word Shikhara is used only for the crowning element at the top of the temple called Stupika or an octagonal cupola. Dvarapala/doorkeepers were found guarding the temple. Large water reservoirs or temple tanks are common. Subsidiary shrines are either incorporated within or located as distinct inside the main temple, for example, Gangaikondacholapuram temple, Brihadeshwara temple, Thanjavur.

Deccan Styles

Inspired both by north and South Indian styles were used and were known as Vesara. It consists of two important components - Vimana and Mandapa joined by Antarala.
This style did not have a covered ambulatory around the sanctum. The pillars, door frames and ceilings are intricately carved. For example, Lad khan temple at Aihole. Thus it can be ascertained that temple architecture was influenced by geographical, ethnic, racial, historical and linguistic diversities of Indian sub-continent.

Socio-economic functions of temples during medieval Tamil Country 11th -16th Century A.D. –

Medieval Indian temple sculptures are some of the most important historical and artistic treasures of India. They are not just beautiful works of art, but also powerful representations of the social life of the people who lived during that time. Through these sculptures, we can learn about the beliefs, customs, and lifestyles of the people who lived in India during the medieval period. The temples were the most powerful economic institutions which not only sustained by means of the generous and continuous endowments from the society, but enabled the other members of the society to turn to it in times of need for economic support. Temples, as landowners, offered immunity to the cultivators of the temple lands, lent money to the cultivators, reduced their upper share (melvaram) and even remitted the dues in favour of the cultivators. The selected epigraphs give a striking fact that the medieval temples helped the agrarian society, particularly, during their hard times. Though the temples lent the money to the assemblies and individuals on interest basis their fiscal help to the society to be viewed as very special in terms of socioeconomic aspect of the agrarian society. The temple has historically had more significance as a social and economic structure than as a place of worship. Particularly under the imperial Cholas, the Hindu temples reached the pinnacle of their impact on the socioeconomic life of the mediaeval Tamil nation. Following that, Hindu kings of the succeeding Pandya and Vijayanagar dynasties supported the continuation of this reputation, wealth, and respect. The temples served as major spiritual, artistic, architectural, and cultural centres. Due to the vast endowment of lands, gold, and money in the mediaeval Tamil nation, temples developed into highly wealthy institutions. With this power of wealth, the temples were the most powerful economic institutions which not only sustained by means of the generous and continuous endowments from the society, but enabled the other member of the society to turn to it in times of need for economic support. Nilakanta Sastri states, "The temple and the matha were the most notable recipients of gifts in land and cash, and these played an important role in shaping the economic and social life of the neighborhood".

1. EMPLOYER

In terms of size and purpose, early temples were primarily straightforward institutions. Additionally, only a little amount of land contributions and gifts in cash and kind were given to

the temples in the early days. As a result, their wealth was likewise restricted. Fewer workers were needed to perform the temple's duties because the structures were simple. As a result, there weren't many job chances with the temples. However, massive religious structures, like the Tanjavur Brihadisvara temple, were constructed during and after the imperial Chola period. Numerous architects and craftsmen competed with one another in daring planning and deft execution for its building and maintenance jobs. Such establishments required more elaborate personnel for their management in various levels with varied capacities. The daily routine, especially of the larger temples, gave constant employment to number of priest, choristers, musicians, dancing girls, florists, cooks and many other classes of servants. So the temples in the medieval Tamil country, was not merely a place of worship. It filled a large place in the socio-economic life of the people.

The management of the temple was in the hands of either an individual or a group of persons known as sthanattar who administered the temple properties, controlled the temple servants and carefully guarded the interests of the temple. The temples usually employed various personalities like Priests (sivacharyas, bhattas), assistants of priests (tavasigal), non-brahman priests, scholars and reciters, manager of the temple (koyil-kelvi) administration Staffs (panmahesvaras), treasurers (pandarattar), superintendents (devakanmigal), accountants (koil-kanakku), musicians, singers, gardeners, artisans, dancing girls. Besides the above the temple also employed many servants mainly for watchmen (meykaval), sweeping and smearing of cow-dung in the temple, bringing water, making garlands, looking after the lamps (tiruvilakkukkudi), pounding the paddy to remove husk from the rice for sacred food offering, carrying plates along with the deity during the festival occasions, waving the fly whisks to the deity and for many other menial works. The huge number of employees deployed in the temple services in the middle ages made the position of the temple as an employer of considerable important. A eleventh century Tanjore inscriptions of Rajaraja I attest to this. An eleventh century inscription Tanjavur of Rajaraja I records that 400 dancing girls were assigned each a share (pangu) comprising a house and one veli of land yielding a net revenue of 100 kalam of paddy. The second part of the inscription also records a list of male temple servants (about 200), viz., dancing-masters, musicians, drummers, singers, accountants, superintendent of temple women and the female musicians, parasolbearers, lamp lighters, watermen, potters, washer-men, barbers, astrologers, tailors, a brazier, master-carpenter

