

# Prelims Master Program (2023-24) – Ancient, Medieval, Art and Culture

## Handout 18: Hindu Temple Architecture

Many regional styles developed due to regional traditions, ecological setting, ritual diversity but also due to political divisions, as large temples were typically built with royal patronage.

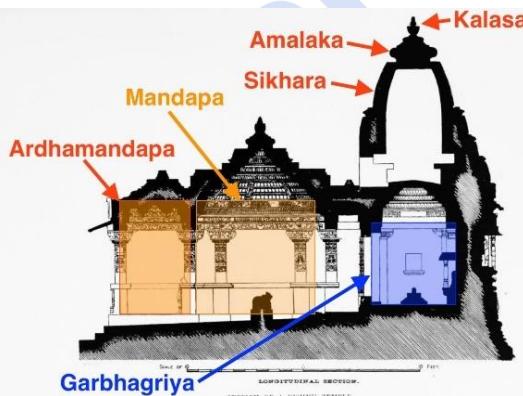
### Sources:

- **Architecture:** Mayamata, Brahmanda Purana, Agni Purana, Vishnudharmottara, Manasara, Samarangana Sutradhara, various Shilpashastras.

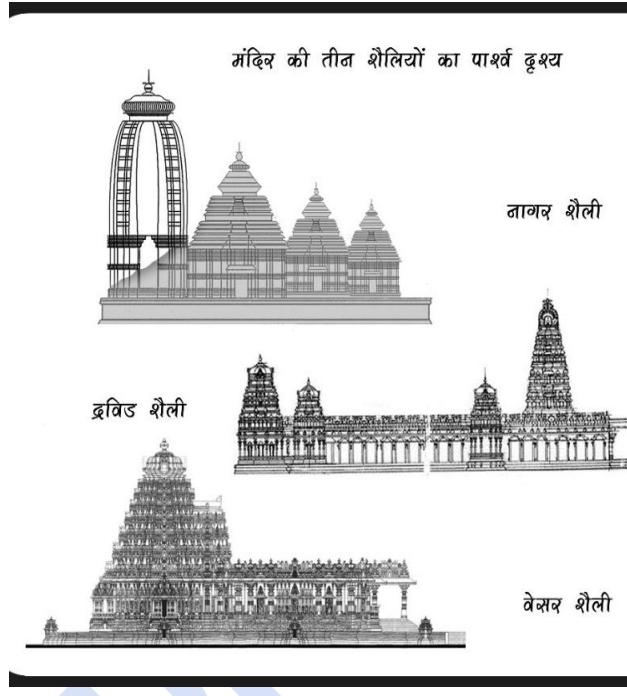
### Temple Classification:

- Deity
- Number of shrines
- Plan (octagonal, square, star)
- Pradakshinapath (Sandhar, Nirandhar)
- Number of projections (rathas)
- Region (Nagar, Dravid, Vesara)

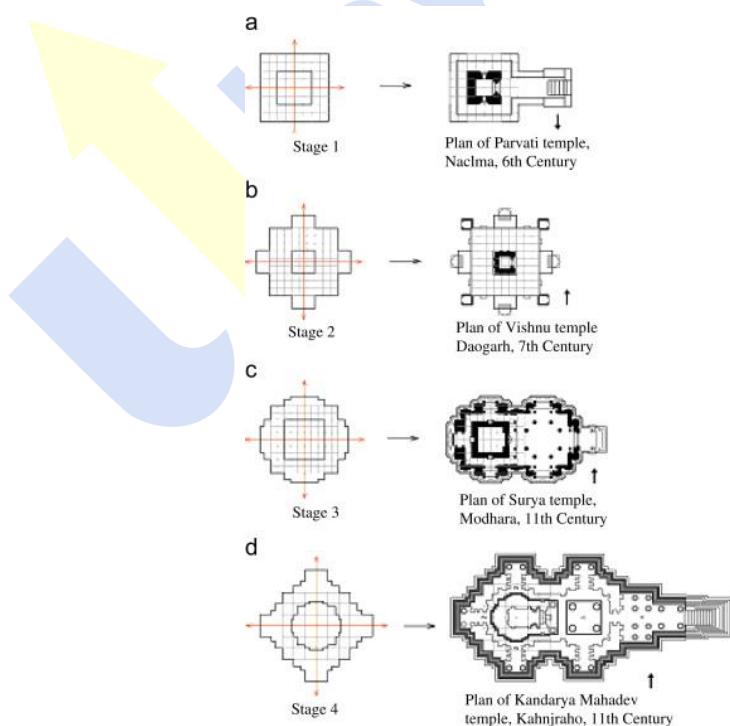
### Basic Terminology:



<b>Latina:</b>	<b>Phamsana:</b>	<b>Valabhi:</b>	
<ul style="list-style-type: none"> <li>• It has square base.</li> <li>• It is the simple and most common type.</li> <li>• Mostly used for Garbhagriha.</li> </ul>	<ul style="list-style-type: none"> <li>• It has a broader base.</li> <li>• Shorter in height than the Latina.</li> <li>• Mostly used for Mandapa.</li> </ul>	<ul style="list-style-type: none"> <li>• It has a rectangular base.</li> <li>• Roof that rises into a vaulted chambers.</li> <li>• Known as wagon-vaulted buildings.</li> </ul>	



	<b>Nagara</b>	<b>Dravida</b>
	<b>North of Narmada</b>	<b>South of Krishna</b>
<b>Plan</b>	<ul style="list-style-type: none"> <li>Rectangular Garbhagriha</li> <li>Panchayatan style</li> <li>Pradakshinapath (mostly covered)</li> <li>Pillared assembly hall: Mandapa</li> <li>Antarala (vestibule)</li> <li>Pillar approach to mandapa</li> </ul>	<ul style="list-style-type: none"> <li>Square floor plan for the main shrine: with dark interior</li> <li>Pillared Mandap and ardha-mandapa in front</li> <li>Antarala</li> <li>Separate bhog mandapa, natya mandapa etc.</li> <li>Pradakshinapath with images of many other gods</li> </ul>
<b>Elevation</b>	<ul style="list-style-type: none"> <li>Raised Plinth</li> <li>Rathas: Series of projections, evolving ashtabhadra.</li> <li>Niches/Recesses for sculptures</li> <li>Ganga-Yamuna at entry</li> </ul>	<ul style="list-style-type: none"> <li>Devakoshtas in series: No outward projection.</li> <li>Fierce Dwarapals at the entry</li> </ul>
<b>Roof/Tower</b>	<ul style="list-style-type: none"> <li>Curvilinear <b>Shikhar</b> capped with amalaka and kalasha over Garbha-griha.</li> <li>Miniature Shikharas</li> <li>Different kinds of shikhars over mandapas.</li> </ul>	<ul style="list-style-type: none"> <li>Hollow multi-storied pyramidal roof called <b>Vimana</b> above garbhgriha: capped with massive cupola/stupi.</li> <li>Flat roof over mandapa</li> <li>Gopurams at entry with pilaster and niches, pyramidal with vallabhi shape and multiple stupis on top</li> </ul>
<b>Other features</b>	<ul style="list-style-type: none"> <li>No enclosure wall (Prakara)</li> <li>No water tank (Pushkarini)</li> </ul>	<ul style="list-style-type: none"> <li>Prakara to enclose shrine. Sometimes multiple prakaras.</li> <li>Pushkarini (stepped water tank) within premises</li> <li>Separate Nandi shrine or Dhvaja-stambha outside premises .</li> </ul>



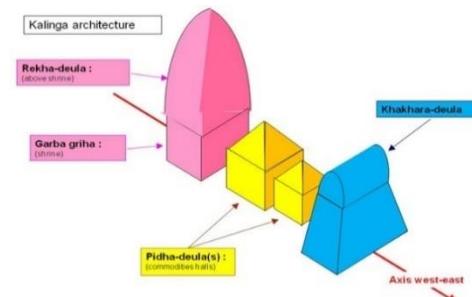
## Sub-schools of Nagar Architecture

### 1. Odisha/Kalinga style

Kalinga architectural style is also a sub-style of Nagara architecture, flourished in the ancient Kalinga region – present state of Odisha, West Bengal and northern Andhra Pradesh.

- **Unique features:**

- A temple is basically made in two parts, a Garbha-griha with shikara and a mandapa.
  - The tower is called deula
  - The hall is called jagmohan.
- Not integrated structures but axial sequencing.
- Always come with enclosure wall (unlike other Nagara temples)
- Shikharas are known as Deulas. They make three distinct styles.
  - Garbhagriha has Rehka Deula
  - Jagmohan and Natmandir have Pidha Deula
  - Entrance gateways and shines of female deities have Khakhra deula
    - Mostly associated with Chamunda and Durga temples.
- Use of iron pillars instead of stone girders.
- Carving
  - The walls of both the deul and the jagmohan are lavishly sculpted with architectural motifs and a profusion of figures.
  - Carved exterior but plain interior walls.
  - The most repeated form is the horseshoe shape.



- **Important Temples:**

<b>Bhauma Kara (8<sup>th</sup> to 9<sup>th</sup> c)</b>	<b>Somvamshi Dynasty (9<sup>th</sup> to 12<sup>th</sup> c)</b>	<b>Eastern Gangas (12<sup>th</sup>-15<sup>th</sup> c)</b>	<b>Gajapati Rulers (15<sup>th</sup>-16<sup>th</sup> c)</b>
<ul style="list-style-type: none"> <li>● <b>Vaitala</b> Deula, BBSR</li> </ul>	<ul style="list-style-type: none"> <li>● <b>Mukteshwar</b> Temple</li> <li>● <b>Rajarani</b> Temple</li> <li>● Brahmeshwara Temple</li> <li>● Loknath Shiva (prototype of Lingraja)</li> <li>● <b>Lingaraj</b> Temple</li> </ul>	<ul style="list-style-type: none"> <li>● <b>Jagannath</b> Puri Temple by Anantavarman Chodaganga</li> <li>● <b>Konark</b> Sun Temple by Narasimhadeva</li> <li>● Anant Vasudev Temple, Bhubaneshwara</li> </ul>	<ul style="list-style-type: none"> <li>● Influence of Ramanuja, Chaitanya Mahaprabhu and spread of Jagannath cult.</li> <li>● Repaired many earlier temples.</li> </ul>



Anantashayi Vishnu, relief in Dhenkenal (9<sup>th</sup> c)



Mukteshwar Temple  
(imp landmark, gem of Kalingan architecture)



Lingaraja Temple.



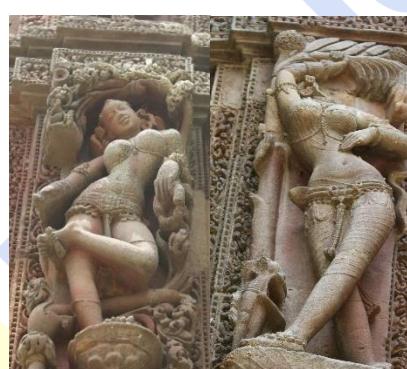
Rajarani Temple



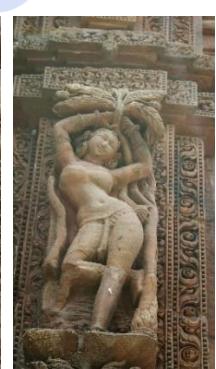
Jagannath Puri



Sensuous nayikas,  
Lingaraja Temple



Graceful Alasakanyas of Rajarani Temple





Puri Heritage Corridor Project

# Raths fit for the Lords: The hands that shape Puri's chariots

More than 150 labourers, carpenters, artists and painters among others have been working for two months to complete the chariots for the Rath Yatra in Puri, which begins today. Nearly 15 lakh devotees from across the globe are expected to participate in the annual event

**SUJIT BISOYI**  
PURI, JUNE 19

**SURYA PRAKASH** Mahapatra wields a wooden hammer and chisel on a log with the confidence of a master carver. Dressed in a red T-shirt and black shorts, the 11-year-old sweats as he carves along the chalk outlines of flowers and animals on the log under the watchful eye of two experienced rupakar servitors ('wood-carvers'). The class 7 student has been learning woodcarving since he was just 5.

Surya's "school" is located in the Ratha Khala, barely 500 metres from the 12th century Jagannath Temple in Puri, where three breathtaking chariots used in Puri's annual Rath Yatra are cut, carved, chiselled, painted, polished and assembled each year – all manually – and his teachers are his father and his grandfather.

