



Time Travel with Abhishek



Art and Culture

Abhishek Srivastava

The logo features the words "TIME TRAVEL" in a bold, white, sans-serif font. The text is centered within a circular graphic that resembles a clock face, with Roman numerals (I through XII) visible around the perimeter. The background of the logo is dark blue with a subtle grid pattern.

**TIME
TRAVEL**



Abhishek Srivastava

- Sr. Academic Advisory, Unacademy
- Ex-Director [UPSC CSE], Unacademy
- Teaching Exp. - 7 Year +
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Dial

“TT100”

Visual Art	Performing Art	Culture
Architecture	Music & Dance	Literature
<i>Forts/Palaces</i>	Theatre & puppetry	Religion
<i>Caves</i>	Circus	Philosophy
<i>Stupas</i>	Martial Arts	Jainism & Buddhism
<i>Pillars</i>		Bhakti & Sufi
<i>Temple Architecture</i>		Science & Tech
<i>Temple Architecture Annexure</i>		Cinema
<i>Indo Islamic Architecture</i>		Calendar
<i>INDO-SARACENIC ARCHITECTURE</i>		Festivals
<i>Sculpture</i>		
Paintings & WHS		
Pottery		
Handicrafts		

Material
Technique
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Religious
Secular
Political
.
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Patronage
Location

Durability
a building should stand up robustly and remain in good condition

Utility
it should be suitable for the purposes for which it is used

Beauty
it should be aesthetically pleasing

Color
Elements
Pattern
Symmetry
Light usage
Water usage
Folk tale/Jataka
Emotions
Motifs
Polish
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TEMPLE ARCHITECTURE

STUPA ARCHITECTURE IN INDIA

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Indian temples have symbolised the very ethos of life-style of people through the millennia. The panorama of Indian temple architecture may be seen across at extremely wide chronological and geographical horizon.

From the simple beginnings at Sanchi in the fifth century CE to the great edifices at Kanchi, Jhanjaw and Madurai is a story of more than a millennium.

The prominent **Shilpashastras** that deal with the subject of temple architecture are:

- **Mayamata**
- **Manasam**
- **Shilparatna**
- **Kamikagama**
- **Kashyapabipa**
- **Ishanagurudevapaddhati**

subject dealt:

- the geographical distribution
- their differentiation from the point of view of shapes
- presiding deities and castes.

Some later texts are:

Kamikagama

Kashyapa Shilpa

Deals with the nature of ornamentation,
no. of storeys and size of prasadas

'Temple' =

*devalaya, devkula
mandir, kovil, deol,
devasthanam or prasada*

Ancient texts on Indian temple architecture broadly classify them into three orders.

The terms **Nagara, Dravida and Vesara** indicates a tendency to highlight typological features of temples and their geographical distribution.

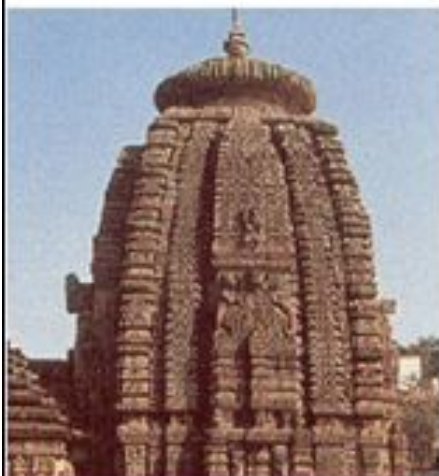
These terms describe respectively temples that primarily employ square, octagonal and apsidal ground plans which also regulate the vertical profile of the structure.

Nagara, Dravida temples are generally identified with the northern and southern temple styles respectively. All of northern India, from the foothills of the Himalayas to the central plateau of the Deccan is furnished with temples in the northern style + regional variations

Aparajitapriceha (text)

- Nagari (Nagara) style to the Madhyadesha (roughly the Ganga-Yamuna plains) and
- Lati and Vaimti (Gujarat and Rajasthan respectively) as separate styles.
- The local manuscripts of Orissa: recognise four main types of Orissa style temples, viz., the ***Rehka, Bhadra, Kharkhara and Gaudiya.***

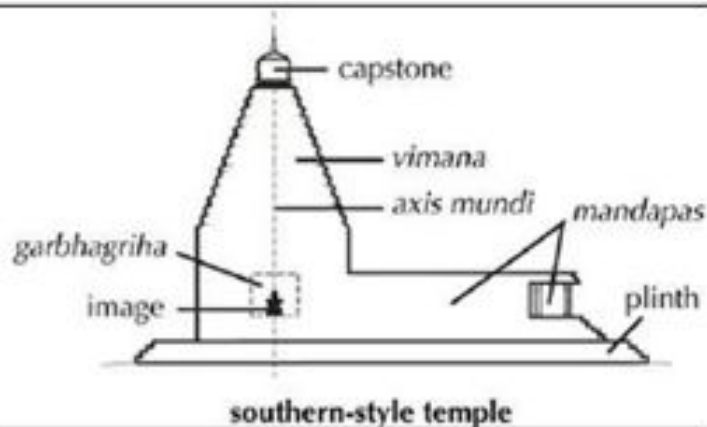
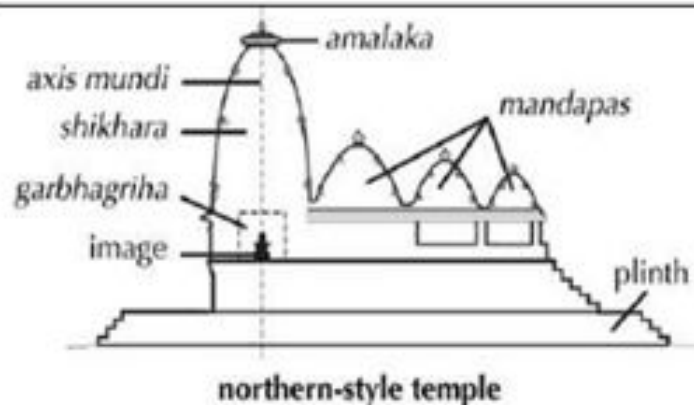
Nagara