(tachch-acharya), carpenters, a goldsmith and others. Each of them assigned one or more shares of the same yielding capacity of above mentioned. An inscription from Jambai, South Arcot district, dated 1068 A.D issued in the reign of Virarajendra, records the grant of tax free land of 500 kuli in the devadana village Tagadi and in addition, another 40 kuli of land (as house site and garden) to one Arangan Sendan for looking after all the accounts of the temple. Besides permanent employees, the temple also sometimes employed labour for temporary work such as executing the repairs in the shrine, and the wages paid took the form of gift of land and a house-site. Another thirteenth century epigraph from Tiruvilimilalai issued in the reign of Rajaraja III records a gift land and house site to a carpenter (tachchachari) for executing the repairs in the shrines of Ninraruliya-Nayanar and NerivarkulaliNachchiyar in the Vilinathasvamin temple of the place.

The distribution of lands by the temple authorities to the various servants of the temple is recorded in an epigraph from Triuppakkuli from the fourteenth century. The interesting thing about this epigraph is that it states that the parties who received the lands, which were service inams, were not allowed to sell or mortgage them. If they did, they would be punished as if they had betrayed the king and the community, and they would also be subject to a fine imposed by the officers of the temple treasury. The medieval temples not only gave the people of that time plenty of economic options, but also helped them rise to a respected place in society.

2. IRRIGATION

The contribution of State to the agricultural development by providing irrigational facilities viz., mega sized artificial reservoirs, dams, canals and small channels across the Tamil country is noteworthy. Likewise, from the epigraphic evidences, the contribution of medieval temples in the area of irrigation to develop agriculture is worth mentioning and it was no way less than the contribution of the State. As a wealthy institution, possessing vast landed property and huge money by way of donations and grants, temples occupied a prominent place and its activities in the realm of irrigation for agricultural developments. Many villages were gifted to temples as devadana is evidenced form the epigraphs. But it seems all such villages did not have the irrigational facilities. In such cases, the temples constructed tanks and other irrigational facilities at their own cost to boost the agriculture, at least within their territory of control. A thirteenth

century inscription of Kulotttunga Chola III found at Tirukkachchur records the devadana hamlet was owned by some individuals who with the help of temple dug a tank called Periyadevapputteri and put up a sluice to it at the cost of temple. It is mentioned that the temple authorities agreed to irrigate the lands of both the villages from the water of the same tank, at certain proportion. Though temples were very wealthy and contributed to the irrigation and reclamation front in order to help the villagers, they often encouraged individual also to take part in such activities. In doing so, the temples gifted tax-free lands to the individuals as a token of encouragement. An inscription from Tiruvannamalai dated 1202 A.D, issued in the reign of Kulottunga Chola III records the encouragement given by the temple to the private individuals by granting a portion of its lands as tax-free for the individual's contribution in constructing a task in order to reclaim and irrigate lands. Under the terms of such grants the temple allowed the grantees to cut down the jungle, form a village, plot out fields, and enjoy three parts of the income from the village and pay to the temple treasury the remaining one-fourth part. In such cases, the temple expected the donee to keep the tank in good repair. From the inscriptional evidences, it is learnt that temples in medieval ages actively participated to reclaim the forest or waste lands, irrigational works to bring the land under effective cultivation and leasing the lands to cultivators. Cultivators were also attracted by the favorable tenancy conditions proposed by the temples. The temples share was always the melvaram (major) share only; whereas the cultivators of the temple villages, as holders of the kudivaram (minor) share of income, realized enhanced incomes on account of the capital improvement done to the irrigation and canal systems by the temple. The cultivators also benefited materially from the capital investment, since the investment was spent mainly for labour services in the construction of irrigation canals.