Tuesday's yatra expects to see the arrival of nearly 15 lakh devotees from across the globe. Over 150 labourers, carpenters, artists, painters and others worked to shape over 800 logs into three magnificent chariots by working for 12 hours a day from Akshaya Tritiya onwards, nearly two months before the much-awaited event.

The yatra sees sibling deities – Lord Balabhadra, Goddess Subhadra and Lord Jagannath – embark on a 3-km journey to their 'aunt's' residence at the Gundicha Temple in three chariots pulled by devotees with the help of 250-foot long ropes made using coconut fibres. The Bahuda Yata, which marks their return home, will be celebrated with the same fervour on June 28.

The Taladhwaja Rath for Lord Balabhadra, the Darpadalan Rath for Goddess Subhadra and the Nandighosa Rath for Lord Jagannath each have their own colours, height, diameter, wooden horses, guardian deities and even chariooteers. Grand engineering marvels, these raths are over 40 feet tall and have at least 12 wheels each. Made from wood of local trees like fasi, dhaura, simili and asana, the wood is sourced from the Nayagarh forest each year.

These talented rupakar servitors, who don't have any formal education in woodcarving or use modern machinery or equipment, rely on the wisdom passed down by their ancestors for this "hereditary service". Ramesh Mahapatra, whose brother Bijay Mohapatra is the biswakarma (chief carpenter) of the Nandighosa Rath, said, "We don't use measuring tapes or units like feet and inches. Instead, we use units like haat (hand size), anguli (finger size) and a stick as units of measurements. One stick equals one haat and 25 angulis equal one haat."

"Chariot construction usually starts when Odisha schools go on summer vacation or have morning school (from 7-11 am to the heat). Just like I started learning from my elders 40 years ago, I wanted my son to learn wood carving too. So I made sure he started young," Surya's father Panchanan Mahapatra, 46, said.

Stating that he hopes Surya relocates to other cities for higher studies, better jobs and higher income, Panchanan added, "We consider this work a service to Lord Jagannath. It is a legacy from our ancestors and we want our children to continue this tradition."



(Clockwise) After chariots are assembled, 20 artists work extra for two weeks to paint the statues of the deities; a guardian deity carved on a chariot; Surya Prakash Mahapatra, 11, has been training under his father and grandfather since he was five. *Sujit Bisoyi*

Besides the rupakar servitors, the maharanas (carpenters), bhos (labourers), karatas

(wood cutters), chitrakars (painters), kamaras (ironsmith) and others also play an impor-

tant role in preparing for the yatra. The bhoi sevayats supply labourers for the construction of

## THE THREE RATHS

Presiding Deity	NANDIGHOSA	DARPADALAN	TALADHWAJA
Lord Jagannath	Goddess Subhadra	Lord Balabhadra	
Wheels	16	12	14
Wooden pieces used	832	593	763
Height	442 feet	42.3 feet	43.3 feet
Colour of cloth	Red & yellow	Red & black	Red & green



the chariots, carry large logs to the Ratha Khala, apply brakles on the chariots on the day of the yatra and carry the wooden horses and other sculptures that are fixed on the chariots once they are nearly complete.

Alok Bhoi, 21, a graduate helping his father at the Ratha Khala for a decade as a bhoi sevayat, said, "I want to go outside Puri for my career, but this work is sacred for me."

Balakrushna Maharanam, 46, a maharana sevayat who supervises the construction of the Taladhwaja Rath, said he feels privileged to be a part of the process. "I have seen three generations of my family engaged in this service. I encourage my son, who is in

money, the Shree Jagannath Temple Administration (SJTA) pays remuneration ranging from Rs 400 to Rs 1,200 per day. The budget for the 2022-23 yatra was Rs 14.62 crore, while the budget for 2023-24 is estimated to be Rs 16.62 crore. The budget includes the cost of chariot construction, security, ceremonies, temple beautification, etc. The logs are not included in the total budget since they are supplied by the state government.

A temple official said, "The erstwhile king of Puri (the Gajapatis who are known as the first servitors) supervised the construction of the chariots and the supply of wood till 1954. With the implementation of the Jagannath Temple Act in 1954, the state forest and environment departments started supplying wood from the forests in Nayagarh district, which was a part of the undivided Puri district."

On the day of the yatra, Puri Gajapati Dibyasingha Deb arrives in a palanquin from his palace, which is 500 metres from the temple, in a ceremonial procession. He conducts the cheera pancharas ceremony, of which he sweeps the floor of the chariot with a golden broom.

After the yatra, the SJTA sells parts of the chariots – wheels for Rs 50,000 and axles for Rs 15,000 per piece. The unsold parts are used as firewood in the temple kitchen, added the official.

class 7, to learn these techniques too," said Balakrushna, who works as a carpenter and a Patachitra painter after the yatra.

Once the chariots are assembled, around 20 chitrakar sevayats (artists) work extra hours for two weeks before the yatra to paint the statues of the guardian deities affixed on each chariot.

Though many servitors said they don't do this service for the

**Noida**  
New Okhla Industrial Development Authority  
Administrative Building, Sector-6, Noida-201301 (U.P.)  
Website : [www.noidaauthorityonline.in](http://www.noidaauthorityonline.in)

## TENDER FOR SALE OF VEHICLE

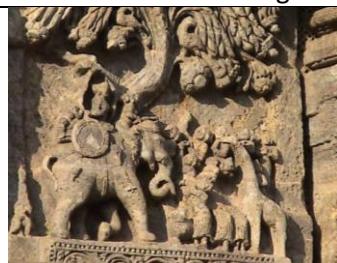
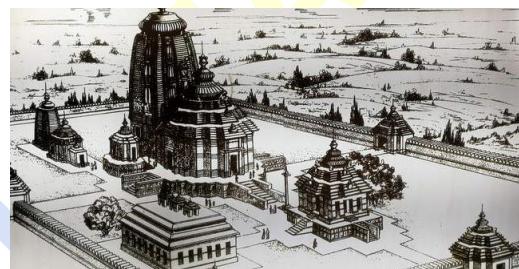
Sealed tender are invited on behalf of Chief Executive Officer, Noida for sale of following Vehicle "as where is basis" on date 07.07.2023 between 11:00 am to 3:00 pm & same will be opened on 3:30 pm in the office to the





### Sun Temple, Konark (1250)

- Constructed by King **Narasimhadeva**
- Sculpture
  - Ratha form of temple – 12 huge wheels intricately carved with sixteen spokes each with circular reliefs.
  - Colossal horses and elephants
  - Bands of relief on the base – hunting scenes
  - Niches – erotic sculpture with high artistic value
  - Pillars (of nat mandir) – ladies in various dance poses
- Abul Fazl – “Even those whose judgement is critical and who are difficult to please, stand astonished at its sight”



### Odisha's Konark Wheel takes centre stage at G-20 venue

A replica of the Konark Wheel from Odisha's Sun Temple served as the backdrop for Prime Minister Narendra Modi's welcome handshake with G-20 leaders as they arrived at the summit venue in New Delhi on Saturday. The backdrop carried a striking image of the Konark Wheel with the G-20 logo on one side and the theme of India's presidency of the grouping – *Vasudhaiva Kutumbakam* (One Earth, One Family, One Future) – on the other. Mr. Modi welcomed heads of states and other leaders amid melodious strains of the *shehnai* as flags of G-20 member countries, invited nations and several international organisations fluttered in the morning breeze. The Konark Wheel was built during the 13th century under the reign of King Narasimhadeva-I. PTI

## Significant Kalinga style temples in Andhra Pradesh:

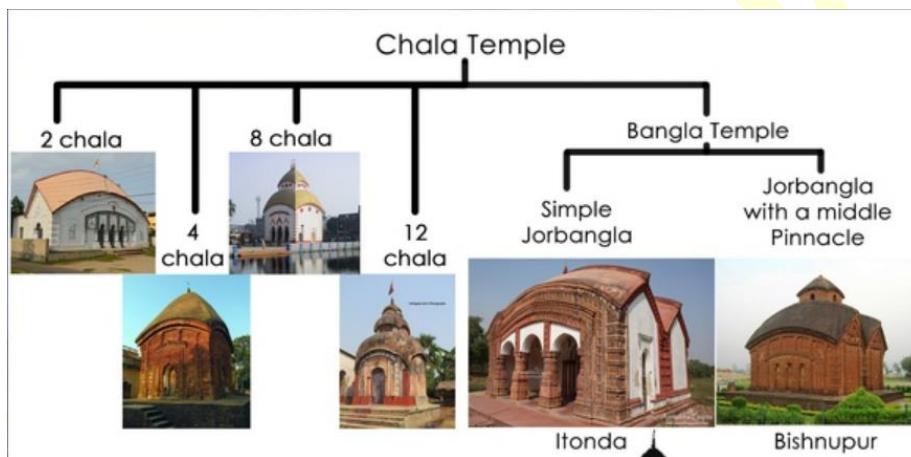


Tara Tarini temple, a famous shrine in Ganjam district.



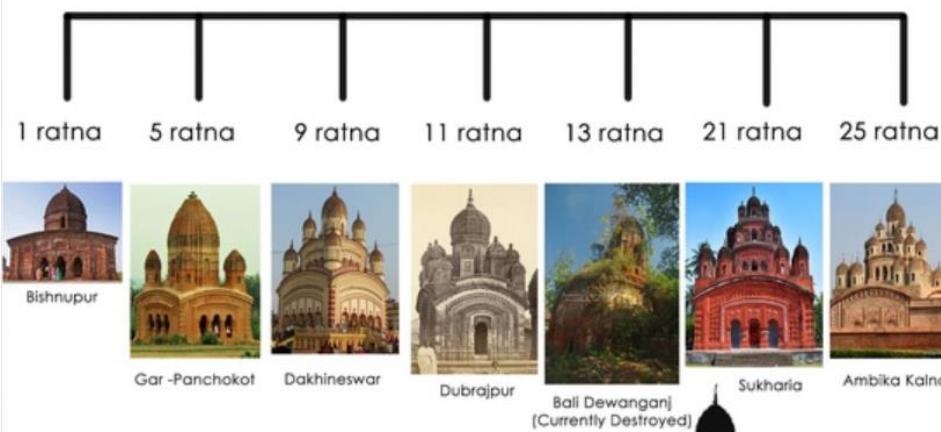
Arasavalli Sun Temple (Srikakulam, AP)

## 2. Bengal



## Ratna Temples

(Depending upon the number of pinnacles on the chala structure)





72 Maluti Temples (Dhumka, Jharkhand) (15<sup>th</sup> c)



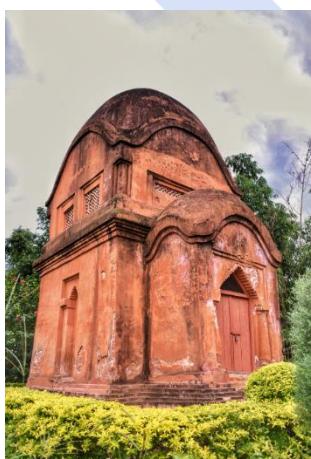
Keshto Raya (Jor Bangla), Bishnupur

Shyama Raya, Bishnupur



Kantaji Temple (Dinajpur, Bangladesh)

Dakshineshwar Kali Temple



Bishnupur Temples, Manipur

15<sup>th</sup> century Vishnu temple. It was built by local kings after the conquest of Kabaw valley.