Dravida



Vesara



Deities [Iconography]

- **Shiva**
- **Vishnu**
- **Shakti**
- + divinities + **Yakshas, Yakshis, apsaras and kinnaris++**
- animal or bird 'vehicles' (vahanas) of these divinities
 - **symbolism.**
 - Nandi: the agricultural bull of Shiva is fully expressive of the god's sexuality
 - Tiger - the mount of Durga embodies her fierce strength and aggressiveness.
 - The river goddesses, Ganga and Yamuna - crocodile and tortoise respectively.
 - Lakshmi - elephants, lotus flowers and water not only symbolise her popularity as the goddess of fortune +Agricultural fertility
 - Saraswati: Swan -> grace and elegance + classic Kshira-nira-Vivek
- Entrances : Dwarapalas (Dravida), Ganga-Yamuna (North), Yakshas, vyalas (Composite animals)
- Exterior: Ashtadigapalas: Deities of direction, Subsidiary shrines, Gavakshas, life scenes, scenes about the deity

Kashyapashilpa

- Nagara - Shantamurtis (peaceful, calm and serene deities)
- Vesara - couples or moving deities in vesara shrines
- Dravida - heroic, dancing or enjoying deities

(not categorically)

Nine Jewels	Details <i>(Kalam in lit)</i>
Amarasimha	Amarsimha was a Sanskrit lexicographer and a poet and his <i>Amarkosha</i> is a vocabulary of Sanskrit roots, homonyms and synonyms. It is also called <i>Trikanda</i> as it has 3 parts. It has 10 thousand words in it.
Dhanvantri	Dhanvantri was a great Physician. <i>considered as father of Ayurveda</i>
Harisena <i>mainly covered with Samudragupta</i>	Harisena is known to have composed the <i>Prayag Prasasti</i> or <i>Allahabad Pillar Inscription</i> . The title of this inscription of Kavya, but it has both prose and verse. The whole poem is in one sentence including first 8 stanzas of poetry and a long sentence and a concluding stanza. Harisena in his old age was in the court of Chandragupta and describes him as Noble, and asks him "You Protect all this earth".
Kahapanaka	An astrologer. <i>→ wrote Jyotishya shastra</i>
Sanku	He was in the field of Architecture. <i>wrote Shilpa shastra</i>
Vararuchi	Grammarian and Sanskrit scholar. Some historians have identified him with Katyayana. Vararuchi is said to be the author of <i>Prakrit Prakasha</i> , which is first Grammar of Prakrit Language.
Vetalbhatta	Vetalbhatta was a magician. <i>wrote Mantashastra</i>

Ghatotkarapara expert in $\left\{ \begin{array}{l} \text{sculpture} \\ \text{Architecture} \end{array} \right.$

Time Travel with Abhishek

Navarat
ana
Chandr
a Gupta
II

Geographical Impact, Regional variation & resources

heavy rainfall areas of the western coast of India and Bengal - *sloping tiled roofs, giving rise to timber gables.*

hazards of snow and hail [Himalayan belt] - wooden sloped roofs

hotter and drier climate -

flatter the roof - open porches provide shaded seating - pierced stone - screens are utilised to filter the light.

Ex. Ladkhan temple of the Chalukyas at Aihole are direct adaptations of thatch and timber village and community halls

Jain shrines - distribution of space in was affected by their placements on high hills characterized by seclusion and aloofness.

*Ex. Shatrunjaya and Palitana hills in Gujarat
Dilwara temples at Mount Abu*

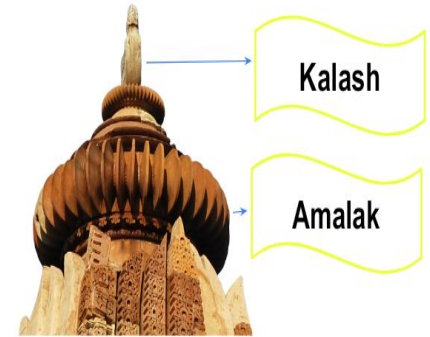
Raw materials - affected styles of craftsmanship, construction and carving

- Wood to **Stone** attributed to the Mauryas
 - the Pallavas (Mahendravarman) discarded conventional perishable materials such as brick, timber and mortar and used the hardest rock surface (granite) for his cave temples at Mahabalipuram.
 - **Hard and crystalline rocks** prevented detailed carving
 - **sedimentary stone** permitted great precision.
 - **Friable and schist like stones**, such as those by the Hoysha architects and craftsmen at Belur and Halebid (Karnataka) in 12-13th cent. promoted the carving of mouldings created by sharp and angled incisions.
- **Brick building tradition**- survived where there was an absence of good stone and techniques of moulding and carving bricks doubtless influenced the style of temples in these areas,
 - e.g. the temples at Bishnupur in Bengal.
- **Timber and bamboo techniques** - north eastern state of Assam.
 - Almost no stone temples are found in the Himalayan valleys of Kullu, Kangra and Chamba.
 - timber and brick building traditions dominate temple here.
 - The sloping and gabled roofs which are preserved only in stone in the temples of Kashmir can be seen in these areas in pure wooden context.
 - In the ninth century multi-towered temple was excavated at Masrur in Kangra.