3. LAND RECLAMATION

As reclamation of jungle lands and waste lands was an important aspect of agricultural development or expansion, the medieval temples played a conspicuous role in this sector. In economic point of view, the reclamation activities of temples yielded fruitful results. The temple authorities employed a system of "favourable-lease" to induce people to take up to reclamation. While favourably leasing the temple lands to cultivators to reclaim, the temples categorically mentions that the donee should not keep the lands without cultivating them and that mounds and low grounds should be leveled and the jungle removed. It not only helped to increase the

cultivation area and boosted the agricultural produce but also benefited the agriculturists economically. A village had been lying waste for a long time, and new tenants were unwilling to bring it back to cultivation. A certain Sakkadevar Vettuvakkattan and his brother got tenants for the village and resettled it. They were given the right of padikaval over the particular village surrounding the temple, receiving the customary donations and fees, after allowing common rights and cultivating and paying the usual dues to the temple. They were also allowed the honour or receiving the sacred cloth (parivattam), tirtha and the sacred ashes from the temple. An inscriptions from Iluppur, Pudukkottai district, dated 1298 A.D issued in the reign of Maravarman Virapandiya records the reduction of kadamai taxes on temple lands by the temple authorities to facilitate the tenants to reclaim the cultivated lands. It is mentioned that the cultivators were eased to pay only three-fourth varisai i.e., 25% tax remission offered to the cultivators by the temple. The temples attracted the landowners and cultivators towards the waste lands of temples to reclaim. The temples usually asked the landowners or cultivators to pay in terms of items required for daily requirements. A twelfth century Tirukkadaiyur epigraph records the reclamation of 700 kuli of land belonged to temple by two individuals who had kani (landowners) at Mulangudi and agreed to measure out 1 ulakku of ghee every day to burn the lamps. Another system was that by way of leasing the lands, to be reclaimed, at concessional annual rents. The rents were gradually increased by the temple until it reached a certain amount and fixed thereafter perpetually. Under this system of reclamation the clearing and leveling of land and the provision of irrigation were conditions of tenancy. An inscription from Tiruvetpur, records on condition to improve the land and to pay progressive assessments, until third year. The full assessment stated as talaivarisai – 15 kalam per ma. The graduated scale stipulated that 1/2 varisai for the first year, 3/4 varisai for the second year and full assessment from third year onwards. Apparently, the intention was to allow adjustments for inferior fertility in land on actual. The temples authorities, at times, offered ulavu-kani or ulavu-kaniyakshi which consisted of permanent lease of an uncultivated waste which the lessee was authorized to reclaim and to settle, to grow crops that suited him, wet or dry, including plantain, sugarcane, turmeric, ginger, areca and coconut, and after doing this, to pay the taxes in gold and in grain.

4. BANKER

The large endowments in the form of land, gold and money bestowed on temples by the various

donors of the medieval society made the temples a richest institution. Particularly, many donors, from royal family to the individuals, donated in gold and money to the temples. Due to the availability of enormous amount of money, the medieval temples delivered an economic function as a banker which was really helped the agrarian society at that time. The deposits received by the medieval temples were of donatives in nature. They were made for certain specific purposes. Those donations were not repayable to the depositor. At the same time, the temples had no rights to use them for some other purpose rather than the specified by the donor. So the temples lend those donated money to the society on interest basis. Generally the loans were given by the temple on the condition that either the interest should be paid back to the temple in cash or some specified items should be supplied to the temple in lieu of the interest. From the interest the temples fulfilled the purpose for which the donations were made. The temples played a prominent role in mobilizing funds within a region by giving loans to the village assemblies for their various needs. Among the clients of temple bank, village assemblies were predominant. A number of village assemblies said to have received money thus borrowed was utilized in bringing waste lands under cultivation. From the produce of these lands the interest on the money borrowed was paid. The money itself was apparently never returned. Village assemblies could alienate lands whenever the liabilities incurred by them could not be otherwise discharged. Sometimes the village assembly mortgaged the jewels of the God from the temple in order to pay the default land dues and later conveyed lands to the temple. Instances shows that the village assembly, at times, borrowed money from the temple in order to pay the land tax defaulted by them. A Sevalur inscription dated 1503 A.D in the reign of Danmayara Maharaya records a sale of land by the urars of Tenur to the temple of Tiru-Bhumisvaramudaiya-Nayanar of Sevalur for 300 sakkaram-panam which they had originally borrowed from the temple treasury to pay the king"s dues. A sixteenth century epigraph from Tiruvarangulam, Pudukkottai, records the loan lent by the temple treasury to the Vellala tenants and the owners of padikaval right in three villages of Palaikkudi, Kalangudi and Kilinallur for clearing up certain dues demanded by the chief Svami Narasa Nayakkar. Later, when the villagers and the owners of padikaval rights were not able to pay back the money they had borrowed from the temple treasury, they sold away some of their lands to the temple.