### 3. Central India

Shikhar symbolises Mount Meru/Kailasa. Latina Shikhara developed two sub-types:

			 Fig. 2. Features of Bhumiya Shikhar
Double amalakas	Shekhari Shikhar	Bhumija Shikhar	
		<b>Shekhari or Bhumija Shikhar</b> over Garbha-Griha  <b>Samavarana Shikhar</b> over Mandapa (diagonally arranged urushrings on a pyramid)	

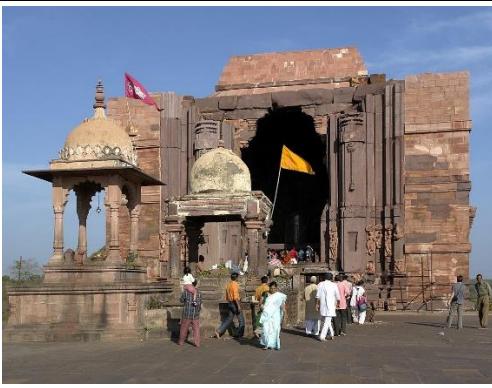
#### Elevation:

- Similar to Orissa style – dividing exterior both horizontally and vertically.
- Bada (temple wall) divided into seven parts – thus called saptanga bada
- Sapta ratha + saptanga bada – highest achievements of Indian architectural design

#### Gurjara-Pratiharas

Teli Ka Mandir (early example)	Osian	Bateshwar Complex (near Morena)

## Paramaras

	
Udayeshwar Mahadeva temple, Udaipur	Bhojeshwar Temple (Bhojpur)
	
Bijmandal Temple	Neelkantheshwar/Udayeshwara temple (Udaipur)

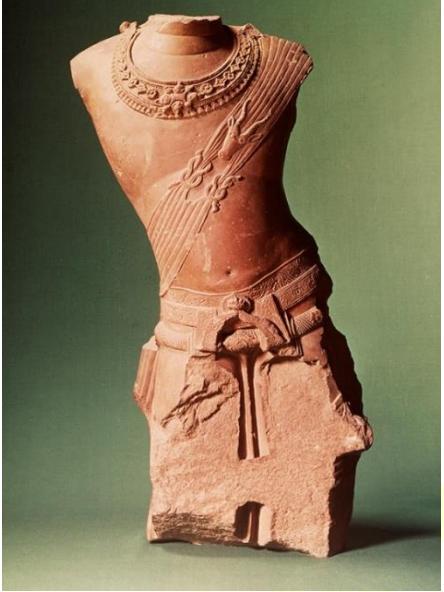
## Kachchapaghata Dynasty (12<sup>th</sup> c)

Patronized Shaivism and Vaishnavism, and were tolerant towards Buddhism and Jainism.

	
Chausath Yogini temple (Mitaoli, Morena)	Sasbahu temple (Gwalior) (by King Mahipala) (1093): Dedicated to Vishnu in Padmanabha form. 3 stories.



Shiva-Parvati marriage panel, Kannauj



Sanchi Torse, Fine masterpiece



@anehahopson2017

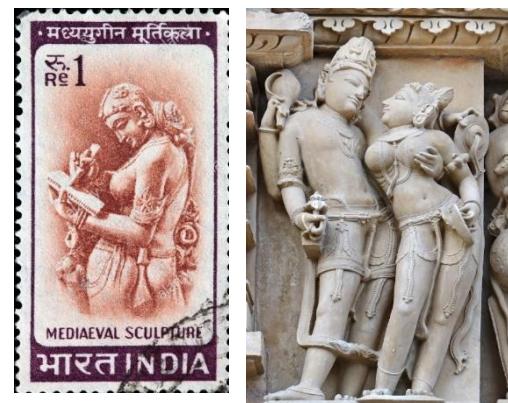


#### 4. Khajuraho: Chandelas (10<sup>th</sup>-12<sup>th</sup> c)

- Closest successor of Gupta temples

- **Features:**

- Unusually high two-stage platform: Adisthana and Jagati
- Integrated structure: all important buildings are connected to each other.
- Mandapa, Mukhya Mandapa, Ardha Mandapa
- Cave like entrance – narrow and dark – through ardha mandapa
- Even increasing height of shikharas from the entry till Garbha-griha



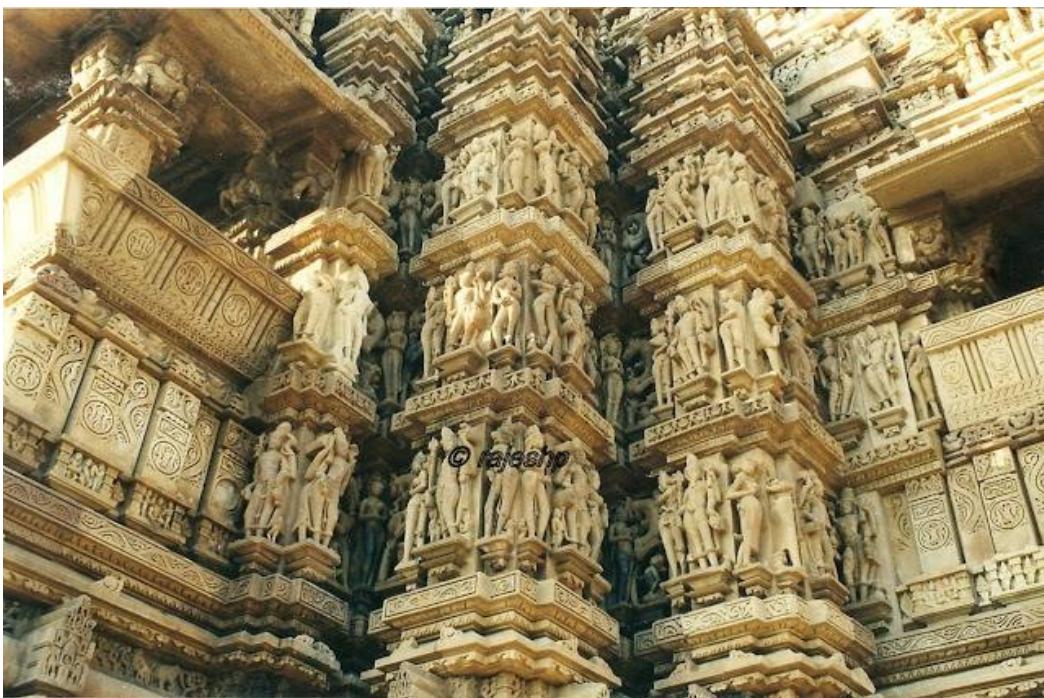
- **Examples:**

- Lakshmana Temple
- Kandariya Mahadev Temple
- Vishwanatha Temple
- Chausath Yogini
- By this time, the norms and codes of sculpture had become almost fully established.
- While there is mechanical elegance and technical allure, the actual modelling of Khajuraho has petrified into lifeless forms.
  - It became monotonous and stereotyped. Still many attempts to manage subtle originality and individuality while keeping inside the code.
- Decorative carving literally covers Khajuraho temples.
  - In nirandhar temples (like Chitragupta or Jagadambi) sculptural decorations surround whole vimanas while in sandhara temples (like Kandariya Mahadev or Lakshmana) balconies interrupt the sculptures.
- Other than statues of deities, figures of men, women without any religious significance abound as well.

**Khajuraho Group of Monuments: UNESCO WHS**

The temples at Khajuraho were built during the Chandella dynasty, which reached its apogee between 950 and 1050. Only about 20 temples remain; they fall into three distinct groups and belong to two different religions – Hinduism and Jainism. They strike a perfect balance between architecture and sculpture. The Temple of Kandariya is decorated with a profusion of sculptures that are among the greatest masterpieces of Indian art.

	
Kandariya Mahadev	Lakshman Temple



Erotic Sculptures:



**Sirpur group of monuments (Chhattisgarh):** Hindu, Buddhist, Jain monuments from 5<sup>th</sup> c to 12<sup>th</sup> c



Lakshman Temple (Gupta Era)

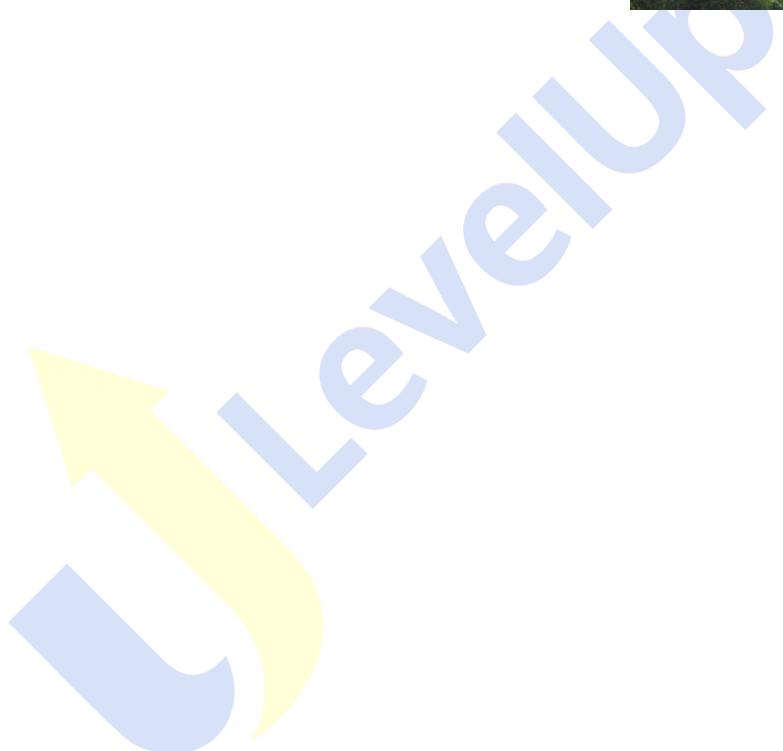


Remains of a Buddhist monastery

**Kalachuri Period: Temples at Amarkantak:** Kalachuri primarily followed Shaivism. However also funded some Jain and Vaishnava monuments, at various places including Banaras and Prayag. **Lakshmikarna/Karnadeva (1041-1073)** was the most famous Kalachuri king who patronized learning. Temples at Amarkantak, a pilgrimage site, were built by him. These temples are dedicated to Goddess Narmada and Lord Shiva.



**Orchha:** In later era, the **Chaturbhuj temple** at Orchha (dedicated to Vishnu), built by Bundela Rajputs in 16<sup>th</sup> century during the reign of Akbar take forward the tradition, with some amalgamation of Indo-Islamic style.



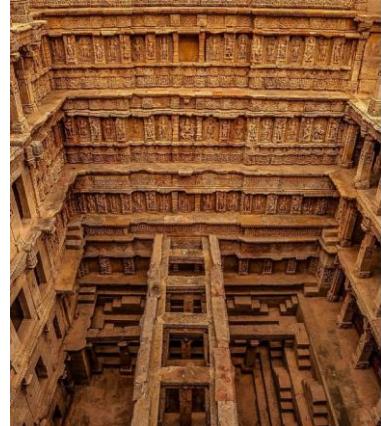
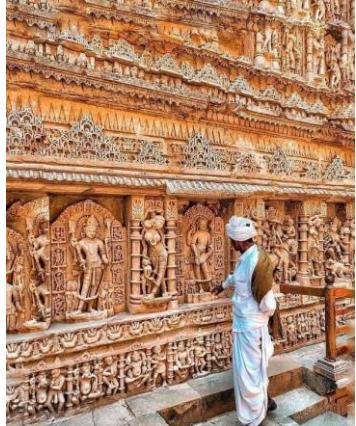
## 5. Maru-Gurjara style

- Patron: Solanki (10<sup>th</sup> – 12<sup>th</sup> c)
  - Also their governors, merchants, and community
- Features
  - Main shrine is not the chief attraction here.
  - Special type of pyramidal low shikhara on Mandapas with urushringas.
  - Massive step-well in front of the temple is a chief feature.
    - On each of the steps, there are miniature temples.
  - Profuse production of excellent workmanship.
- Examples: Modhera Sun Temple, Rani ki Vav

 <p>Surya Mandir – Modhera (1126 CE) Majestic, splendid, masterly, magnificent</p>	 <p>Profuse sculpture in sabha mandapa – in niches, pillars, and toranas</p>
	

### Rani-ki-Vav (the Queen's Stepwell) at Patan, Gujarat: UNESCO WHS

Rani-ki-Vav, on the banks of the Saraswati River, was initially built as a memorial to a king in the 11th century AD. Stepwells are a distinctive form of subterranean water resource and storage systems on the Indian subcontinent, and have been constructed since the 3rd millennium BC. They evolved over time from what was basically a pit in sandy soil towards elaborate multi-storey works of art and architecture. Rani-ki-Vav was built at the height of craftsmen's' ability in stepwell construction and the Maru-Gurjara architectural style, reflecting mastery of this complex technique and great beauty of detail and proportions. Designed as an inverted temple highlighting the sanctity of water, it is divided into seven levels of stairs with sculptural panels of high artistic quality; more than 500 principle sculptures and over a thousand minor ones combine religious, mythological and secular imagery, often referencing literary works. The fourth level is the deepest and leads into a rectangular tank 9.5 m by 9.4 m, at a depth of 23 m. The well is located at the westernmost end of the property and consists of a shaft 10 m in diameter and 30 m deep.