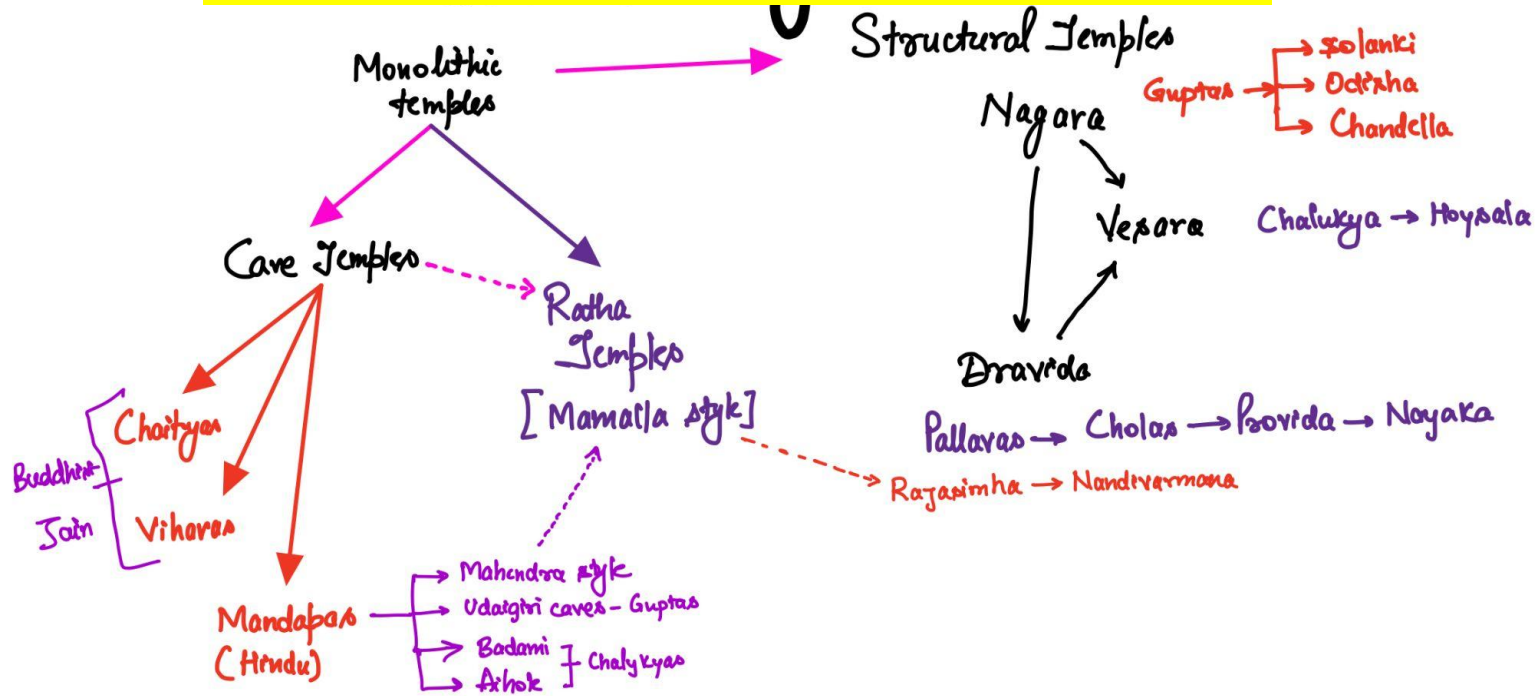
Temple plan in general

- **Vimana:** The sanctuary, which is the main part
- **Shikhara:** The part surmounting the vimana
- **Garbhagriha or the inner sanctum** containing the main presiding deity is located.
- Other elements
 - **mandapa or pavilion** for the assembly of devotees;
 - **antarala**, which is a vestibule connecting the vimana and mandapa and the **pradakshipath**, i.e. circumambulatory passage surrounding these.
 - **natmandir** or dance hall and **bhogamandapa** were evolved subsequently in the Orissan temples such as the famous Sun temple at Konarka, to add to the dignity and magnificence of the deities who were honoured in them.
- The **exterior of the Nagara type** is characterized by horizontal tiers, as in the jagamohan or porch in front of the sanctum of the Lingaraj temple at Bhubaneswar, and the vimana, is usually circular in plan.
- Fundamentally, there is **no structural similarity** between the Brahmanical and the Jain temples in the North except that the need for housing the various Tirthankaras dominates the disposition of space in the latter.
- The **Dravida style**
 - polygonal, often octagonal shikhara and a pyramidal vimana, which is rectangular in plan.
 - A temple of the Dravida type is also notable for the towering gopurams or gate towers of the additional mandapas.
 - Ganesh ratha of the Pallava, Mahabalipuram
 - Brihadishvara temple (c.985-1012 A.D.) of the Cholas at Thanjavur

Amalaka Kalash Dhwaj (Flag)



Temple architecture in India (Vertical classification)





- Development in the field of **temple architecture commenced during the Mauryan period when rulers like Ashoka and his grandson Dasaratha got caves carved in Barabar and Nagarjuni Hills** for monks of **Ajivaka sect**.
- Over the period of time new forms and features became a part of temple architecture.
- It reached its zenith under the patronage of Vijayanagar rulers in the 17th century.