CONCLUSION

The word 'temple' is derived from the Latin word templum means a sacred precinct. According to the definition, temple is a structure reserved for religious or spiritual activities, such as prayer and sacrifice, or analogous rites. Traditionally, the temple is a sacred structure and also an indicative of abode of God. As we all know, temples are not only a place of worship but they also play an important and dominant role in the cultural, social and economic life of the people. Of all the constructional activities of the early India, temple building was the foremost. The money, the energy, the skill, the education and the art of land were exhibited in this singular religious activity. Temple is not only an abode of God, it is a symbolic representation of the various social and cultural activities. Here, not only the religious, but also the political, social and cultural aspects of history are preserved in stones. When we have a glimpse of ancient settlement we find that there was hardly any settlement without a temple. When new settlements were established, the architects invariably made provision for a temple by leaving proper site for it. The dominant note in Indian culture has always been religion and the characteristic expression of religion has been worship in temples. And temple culture has been a major dimension of Indian culture. Generally temples are public institutions and they involve social organization. They are built by collective effort and sustained by collective interest. Their size, complexity and opulence are related to the effort and economy of the supporting community. There are temples which are large and magnificent, aesthetically conceived and elegantly executed, filled with ornamental carvings, sculptured panels and decorative motifs on walls and pillars, and which are also richly endowed and elaborately administered. In all the ancient literature 'temple' is referred to as 'Devalaya', 'Devayatan', 'Devakula', 'Devagiriha' etc. which indicate that the ancient temple was 'house of the God' The earliest temples in India are assigned to the second and first centuries B.C. The Brahmi inscriptions of the second century BCE found at Besnagar which commemorates the erection of a religious column in honour of the 'Vasudeva' by the Heliodorus. An inscription found at Ghosundi, recording the construction of a stone-enclosure for the worship of 'Sankarshana' and 'Vasudeva' by a chieftain named Gajayana, is ascribed to the first century BCE. Kautilya's Arthasastra (3,8) prescribes the building of temples on the divisions of the vastu, not only for the site divinities (Vastu-Devata) but also for deities like Aparajita, Jayanta, Siva and Vaisravana. Kharavela is recorded to have repaired temples of

different sects, for the ramparts and towers had been flown away by wind. The earliest group of Gupta temples dating from fifth century CE were of a single celled sanctum with a portico- 'Mandapa', resting on four pillar e.g. Temple No.17, Sanchi, Tigwa (Distt. Jabalpur, M.P.) and Eran (Distt. Sagar, M.P.) The earliest structural temple that has survived is the one at Bhitargaon (Distt. Kanpur, U.P.), a remarkable brick structure, deeds of Vishnu and Durga. Assigned to the fifth century, it is credited to the Gupta dynasty. Another temple ascribed to the same period and same dynasty is Dasavatara temple at Deogarh. Afterward, in the period of Chalukya, Pallava, Rastrakuta, Chola, Pratihar and Parmar etc., temples were constructed huge, lofty and magnificent.

Temples are built to establish the contact between man and God. The rituals and ceremonies performed in the temples have primarily influenced the forms of temple architecture. The identification of divinity with the fabric of the temple and the reflection of the form of the Universe with that of the form of the temple is of supreme importance. Hence, importance is given right from the selection of the site of the temple, to formation of the ground plan and also to its vertical elevation. The symbolic representation of the cosmic ideas is formalized by creation of sacred mathematical treaties, with precise measurement systems. The plans of the temples are based on sacred geometric diagrams (Mandala) – symbolized as a miniscule image of the universe with its coordinated organized structure (as in Vaastu Purusha Mandala).