Surasundari as per Shilpa Prakasa (10<sup>th</sup> c CE)



Navalakha Temple, Ghumli



Reconstructed Somnath



Ram Temple, Ayodhya

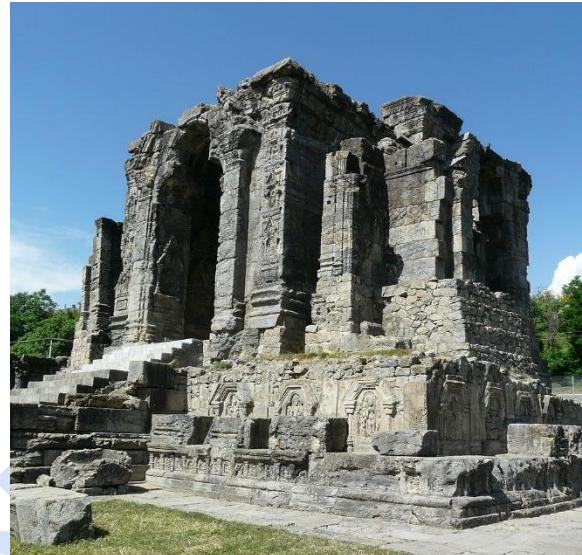
The Sompuras of Gujarat specializing in Maru-Gurjara sub-idiom of Nagara architecture survived or re-invigorated due to the culture of rich Hindu-Jain businessmen of Gujarat funding great temple building.

## 6. Hills

625-855 CE	855-1003 CE	1003-1320 CE
Karkota Dynasty	Utpala Dynasty	Lohara Dynasty
Lalitaditya Muktapida, Jayapida	Avanti Varman, Shankarvarman, Parth Sugandha, Didda	Sangramraja Suhadeva

### **Martand Sun Temple (8<sup>th</sup> c)**

- Built by Lalitaditya Muktapida of Karkota Dynasty.
- One of the grandest structural temples standing in India in its time.
- Pyramidal Top.
- Central shrine is surrounded by 84 smaller shrines. There was no deity installed in sanctum sanctorum. Prayers were offered to Sun rays falling in the sanctum sanctorum.
- Destroyed by Sikandar Butshikast.



### **Parihaspore**

Capital built by Lalitaditya Muktapida.  
Destroyed by Sikandar Butshikast (1389–1413) as per Abul Fazl.



### **Avantipora Temples (9<sup>th</sup> c)**

- Avantipur founded by Avantivarman, the first king of Utpala Dynasty
- Avantiswami Temple: Vishnu
- Avantishvara Temple: Shiva

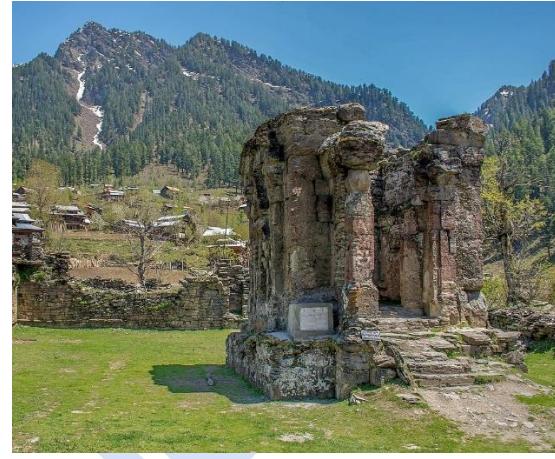


**Pandrethan Temple (10<sup>th</sup> c)**

- Built by Meru, a minister of King Partha (921-31 CE), ruler of Kashmir. Thus, also called Meru Vardhana Svami. Dedicated to Lord Shiva.
- The domed roof and the arches are all examples of classical Kashmiri architecture.
- Pandrethan was one of Kashmir's historic capitals which was destroyed in a fire in 960.

**Sharada Peeth, PoK (between 6<sup>th</sup>-12<sup>th</sup> c)**

- Prominent Temple University, particularly known for its libraries.
- Adi Shankara is said to have opened its South Door.
- Role in development and popularizing Sharada script in North India. Tibetan script was derived based on this.
- 11<sup>th</sup> century Kashmiri Poet Bilhana and 12<sup>th</sup> century historian Kalhana mention it.
- Mentioned by Al Beruni as one of the most important temples in India in 11<sup>th</sup> century.
- (demolished in 2023)



## Dravidian Temple Style

Developed independently of Nagara style, it is an indigenous artform of south India. No pre-7<sup>th</sup> century temple has survived in South India. So, we may say that temple construction possibly started around that period.

Factors responsible:

1. Emergence of Tamil bhakti – Vishnu and Shiva
2. Expansion of agriculture and land grants
3. Emergence of powerful dynasties – Pallavas and Cholas.

Monumental temples emerged as symbols of royal power, authority and legitimacy.

Evolution of temple architecture happened with changing dynasties

Era	Era	Development
Pallava	600 – 900 CE	Rock-cut and Structural Temples
Chola	900 – 1150 CE	Development of vimanas, prakaras, gopurams
Pandya	1100 – 1350 CE	Evolution of gopurams Complexity of plan due to increasing complexity of rituals
Vijayanagara	1350 – 1565 CE	Addition of more features: mandapas, secondary halls, elaborate pillars and Gopurams
Nayakas	1600 CE onward	

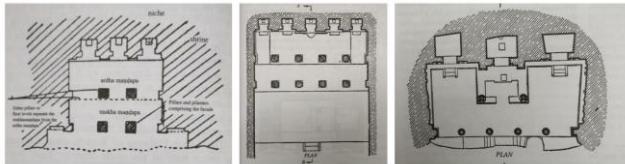
### 1. Pallava Architecture

- Defines the basic characteristic features of Dravida architecture, Laid solid and creative foundation of Dravida style.
- Transition from rock-cut to free-standing structural temples (Choice of location)
- Centuries of experience of mandapas and rathas culminated into elegant structures.
- Material: Unlike Chalukyas, the Pallavas didn't use soft sandstone but a hard rock like granite, and basalt – the more durable.

**Evolution:**

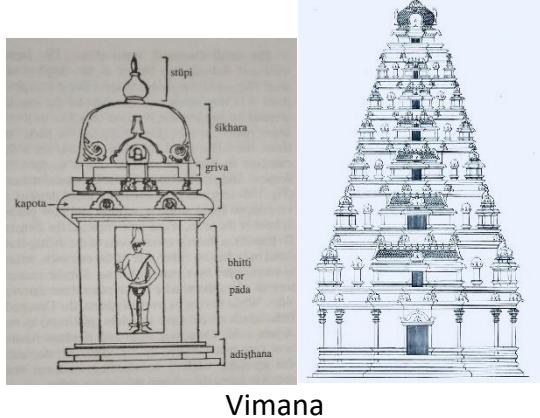
<b>Mahendra Group (610-630 CE) (Mahendravarman Vichitrachitta)</b>	Rock-cut Pillared Mandapas	Monolithic rock-cut Mandapas with entire hall, pillars, and deities carved into a rock. (Mahendra Style Pillar) <ul style="list-style-type: none"><li>• First cave: Lakshitayana Trimurti cave or Tripurushadevalaya at Mandagapattu. First rock-cut cave in south India.</li><li>• Examples: Pallavaram, Mahendravadi and Mamandur.</li><li>• Narrative sculpture on the walls</li><li>• Sikkhara-girivara Temple (Kudumiyyamalai): 1000-pillared mandapa with many inscriptions by Mahendravarman including a <b>treatise on music – musical inscription</b>.</li></ul>
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<b>Narasimhavarman Mamalla Group (630-690 CE)</b>	Rock-cut Rathas + Mandapas	<p>Established Mahabalipuram on coast, which has a huge granite boulders/outcrops scattered around.</p> <p>Mandapas became elaborate with profuse reliefs and slender pillars.</p> <ul style="list-style-type: none"> <li>• Full development of Kudu motif (horseshoe chaitya arch).</li> <li>• Pillar became sophisticated with capital and lion shaft.</li> </ul> <p>Beginning of free-standing monolithic rathas. Here both interior and exterior are hewn out of the same rock and there is diversity of structures.</p> <p>Important structures:</p> <ul style="list-style-type: none"> <li>• Pancha Pandava Ranthas at Mahabalipuram have richest variety of Vimanas.</li> <li>• Narrative relief sculpture: Arjuna's Penance from Kiratarjuniyam</li> </ul>
<b>Rajasimha Group (690-800 CE)</b>	Beginning of structural Temples	<p>Independently constructed structure with a lot of experimentation.</p> <p>There was more elaboration:</p> <ul style="list-style-type: none"> <li>• Pyramidal vimana on garbha-griha.</li> <li>• Mandapa with its own vimana.</li> <li>• Entire structure is constructed on raised platform.</li> </ul> <p>Shore Temple, Mahabalipuram</p> <ul style="list-style-type: none"> <li>• Three asymmetric shrines</li> <li>• Dressed granite, Pyramidal towers.</li> <li>• Lion motif, Monolithic Nandi, Water chambers, Somskanda Panel</li> </ul> <p>Kailasanathar Temple, Kanchi</p> <ul style="list-style-type: none"> <li>• Complete temple: Garbha-griha, antarala, mandapa, prakar, gopuram.</li> <li>• Granite foundation, Sandstone superstructure</li> <li>• Stucco and painting, exquisite sculptural activity</li> <li>• Later, Virupaksha Temple (Pattdkal) resembles it.</li> </ul>
<b>Nandivarman Group (800-900 CE)</b>	Temples continued at many places	<ul style="list-style-type: none"> <li>• Attained full maturity and provided the model for future.</li> <li>• Vaikuntha Perumal Temple at Kanchipuram.</li> </ul>

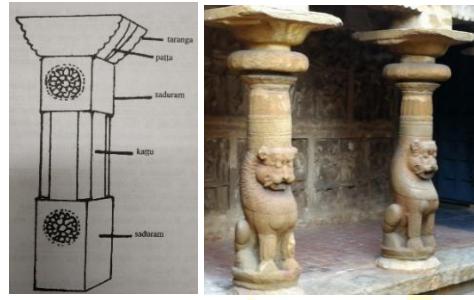


### Evolution of Plan of Rock-cut Caves

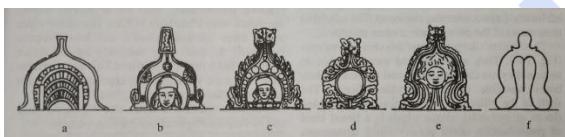
- Lakshitayana Cave (Mandagapattu)
- Pancha Pandava Cave (Pallavaram)
- Mahishamardini Mandapam (Mamallapuram)



Vimana



Pillar: From rudimentary to sophisticated with capital and lion shaft



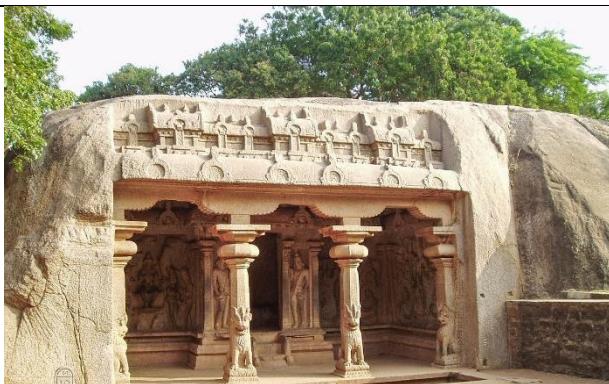
Kudu motif (horseshoe chaitya arch) of façade

### Important monuments at Mahabalipuram:

No.	Mandaps
1	Krishna
2	Mahishasurmardini
3	Adi Varaha
4	Trimurti
5	Kotikal
6	Tiger
7	Atiranchanda
8	Panchapandava
9	Dharmaraja
10	Ramanuja
11	Koneri
12	Others