Temple

- A temple can be defined as an enclosed place of worship having a roof or a covered structure.
- The word 'temple' is derived from the **Latin word *templum*** which signifies any holy enclosure or structure that is screened from the eyes of the profane.

The Evolution of Temple Architecture:

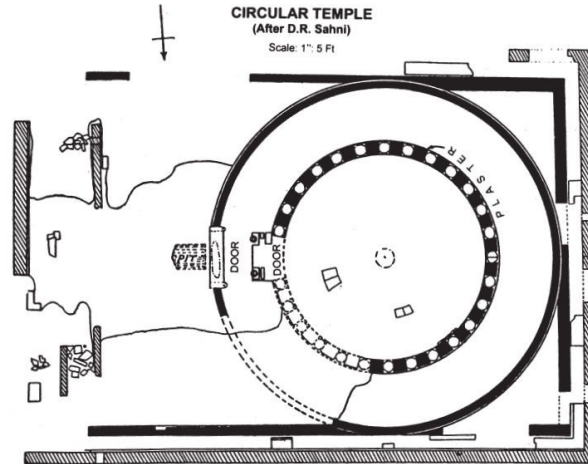
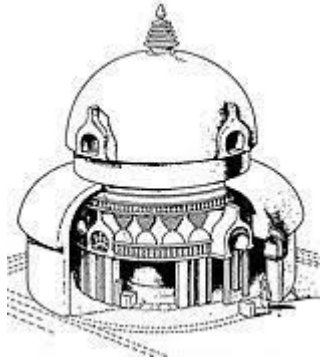
- **Cave temples** represented the early stage of temple architecture but later on **structural temples** were constructed on a large scale.
- **A Zoroastrian temple** located at **Jandial near Taxila** is the oldest known structural temple discovered in the Indian subcontinent. [Bairat to be considered oldest]
- built by using **stones and fire worship** was practised in this temple. Its architecture exhibits deep influence of **Greco-Roman or Hellenistic art**.
- It appears that this temple was built during the period of **Scythian-Parthian period** in 1st century BC.

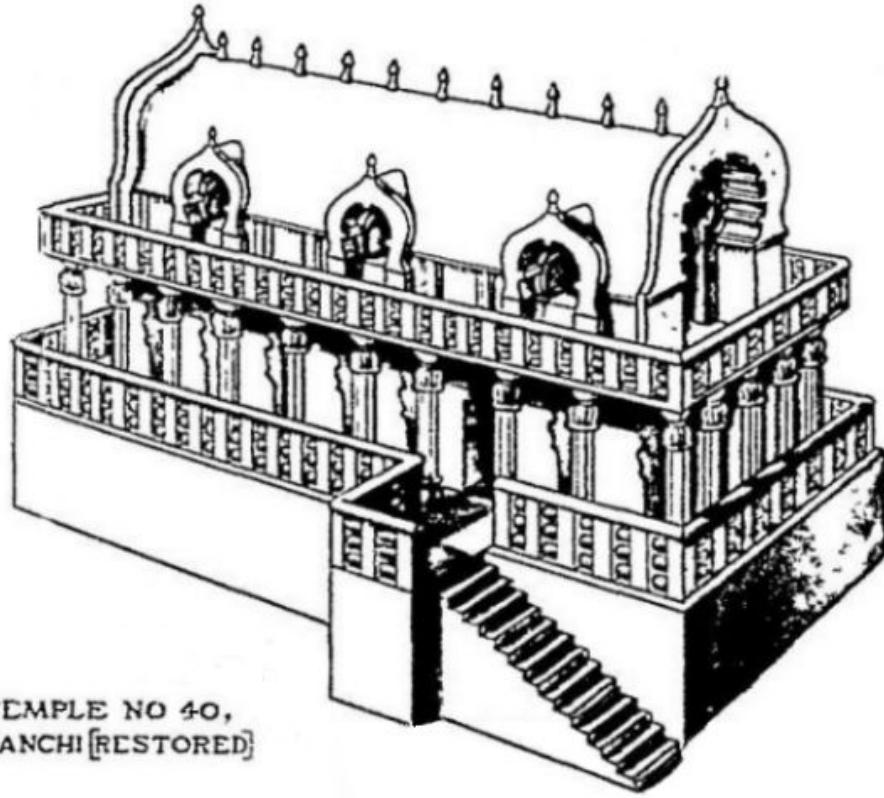
There are various classification of temples architecture in India, broadly there are two categories of temple classification

1. **Vertical evolution (succession of dynasties)**
2. **Horizontal classification (regional patronage)**

Bairat Stupa

- **Location:** Bairat, Rajasthan, on a hill locally called "Bijak-ki-Pahari" ("Hill of the Inscription").
- **Time:** Ashoka in the **3rd century BCE**, and near it were found two of Ashoka's Minor Rock Edicts, the Bairat and the Calcutta-Bairat Minor Rock Edicts.
- freestanding Buddhist temple, a Chaityagriha
- The temple is of a **circular type**, formed of a central stupa surrounded by a circular colonnade and an enclosing wall