'The temple was not merely a place of worship; it filled a large place in the cultural and economic life of the people. Its construction and maintenance offered employment to number of architects and craftsmen who vied with one another in bold planning and skilful execution. The making of icons in stone and metal gave scope to the talents of the best sculptors of the country. The daily routine, especially of the larger temples gave constant employment to number of priests, choristers, musicians, dancing girls, florists, cooks and many other classes of servants. The periodical festivals were occasions marked by fairs, contests of learning, wrestling matches and every other form of popular entertainment. Schools and hospitals were often located in the temple precincts and it also served often as the town-hall, where people assembled to consider local affairs or to hear the exposition of the sacred literature. The large endowments in land and cash bestowed on each temple are successive generations of pious donors tended to make it at once a generous landlord and a banker, whose aid was always available to those that needed it. The practice of decorating images particularly those used during processions with numerous

jewels set with precious stones encouraged the jeweler's art to a considerable extent. And it is no exaggeration to say that the temple gathered around itself all that was best in the arts of civilized existence and regularized them with the humaneness born of the spirit of Dharma. As an agency of social well –being, the medieval temple has few parallels."

As a cultural centre, the temple witnessed the evolution of different schools of art, architecture, sculpture, painting, music and dance in different parts of the country, which brought out a variety of systems in plastic and performing arts, although all of them stemmed from the same spiritual stock. Cultural activities ranging from music and Bhajans to theatre and dramas have taken place in the temple precincts. The temple had also provided inspiration to a number of poets, composers and artists who have richly contributed to the Bhakti literature, music and dance. The 'Ranga-Sala' in the central part of the mandapa, as its name would imply, has provided venue of dancing. Music and dance were also encouraged by temples specially. It was a common venue, where musicians, actors, dancers, jesters, humorists, speakers, entertainers, gestures, debaters, orators, pipers and drummers were exhibited properly. 'Musical recitals and presentation of dance-items were included in the daily and occasional worship ritual, after the main sequence was completed. On occasions of festival, these become more important than ever, and attracted large crowds to the temple. While the 'Devadasi' system and the institution of professional dancers and musicians in the service of the temple were not universal or wide spread, it was customary to hire them occasionally, however, the temple had on its pay-roll-pipers and drummers as their services were required in several sequences even of daily worship.

The temple established as a significant centre of religious and cultural activities. Religion is the substance of culture and culture is the form of religion. In order to express itself religion has to make use of cultural forms and every religious act is formed by the particular culture of a country. In this way, the temple, as a religious centre, represents the culture of the particular region.

The temple played a dominant role in the medieval Indian society; besides being a religious centre there was no one in a village or town who was not directly or indirectly involved with the temple respectively. Generally, the temple was administered by the village assembly or particular divinities. For the administration, temple required huge finance to play dominant role in society. The financial requirement was fulfilled by all sections of society through various donations. The main items of expenditure of the temple included those incurred on daily worship, offerings,

celebration of various festivals, cloths, ornaments, flowers, perfumes for the deities, maintenance of Sastras where free boarding and lodging were provided to the ascetics, pilgrims, travelers and other strangers and Mathas or Ghatika- sthanas where free lodging and boarding were provided to the students, wages and free living quarters for various categories of the temple staff, maintenance of the temple property such as cultivation of temple lands and other contingent expenses including the repairs and renovations of the temple. The musicians, dance masters, dancing girls, scholars, goldsmiths, masons, gardeners, garland-makers, watchmen, door-keepers, water carriers, washer men, barbers, sweepers, pounders of rice etc. were connected with temple management as permanent or part-time employees. The deities of temple were the source of spiritual and devotional inspiration for the poets, scholars, writers and others. It was also the centers of service activities. It was provided hospitals, Mathas etc. for ascetics, priests and others. In fine, temple was a hub of the society where the religious, social, economic and cultural lives were reflected. In this way, gradually, temple culture flourished richly in India.

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