No.	Rathas
1	Draupadi
2	Arjuna
3	Bhima
4	Dharmaraja
5	Nakul-Sahdeva
6	Others

No.	Structural Temples
1	Shore Temple
2	Others



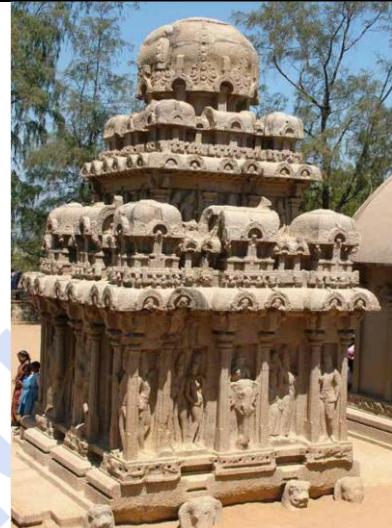
Adivaraha Mandapa, Mahabalipuram



Pancha Pandava Rathas, Mahabalipuram



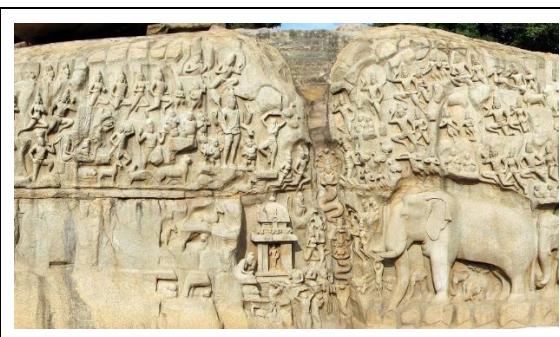
Monolithic Ganesh Ratha – Most Complete



Arjuna Ratha



Shore Temple, Mahabalipuram

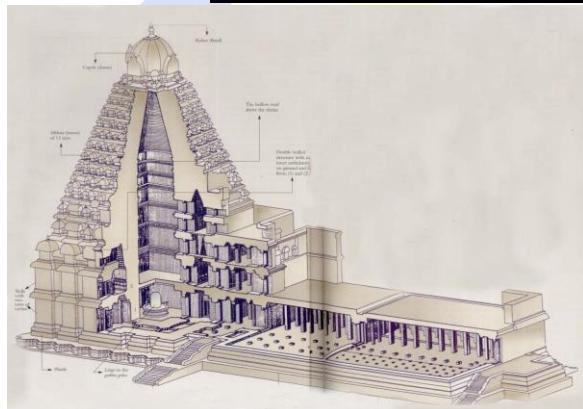
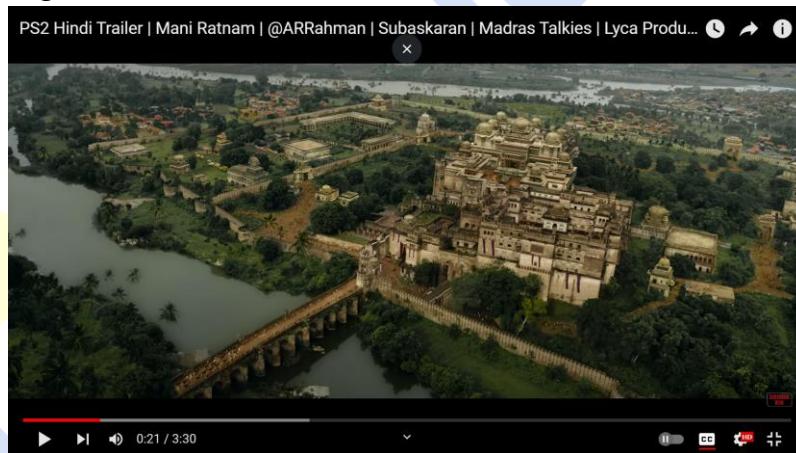


Arjuna's Penance, Mahabalipuram

## 2. Chola Period

All the essential that we today identify with Dravidian style emerged as the Dravidian style attained maturity during the Chola era.

- Magnificent Temples during Chola era
  - Settled political condition, vast resources, and great interest in art
  - Peak of Chola power: Rajaraja Chola (985-1014 CE) and Rajendra Chola (1012-44 CE)
  - They manifest Chola Imperial Ideology
- Material
  - Many older brick or timbers reconstructed in stone, many new created
  - Entirely in stone, generally hard stones
  - Well use of dressed granite
- In course of time, number of mandapas increased, Vimanas became taller and structures multiplied. Temples became like miniature cities.
- Chola Art: Though evolved from Pallavas, Chola art has its own features.
  - Greater movement and rhythmic freedom
  - Stylised gods but less abstract human figures
  - More detailed and elaborate decorations
  - Bold high reliefs and not bas-reliefs like Pallavas

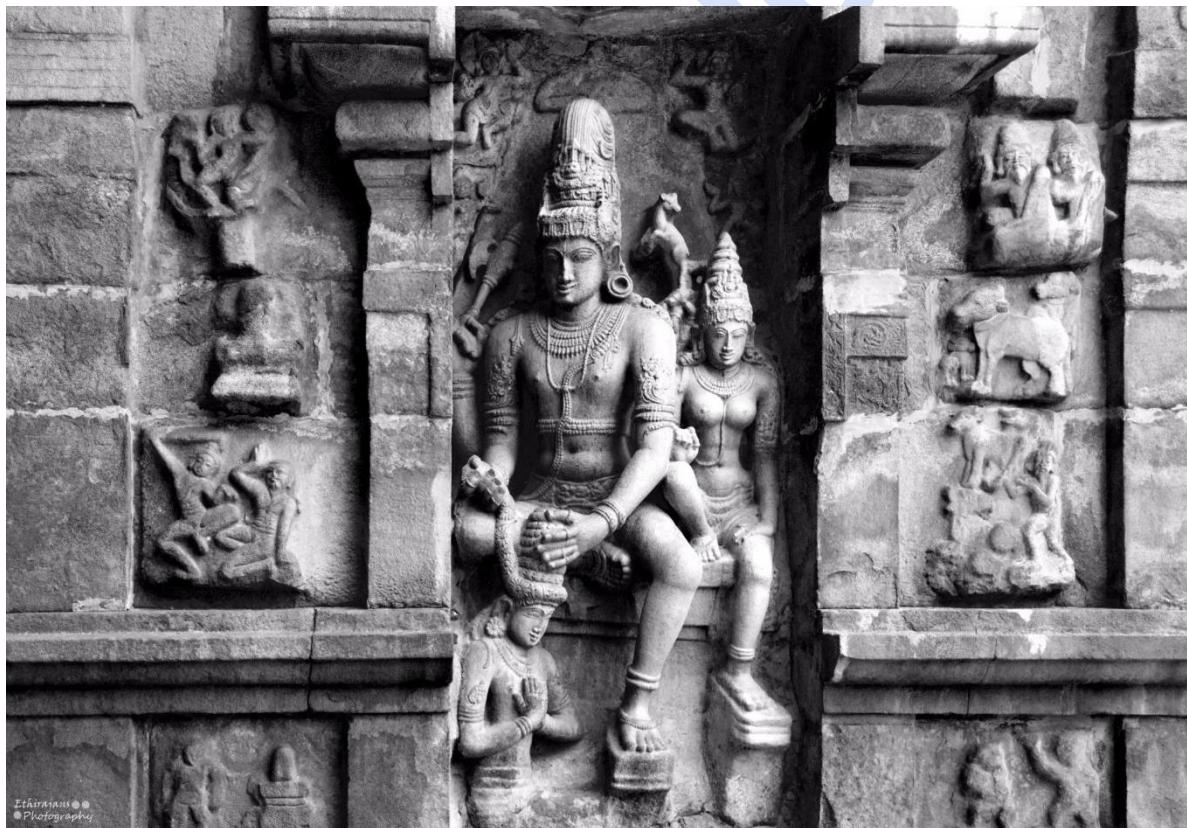
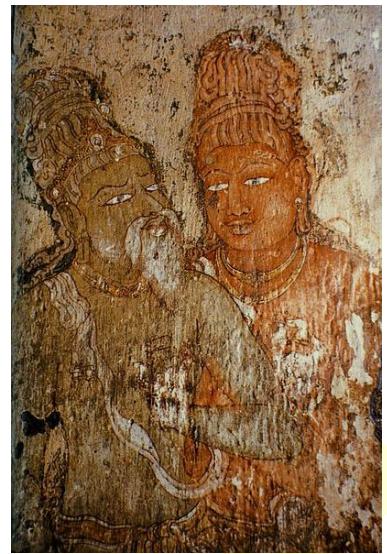


<b>Early Chola Temples</b> (eg Aditya I, Parantaka I) Institutionalizing Bhakti movement	<b>Middle Chola Temples</b> Tanjavur, Gangaikondacholapuram	<b>Later Chola Temples</b> Chidambaram, Airavateshvar, Kambaharesvara
<ul style="list-style-type: none"> <li>Types: <ul style="list-style-type: none"> <li>Sepulchral temples</li> <li>Built and renovated many sites of bhakti.</li> </ul> </li> <li>Essentially simple ektala vimana with linga housed in garbhagriha with ardhamandapa.</li> <li>Antarala provided more space for more devakoshthas (niches)</li> <li>Dakshinamurti (Shiva as Guru) uniquely south Indian icon.</li> </ul>	<p><b>Greater patronage:</b></p> <ul style="list-style-type: none"> <li>Renovated temples at Bhakti sacred sites</li> <li>Royal temples at new sites: Connecting kingship with divine authority. Main temple deity named after the living king. (Tanjore, GKCP)</li> </ul> <p><b>Tanjore Temple:</b></p> <ul style="list-style-type: none"> <li>Linga called Rajarajeshvara when he was alive</li> <li>Rajaraja granted around 40 villages in core Cholamandalam and 16 in outlying Karnataka and Sri Lanka.</li> </ul> <p><b>Magnificent scale:</b> majestic towering central vimana, surrounded by minor parivara and other shrines.</p>	<ul style="list-style-type: none"> <li><b>Change in orientation:</b> Continued to construct temples named after themselves, yet more inclined towards worship of Shiva in the context of universal Shaivism. Eg Name changed to Brihadeshwara</li> <li>Horizontal expansion of temples</li> <li>Beginning of Amman shrine</li> <li>Numerous Nataraja and Amman bronzes</li> </ul>

### Great Living Chola Temple: UNESCO WHS

"The Great Living Chola Temples were built by kings of the Chola Empire, which stretched over all of south India and the neighbouring islands. The site includes three great 11th- and 12th-century Temples: the Brihadisvara Temple at Thanjavur, the Brihadisvara Temple at Gangaikondacholisvaram and the Airavatesvara Temple at Darasuram. The Temple of Gangaikondacholisvaram, built by Rajendra I, was completed in 1035. Its 53-m vimana (sanctum tower) has recessed corners and a graceful upward curving movement, contrasting with the straight and severe tower at Thanjavur. The Airavatesvara temple complex, built by Rajaraja II, at Darasuram features a 24-m vimana and a stone image of Shiva. The temples testify to the brilliant achievements of the Chola in architecture, sculpture, painting and bronze casting."

Name	Place	King	Year Completed
Brihadeshwara	Tanjore	Rajaraja I	1010 CE
Brihadeshwara	Gangaikondacholapuram	Rajendra	1035 CE
Airavateshwara	Darasuram	Rajaraja II	1166 CE



Majestic Chandeshanugraha Murti  
King Rajendra himself portrayed as fortunate Chandesa, crowned by Shiva

### 3. Pandya

- Pandyas were not as prolific temple builders as Cholas.
- Vimana now ceases to be the focus of architecture. Focus shift to ancillary, supplementary structures. Long prakar walls, awe-inspiring majestic imposing gopurams that dominate the skyline are now in focus.
  - Various reasons:
    - Not to touch the god and garbh griha
    - Threat of attacks from the north – thus need bastions and embattlement.



Half-finished beautiful  
Vettuvankoil at  
Kalagumalai



Meenakshi  
Sundareshwarar Temple,  
Madurai

Built by King Kulasekhara  
Pandya (1190-1216) (later  
structures during Nayaka  
era)

#### 4. Vijayanagara Empire

Basic features of Dravidian temples remain same, but some new elements become prominent. Hundreds of temples dot the region from Godavari to Kanyakumari in various places – Hampi, Penukonda, Chandragiri, Vellore that belong to this era.

Hampi had many outstanding examples but after its defeat by Deccani sultans, it was completely annihilated. We can get the idea of its magnificence from the foreign travellers. According to art historian Percy Brown, Vijayanagara architecture is “a vibrant combination and blossoming of the Chalukya, Hoysala, Pandya and Chola styles, idioms that prospered in previous centuries.”

- **Continued the tradition inherited.**

- North – Chalukya, Kakatiya, Hoysalas
- South – Later Cholas and Pandyas
- Islamic influences from Madurai sultanate and Bahmani

- **Material:** Use of hard stone even in the Chalukyan region

- **Multiple structures**

- Two shrines instead of one → addition of Amman shrine now.
- Kalyana madapas – open pillared mandapa on elevated platform
- Greater number of moderately sized mandapas
- No necessary axial arrangement: at fixed position all around the main shrine.