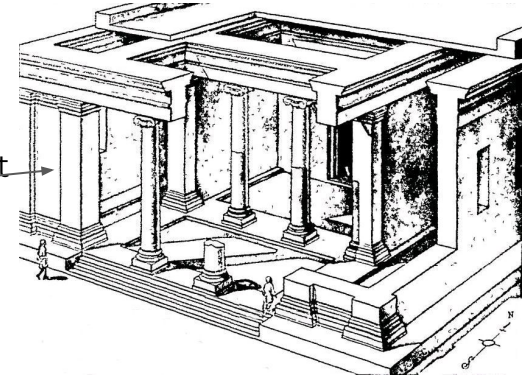
TEMPLE NO 40,
SANCHI [RESTORED]



Sanchi Temple 40 was a 3rd-century BCE temple, one of the first known in India, constructed around the same time as the core of the Great Stupa.

It was an apsidal hall, probably made of timber. It was burnt down sometime in the 2nd century BCE

- **Structural temples** were built by using stones and bricks. They are also known as 'Free Standing Temples' because they could be built anywhere irrespective of geography.
- The oldest known structural temple discovered in the Indian subcontinent is a [2nd connect BCE***] **Zoroastrian temple located at Jandial (Pakistan). Excavated in 1912/Greek style**

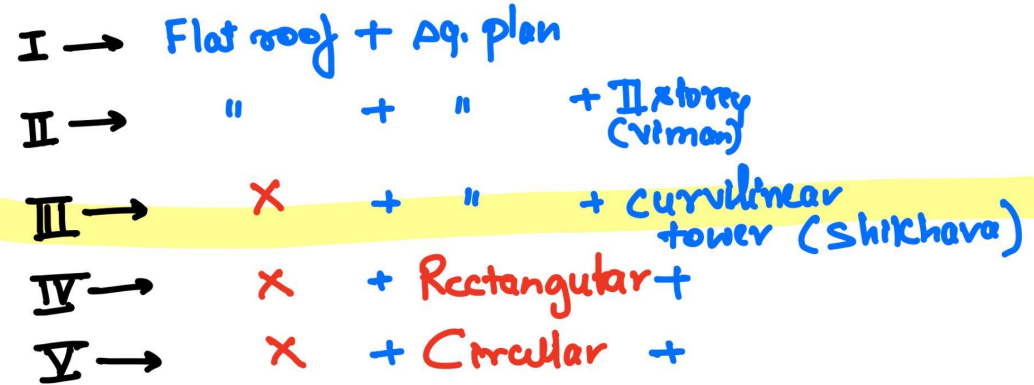


- CAVE ARCHITECTURE + Stupa - Ashoka and satavahana
- Kushanas - Devalulas
- **Gupta Age:** By 4th century AD different typical styles of structural temples started coming into existence.
- The **Nagara style** was the first in this category.
- **Dravidian and Vesara styles** followed later.
- Other variants emerged too out of these 3 main styles of temple architecture.
- These temples were built under the patronage of kings, nobles and merchants.
- Many **Jain structural temples** were also built in north India as well as peninsular India.

TEMPLE ARCHITECTURE -

Temple architecture, with the development of a square sanctum and a pillared portico emerged during the Gupta period. There was a gradual progression from the flat-roofed, monolithic temples in the initial stages to the sculptured 'shikhara' in the later years.

Gupta Age: The progression can be distinguished into five stages.



First Stage:

The features of the temple that developed during this phase **are:**

- flat roof.
- square sanctum
- The portico was developed on shallow pillars.
- The entire structure was built on low platform.
 - Plain walls
 - Low/no platform



**Kankali Devi temple in Tigawa
5th century**



**Temple 17 near Sanchi Stupa
5th century CE**

*Inscriptions of a victorious Chandragupta II in the year 412-423 CE can be found on the railing near the Eastern Gateway of the Great Stupa
The temple must be for Buddhist.*

Second Stage:

The temples built during this phase continued most of the features of the earlier phase.

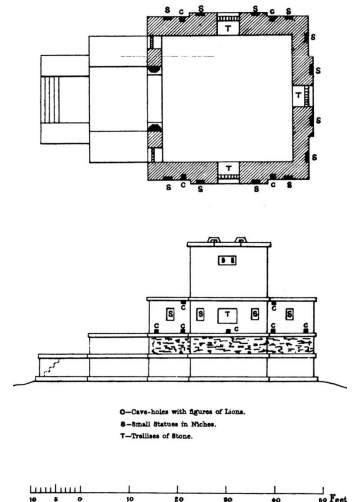
- **platforms were higher** or upraised.
- Some instances of **two-storied temples** have also been found.
- Another important addition of this phase was a **covered ambulatory passageway** around the sanctum sanctorum or garbhagriha. The passageway was used as a pradakshina path

Example:

- *Parvati temple at Nachna Kuthara in Madhya Pradesh*
- *Shiva temple at Bhumara*



Parvati Temple



Third Stage: - > Nagara style

- **emergence of shikharas** in place of a flat roof. However, they were still quite low and almost square, i.e. curvilinear.
- **Panchayatana style** of temple making was introduced.
 - there were four subsidiary shrines along with the temple of the principal deity.
 - The main temple was square with an elongated mandap in front of it, giving it a rectangular shape.
 - The subsidiary shrines were placed opposite to each other on either side of the mandap, giving the ground plan a crucified shape.