- **Gopuras**

- More attention to gopurams than vimanas.
- Massive/grand gopurams called Raya Gopurams (eg Ekambaranath temple, Kanchi)
- Instead of one entrance gateways → multiple gateways.

- **Pillars**

- With roaring simhas, yalis etc.
- Small pillar cluster around larger columns
- Thousand pillar mandapa – largest with richly carved pillars and intricate decorative richness.



- **Sculpturing**

- Dwarapalas images are replaced by
  - Northern custom of Ganga-Yamuna
  - Royal emblem of flying horse (Presence of royal authority everywhere)
- Rathas and wide roads for processions
- Reliefs on pillars, mandapas and elsewhere
- Steps: ornamented with animals and hybrid creatures.
- **Themes**

- Vaishnavism – avatars, lilas, epics
- Many social activities – narrative reliefs (mostly hunting scenes), dances and kolattam (folk dance)
- Portraits of kings
- Great number and variety of birds and animals represented realistically

**Examples:**

Vidyashankar Temple	Shringeri	Built by Vidyaranya, patron-saint of Harihara and Bukka
Virupaksha Temple	Hampi	Devraya II
Hazara Rama Temple	Hampi	KDR
Vitthala Temple	Hampi	KDR
Lepakshi Temple (and painting)	AP	Viranna and Virupanna – Governors of Penukonda under Achutya Raya



Raya Gopuram

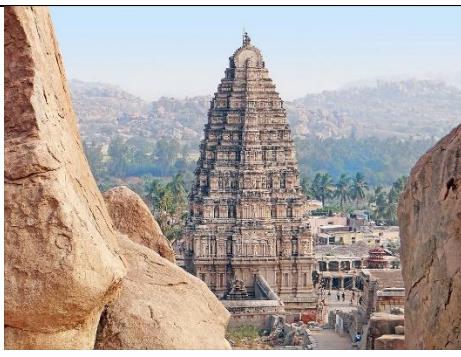


Raya Gopuram

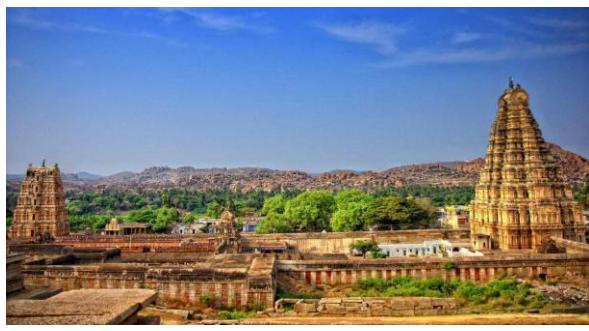


Vitthala Temple, Finest of the Vijayanagara, Musical Pillars





Virupaksh Temple by Lakkana Dandesha under the orders of Dev Raya II



Virupaksh Temple by Lakkana Dandesha under the orders of Dev Raya II



Ugra Narasimha



Shashivekalu Ganesha



Lepakshi Paintings

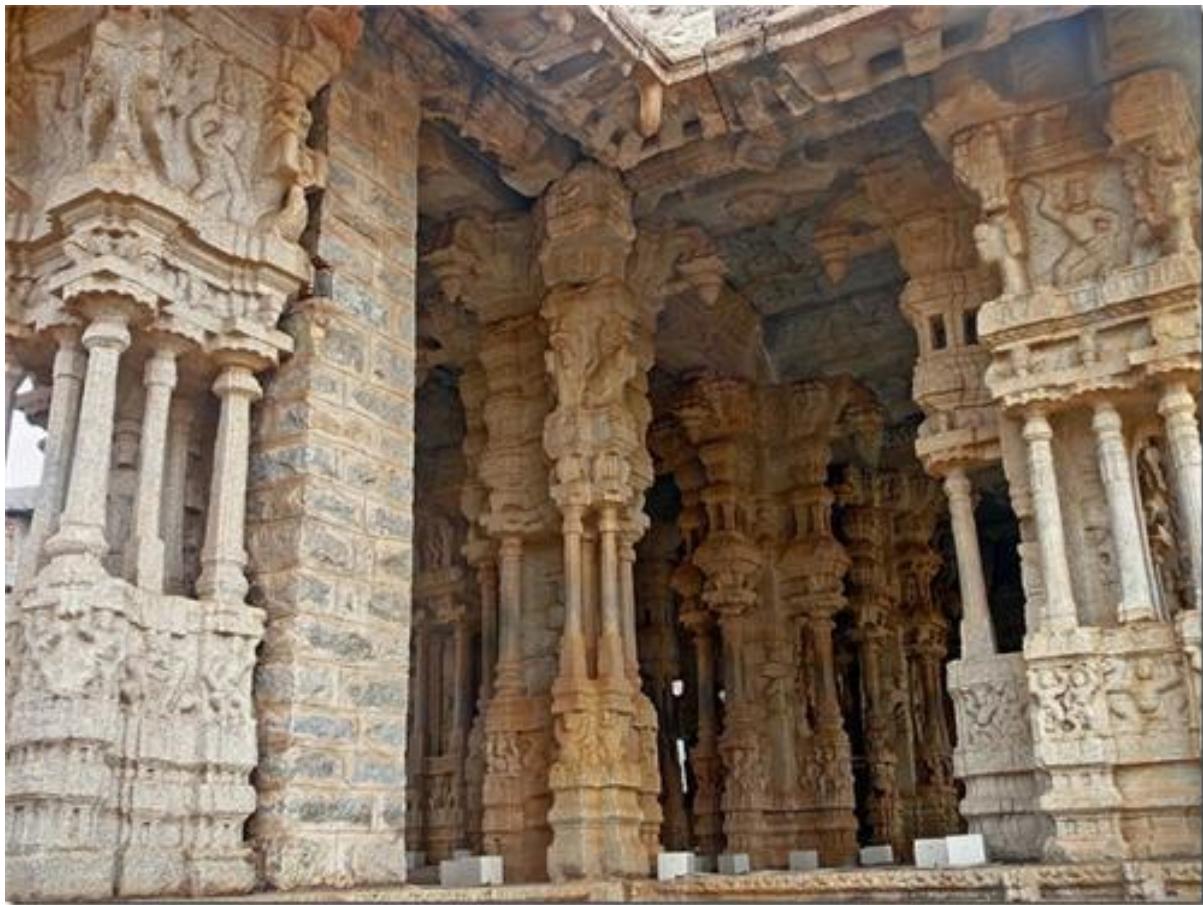


Lepakshi Paintings



Tirupati Temple: Pallava, Cholas, Vijayanagara, Marathas.. Gained most of its current shape during the Vijayanagara Empire





Pillars surrounding the hall, filled with the sculptures of dancers, musicians and drummers.

## 5. Nayaka Era Temples

Tanjore, Madurai, Gingee, Vellore, Ikkeri etc

- Temples became larger and further complex. There are multiple prakaras, which divided temple into inner and various outer premises.
- Along the outer wall, there was a pillar corridor and a number of rooms were created along it. There were a lot of carvings and painting along the path, the themes ranging from religious to secular.
- Full development of Gopuras
  - Srivilliputtur – tallest gopura and greater number of stucco figures
- Highly elaborate pillars



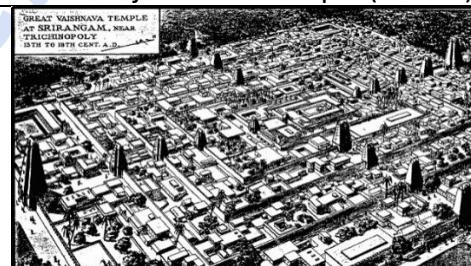
Ranganathswamy Temple (Srirangam)



Varadaraj Perumal Temple (Kanchi)



Thousand Pillared Hall, Madurai

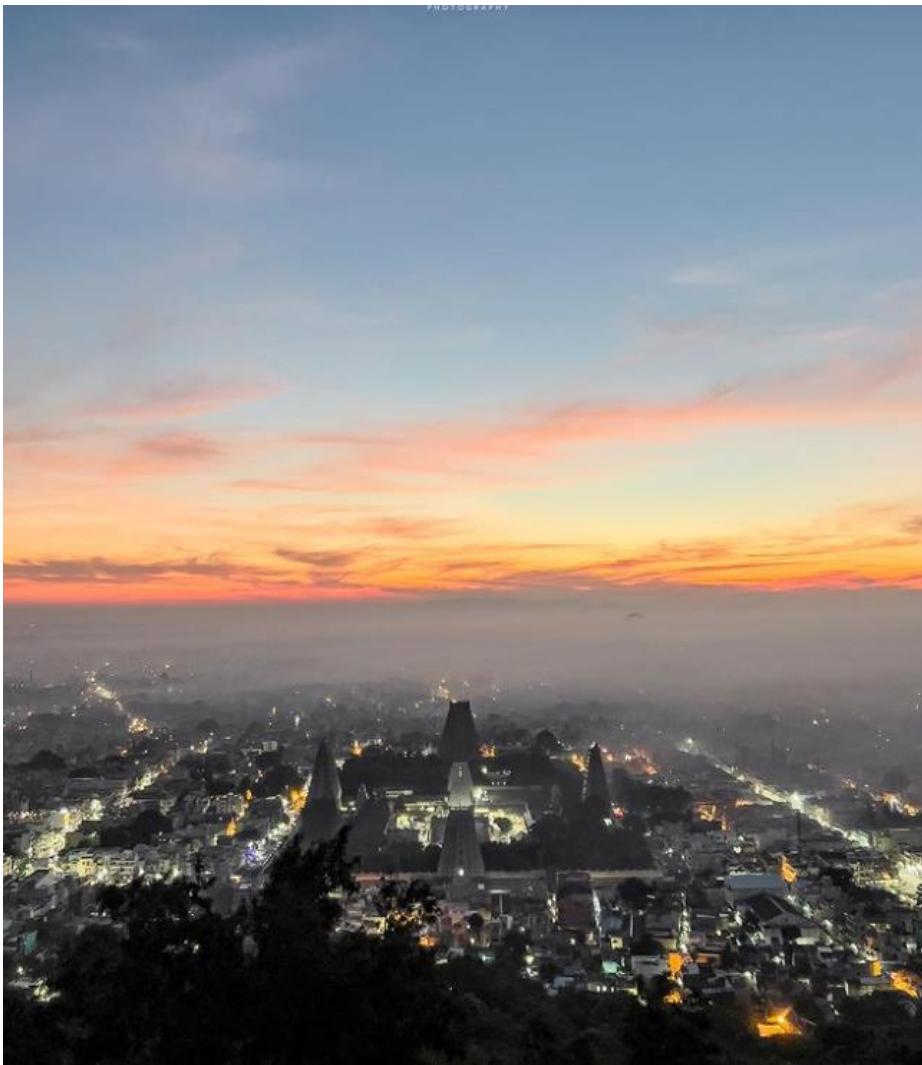


Great Vaishnava Srirangam Temple Town

### Tirumalai Nayaka (r. 1623-1659) of Madurai

- Great patron of art and architecture
- Many splendid buildings – emergence of Madurai style
- Example: Meenakshi Temple, Madurai with its notable Thousand Pillared Hall



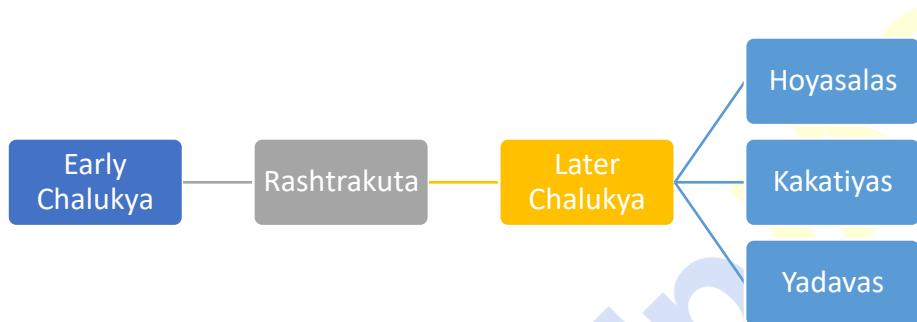


Tiruvannamalai. A magical sunrise at Arunachala temple.

## Vesara Temples

Developed in the region of Deccan. It represents synthesis of Dravidian as well Nagar and yet there are some original elements of its own.

Nagar Style	Dravidian Style	Own elements
<ul style="list-style-type: none"> <li>• Raised Platform</li> <li>• Covered pradakshinapath</li> <li>• Panchayatan style</li> <li>• Rekha-prasad roof</li> </ul>	<ul style="list-style-type: none"> <li>• Prakara and pushkarini</li> <li>• Dravidian Vimana</li> <li>• Image of Dancing Nataraja as a central piece to decorate paintings.</li> <li>• Monolithic Nandi outside</li> </ul>	<ul style="list-style-type: none"> <li>• Mundamala roof (flat)</li> <li>• Additional ancillary spaces</li> <li>• Focus on elaboration, rather than form.</li> </ul>



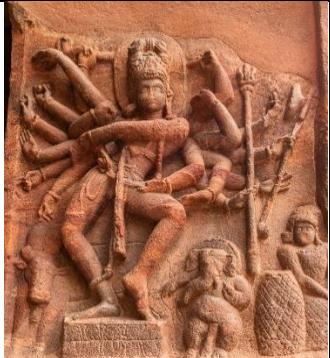
### (1) Early Chalukyas of Badami (6<sup>th</sup>-8<sup>th</sup> c)

#### Features:

- Cave temples → free-standing structures
- Chalukyan artists experimented with different styles
  - They blended Nagara and Dravidian styles, and evolved their own distinctive style.
  - Various sandhara and nirandhara layouts were developed Aihole and Badami, finalised in Pattadakal.
- Badami Aihole Pattadakal:
  - AS UNESCO says, it is the largest, earliest group of monuments that transformed Malaprabha river valley into 'cradle of Temple Architecture'

#### Badami (Pulkeshin I capital)

- Four caves into red sandstone (Badami colour)
  - Religious tolerance (cave 4: Jainism)
  - Earliest such sculptural gallery of its kind (only other Brahmanical rock-cut shrine is Udaigiri)
  - Mukh mandap, maha mandap, small garbha-griha; all flat-roofed
  - Highly ornate pillars, exquisitely carved walls and ceilings (every inch of Cave 3 is carved)
  - Chalukya characteristic sculptures
    - Grand, massive, self-assertive figures
    - Detailed/fine carvings with delicate jewellery – richness.
- Badami: Structural Temples: Dravidian style
  - Upper Shivalaya, Lower Shivalaya, Malegitti Shivalay



Cave 1: Nataraja with 18 hands showing 81 poses of cosmic dance, masterpiece



Varaha



Narasimha



Trivikrama  
Vamana



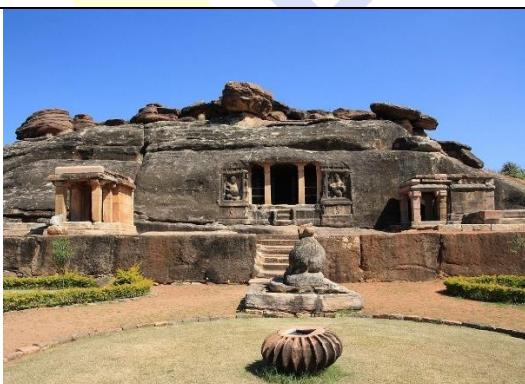
Harihara



Mural in Vishnu cave: Earliest surviving paintings in any Hindu temple. Modelled on Ajanta style.  
Themes: Palace, Adinatha, Puranic

### Aihole Temple Complex

- Cradle of Ancient Hindu temple architecture
  - Experimentation developed and refined into distinct architectural style.
  - Fine blend of Nagara and Dravidian style.
- Contemporary Gupta structures spread over a large area while Chalukyans confined to clusters.



### Ravanphadi cave

- Shivalinga in the inner room, large Nandi in front
- Walls and sides covered with large figures.



Mahishasuramardini



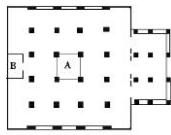
Nataraja



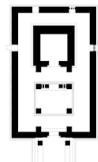
Bhuvaraha



Ardhanarishwara

**Lad Khan Temple**

- Oldest temple: around 500-600 CE
- Relatively simple structure.
- First floor for garbha-griha.
- There is no Shikhar.
- Latticed intricate window patterns.
- Stone overhangs suggest the idea of a wood-and-thatch roof

**Huchchimalligudi temple**

- Significant feature: Addition of Antarala for the first time

**Apsidal Durga Temple**

- One of the most impressive temples in Aihole
- Apsidal plan but Nagar style shikhar.

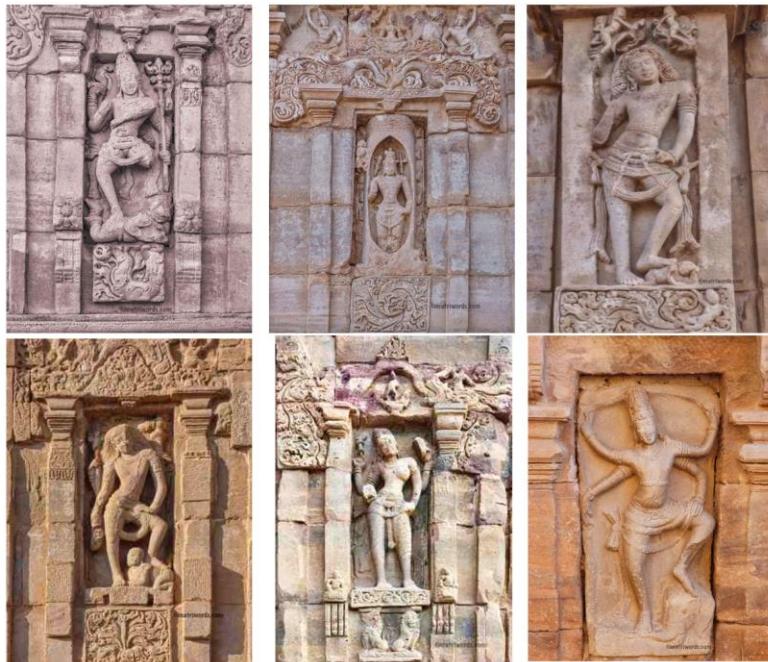
**Meguti Jain Temple**

- Commissioned by Pulakesin II, Constructed by Ravikeerti in 634 CE

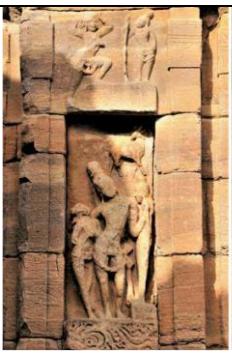
- Aihole is considered a school of architecture, Badami a degree college, and Pattadakal, a university of architecture.
- Experimentation was on during the reign of the two most powerful rulers: Vijayaditya (696-733) and Vikramaditya II (733-746).
- UNESCO
  - “Pattadakal, in Karnataka, represents the high point of an eclectic art which, in the 7th and 8th centuries under the Chalukya dynasty, achieved a harmonious blend of architectural forms from northern and southern India. An impressive series of nine Hindu temples, as well as a Jain sanctuary, can be seen there. One masterpiece from the group stands out – the Temple of Virupaksha, built c. 740 by Queen Lokamahadevi to commemorate her husband's victory over the kings from the South.”
- Temples
  - Some pure Nagara temples
  - Some pure Dravidian temples:
    - Virupaksha Temple by Lokmahadevi (inspired by Kailasnathar temple)
    - Mallikarjuna Temple by Trailokyamahadevi
  - Synthesis: Papanatha Temple



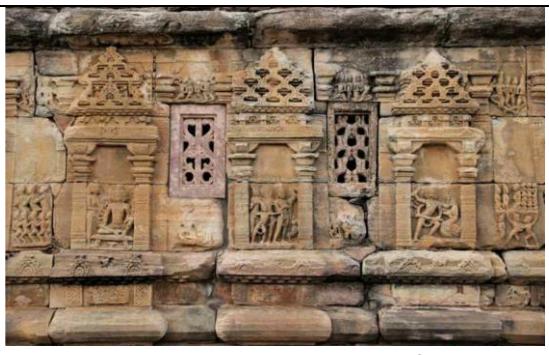
- Nataraja
- Lingodbhava
- Bhairava
- Jatadhari
- Ardhanarishwara
- Gajacharmambara



Sculptures on the walls of Virupaksha Temple



Ram, Sita and Golden Deer (L), Ravana-Jatayu duel (R) at Virupaksha Temple, c745 CE



Ramayana Scenes on the walls of Papanatha Temple, Pattadakal. c. Mid-8<sup>th</sup> c. CE

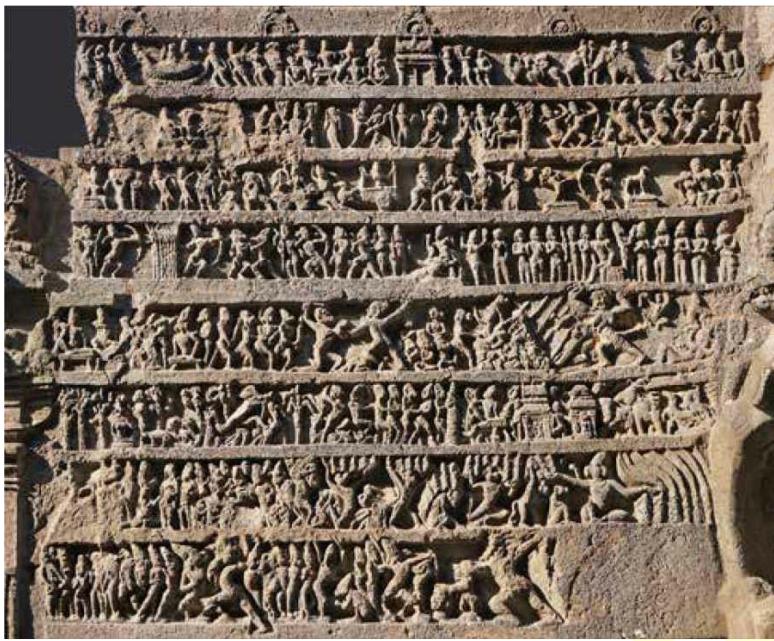
## (2) Rashtrakuta (8<sup>th</sup>-10<sup>th</sup> c)

- Many old Buddhist caves were renovated.
- Ellora has Hindu, Buddhist and Jaina caves.
  - Amoghavarsha I espoused Jainism: five Jain cave temples at Ellora.

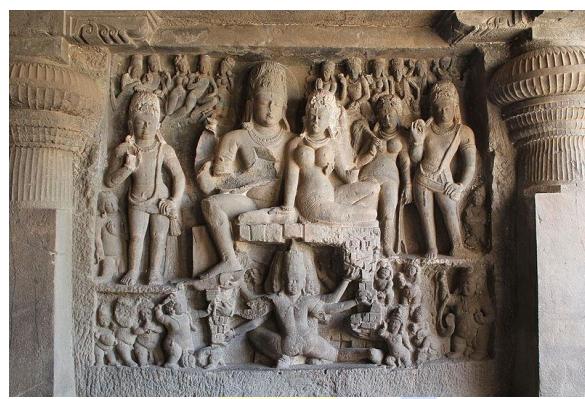


### Monolithic Kailasanath Temple (Ellora)

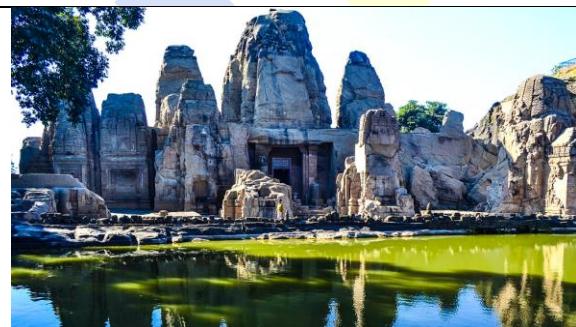
- Most extensive and sumptuous
- Commissioned by King Krishna I after the Rashtrakuta rule had spread into South.
- Looks like Virupaksha temple.
- Dravida style: No nagara style shikhara.
- Architectural consummation of the monolithic rock-cut temple.



Ramayana Narrative, Kailasa Temple



Some more examples:



Masroor (Kangra, Himachal), 8<sup>th</sup> c



Dharmarajeshwara Temple (MP) 9<sup>th</sup> c

### (3) Later Chalukyas (11-13th c): Maturity of Vesara style

- Numerous temples over short span and short geography around Bhima/Tungbhadra/Krishna rivers in north Karnataka. About 100 temples still remain extant.
- Shift from traditional sandstone to softer chloritic schist – less massive structure but more delicate and finer sculpture.