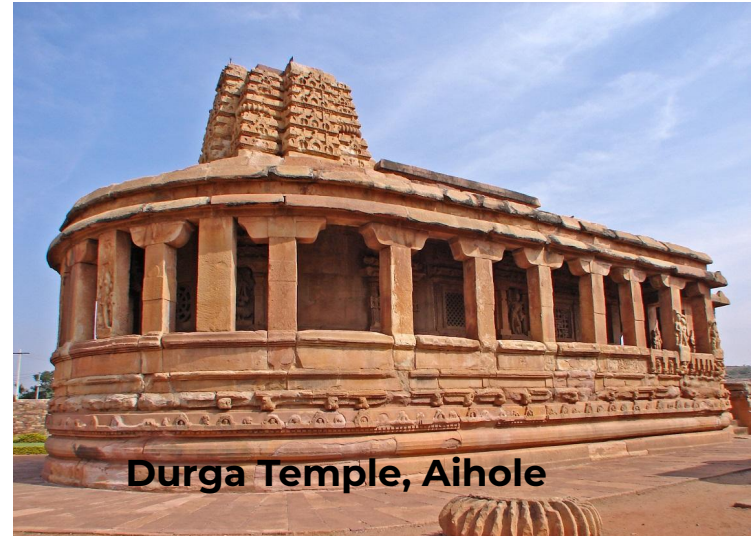
Dashavatara temple at Deogarh (Uttar Pradesh),

Durga temple at Aihole (Karnataka),

Temple at Bhitargaon



Dashavatara Temple, Deogarh.



Durga Temple, Aihole

Fourth Stage:

The temples of this stage were almost similar except that the main shrine became more rectangular.

+Apsidal back or barrel vaulted roof

Example: Ter temple, Sholapur in Maharashtra.



Fifth Stage:

In this stage, circular temples with shallow rectangular projections were introduced. Rest of the features of the previous phase continued.

Example: Maniyar Math at Rajgir.



Maniyar Math, Rajgir

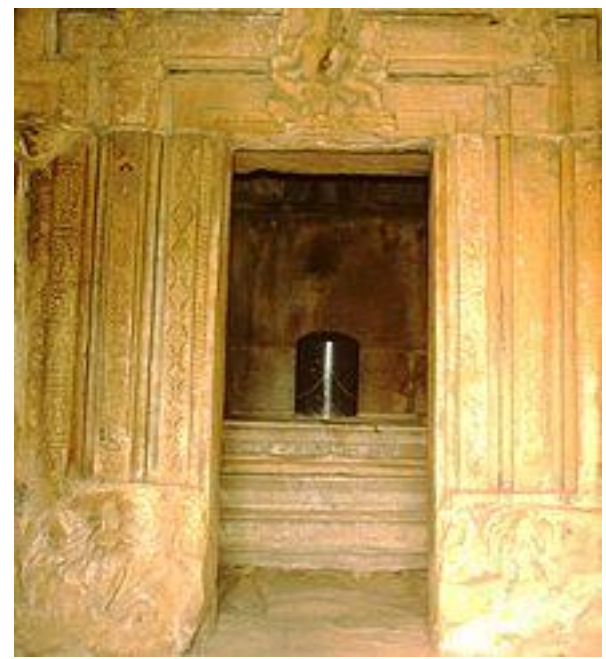
Basic Features of the Hindu Temples

The basic form of the Hindu temple comprises the following:

1. Sanctum (garbhagriha literally 'womb-house')

It was a small cubicle with a single entrance which grew into a larger chamber in time.

The garbhagriha is made to house the main icon.



2. Entrance to the temple

It may be a portico or colonnaded hall that incorporates space for a large number of worshippers and is known as a mandapa.



3. Freestanding temples tend to have a mountain-like spire

It can take the shape of a curving shikhar in North India and a pyramidal tower, called a vimana, in South India.

4. The vahan

It was mount or vehicle of the temple's main deity along with a standard pillar or dhvaj is placed axially before the sanctum.