	Majestic Jain Basadi (Brahma Jinalaya), Lakkundi
	Kashi Vishweshwar Temple, Lakkundi  Lathe-turned polished pillars Meticulous door carving
	Stepwell at Lakkundi



Lakkundi to be proposed for inclusion as UNESCO World Heritage Site

Mysuru monuments to be proposed for UNESCO World Heritage Site: Tenders to be invited to conduct study of Shravanabelagola & Lakkundi. DAMH Commissioner...

[www.thehindu.com](http://www.thehindu.com)

<https://www.thehindu.com/news/national/karnataka/shravanabelagola-lakkundi-to-be-proposed-for-inclusion-under-tentative-list-of-unesco-world-heritage-sites/article67550921.ece>



Mahadeva Temple, Ittagi



Mallikarjuna Temple,  
Kuruvatti



Dodda Basappa Temple,  
Dambal

#### (4) Hoysalas (10<sup>th</sup>-14<sup>th</sup> c)

The empire, which was initially governed from its capital city of Belur, ruled over most parts of southern Karnataka for about 350 years. They supported Shaivism, Vaishnavism, Jainism. There are about 1,500 temples and Kalyanis (tanks). Every village in this Hoysala territory has got a Veera Gallu or a Hero stone, and a Shashana or an inscription stone.

- Patronage under able Bittiga, who converted to Vaishnavism by Ramanuja in 12<sup>th</sup> century.
- Cultural efflorescence – contributed enormously to the development of several creative fields.
- Material
  - Fine grained Choloritic schist which is also known as soapstone
  - Soft and amiable to carving
- Pinnacle of architecture:
  - These temples have a basic Darvidian morphology but show strong influences of the Bhumija mode widely practiced in central India, the Nagara traditions of northern and western India, and the Karnataka Dravida modes favoured by the Kalyani Chalukyas.
  - Features:
    - Vimana on top of girbh griha
    - Trikutuachala form: 3 garbh grihas
    - Sukhanasika (antarala)
    - Pillared Navaranga (mandapa for music, dance)
    - Elevated Adhisthana
    - Ashtabhadra plan (stellate plan)
- Sculpture: ornate temples.
  - Exceptionally intricate sculptural artistry. This intricate and minute Hoysala temple carvings were made possible because of a 'special stone'.
  - Extraordinary attention to detail (Hyper-real sculptures)
  - Literally covered the entire surfaces with sculptural decorations.
  - Expansive sculptural gallery
  - Decorations in horizontal bands (multi-tiered frieze)
  - Depiction of Sala legend. (raja lanchana)
- Patronised many temples.
  - Over 100/1500 surviving specimens
  - Halebidu, Somnathpur, Belur
- Three Hoysala temples of Karnataka inscribed as UNESCO World Heritage sites (2023)



- Hoyasaleshvar Temple at Halebidu (Hassan District)
  - It was commissioned in 1121 CE
- Chennakeshava temple, Belur (Hassan District)
  - It was established to commemorate the defeat of the Cholas of Tamil Nadu and to mark King **Bitti Deva** or **Vishnuvardhana**'s adoption of Hindu Vaishnavism.
  - Its construction commenced during the period of king Vishnuvardhana in 1117 CE and took 103 years to complete, during the era of his grandson.
- Keshava temple at Somanathapur (Mysuru District)

- It was commissioned by Somanatha Dandanayaka during the regime of Narasimha III in 1268 CE.



Channakeshava Temple, Belur



Hoyasaleshwara, Halebidu



Keshava Temple, Somnathpura



Six Bands



Madanikas





## (5) Kakatiyas

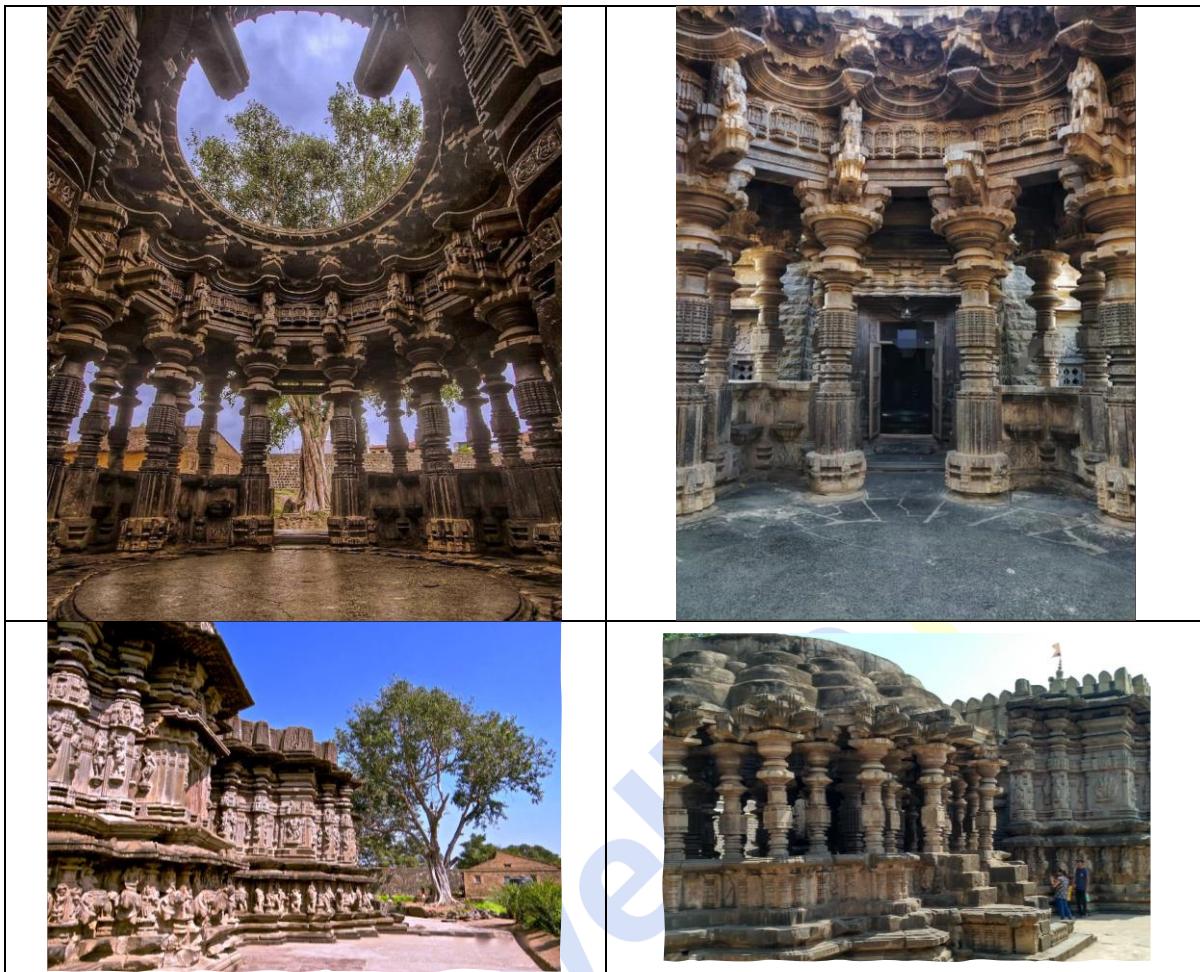
(Capitals: Hanamkonda and Warangal)

### Kakatiya Rudreshwara (Ramappa) Temple, Telangana: UNESCO Citation

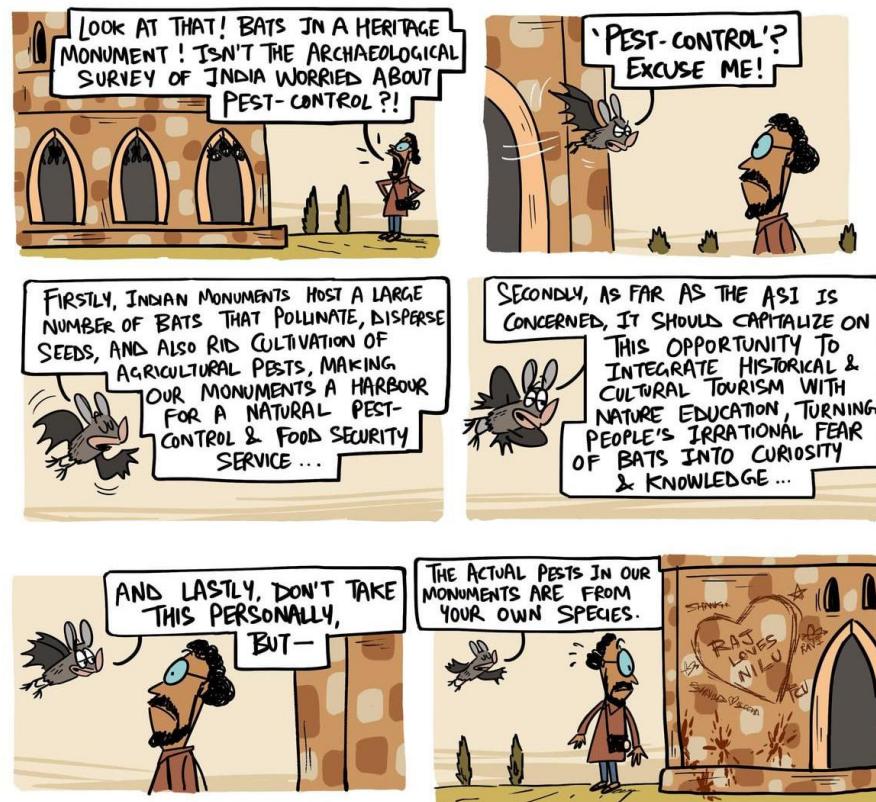
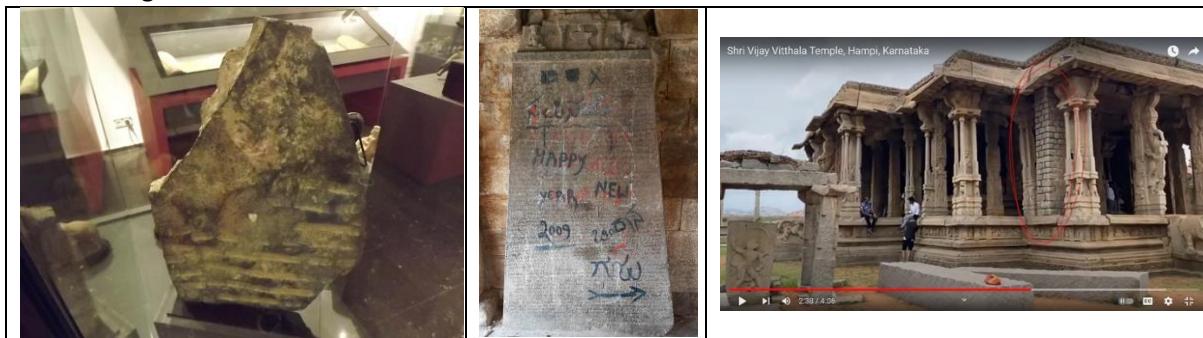
"Rudreshwara, popularly known as Ramappa Temple, is located in the village of Palampet approximately 200km north-east of Hyderabad, in the State of Telangana. It is the main Shiva temple in a walled complex built during the Kakatiyan period (1123–1323 CE) under rulers Rudradeva and Recharla Rudra. Construction of the **sandstone** temple began in 1213 CE and is believed to have continued over some 40 years. The building features **decorated beams and pillars of carved granite and dolerite** with a distinctive and pyramidal Vimana (horizontally stepped tower) made of **lightweight porous bricks, so-called 'floating bricks'**, which reduced the weight of the roof structures. The temple's sculptures of high artistic quality **illustrate regional dance customs and Kakatiyan culture**. Located at the foothills of a forested area and amidst agricultural fields, close to the shores of the Ramappa Cheruvu, a Kakatiya-built water reservoir, the choice of setting for the edifice followed the ideology and practice sanctioned in dharmic texts that temples are to be constructed to form an integral part of a natural setting, including hills, forests, springs, streams, lakes, catchment areas, and agricultural lands."

		
Kakatiya Madanikas in Black Basalt: Exquisite carvings, minute details of jewellery, costume, standing postures		

(6) Yadavas (Hemadpanthi Style)



Leelite



Green Humour by Rohan Chakravarty on bats in Indian monuments, published in TheHindu.