5. Many Hindu temples, feature mithun (embracing couple) sculptures, considered auspicious.

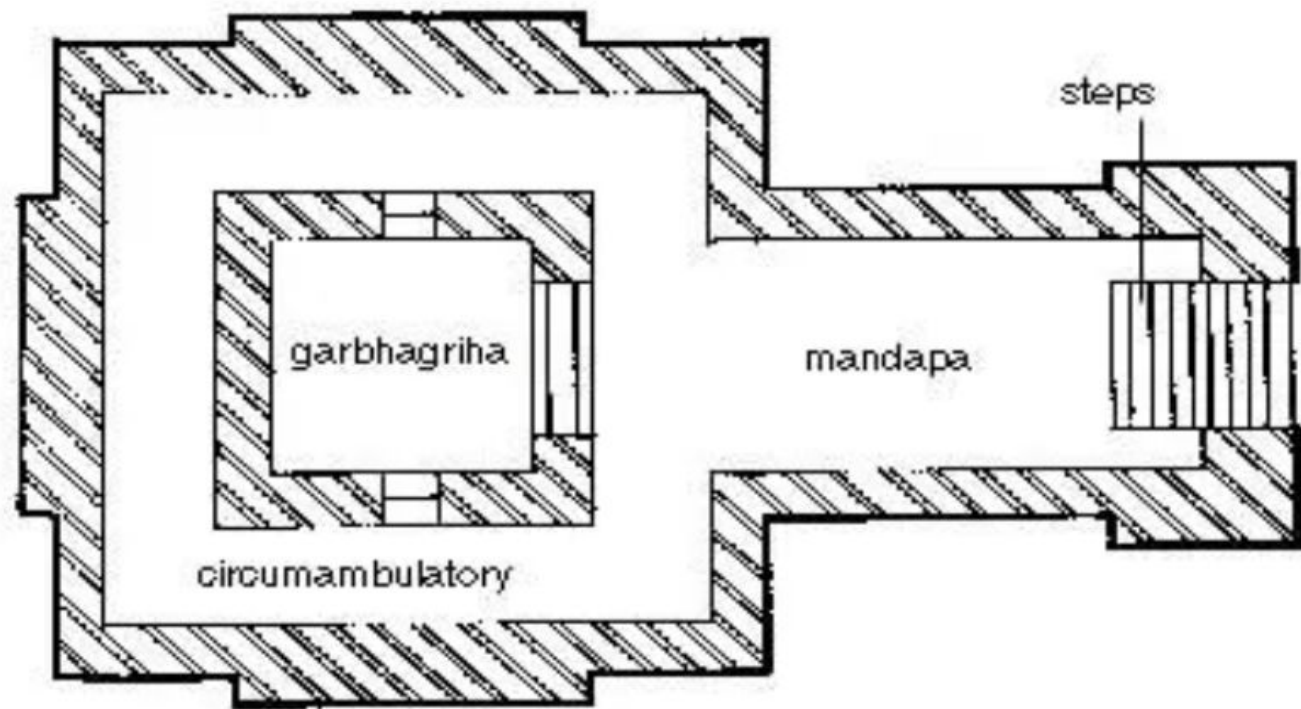
Usually, they are placed at the entrance of the temple or on an exterior wall or they may also be placed on the walls between the mandapa and the main shrine.

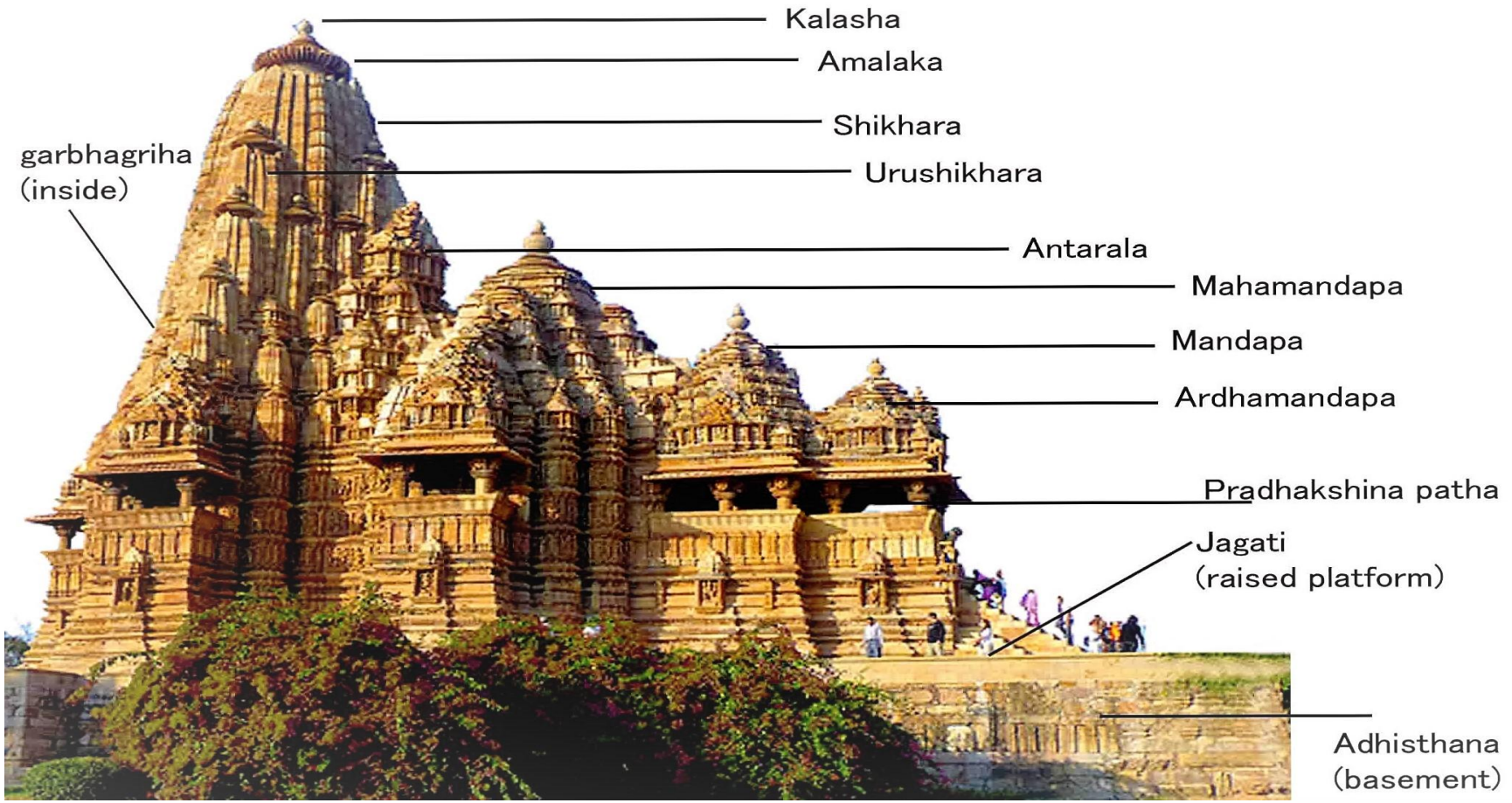


FEATURES OF NAGARA STYLE:

Jagati-Mandapa-Antarala-Garbhagraha:

- The entire temple structure was built on a raised platform known as **Jagati** or **Adhithana (Basement)**.
- The main building of the temple complex was known as **Garbhagraha** or Sanctum Sanctorum. In this building **images of chief deities** are housed. The seats of deities in Garbhagraha were known as **Peetha**.
- A pillared veranda known as **Antarala** was built in front of Garbhagraha as a passage way for devotees.
- At the entrance of the temple, a structure known as **Mandapa** was built. It was quite similar to Garbhagraha in its shape but was comparatively smaller in height. **Mandapa was used for the gathering of devotees.**
- **A pond** was built on Adhithana or near to it to provide sacred water to devotees for rituals.





Kalasha

Amalaka

Shikhara

Urushikhara

Antarala

Mahamandapa

Mandapa

Ardhamandapa

Pradhakshina patha

Jagati
(raised platform)

Adhithana
(basement)

garbhagriha
(inside)

FEATURES OF NAGARA STYLE:

Amalaka-Kalasha-Flag-Shikhara:

- A spherical shape was made on the top of Garbhagraha which was known as **Amalaka**.
- A sacred pot known as **Kalasha** was placed over the Amalaka **to collect cosmic energy or nectar**.
- The **Kalasha** was surmounted by a **flag** which symbolized the sovereignty of the temple deity.
- In most of the temples of Nagara style the upper portion of the wall of Garbhagraha generally curve slightly inwards. This curvilinear portion is known as **Shikhara**.
- The shape of Shikhara differed at different times and there were two main varieties of it.
 - 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 Shikhara**.



The vertical end of the shikhara ended in a horizontal fluted disc, known as the **Amalak**. On top of that, a spherical shape was placed known as the **Kalash**. Inside the temple, the wall was divided into three vertical planes or rathas. These were known as **triratha temples**. Later, pancharatha, saptaratha and even navaratha temples came into existence. The vertical planes were used as different panels to make narrative sculptures. The ambulatory passageway or the pradakshina path around the sanctum sanctorum was covered. Generally, the temple premises did not have elaborate boundary walls or gateways.



FEATURES OF NAGARA STYLE:

Outer Wall:

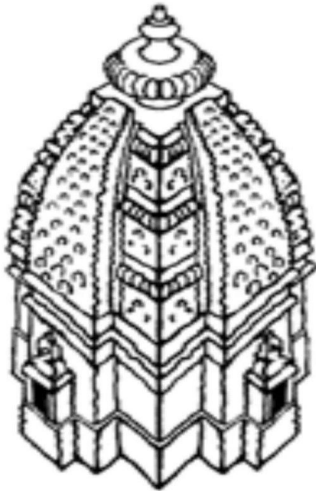
- **Images of Dwarpalas** (doorkeepers) were carved out on both sides of the entrance to Garbhagraha. Generally, Goddess Ganga and Goddess Yamuna were used as Dwarpalas.
 - **No peripheral wall** was built in the temples of Nagara style which are an important feature of Dravida
 - Initially had single shikhar but then evolved into multiple shikhar,
 - Garbhagriha under the tallest shikhar
 - 3 types of Shikhara - Rekha, Phamsana, Valabhi
- **Type of Shikara (Tower):** The shape of Shikhara differed at different times and there were two main varieties of it.
- Latina or the Rekha-Prasada Shikhara :** Square at the base and whose walls curve or slope inward to a point on top.
- Phamsana :** Phamsana buildings are **broader and shorter than the Latina ones.**
- Vallabhi: Wagon- vaulted**

Shikhara

Latina

They were square at the base and the walls curve inward to a point on the top.

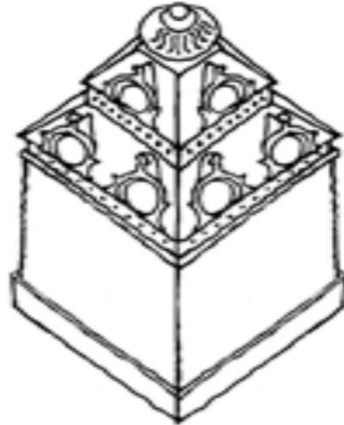
- Found over Garbhagriha



Phamsana

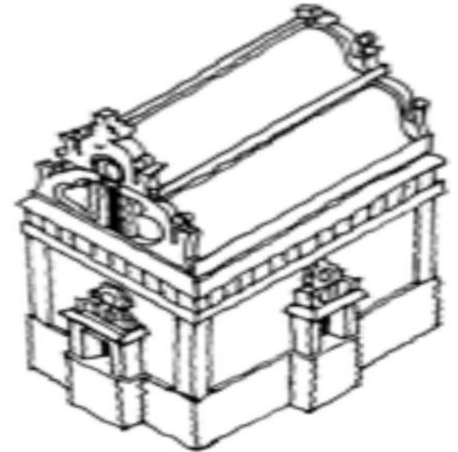
They had a broader base and were shorter in height than the Latina ones. They slope upwards on a straight line.

- Usually over shorter buildings
- Do not curve inwards but slope upwards on a straight incline
- Mainly found over mandapas



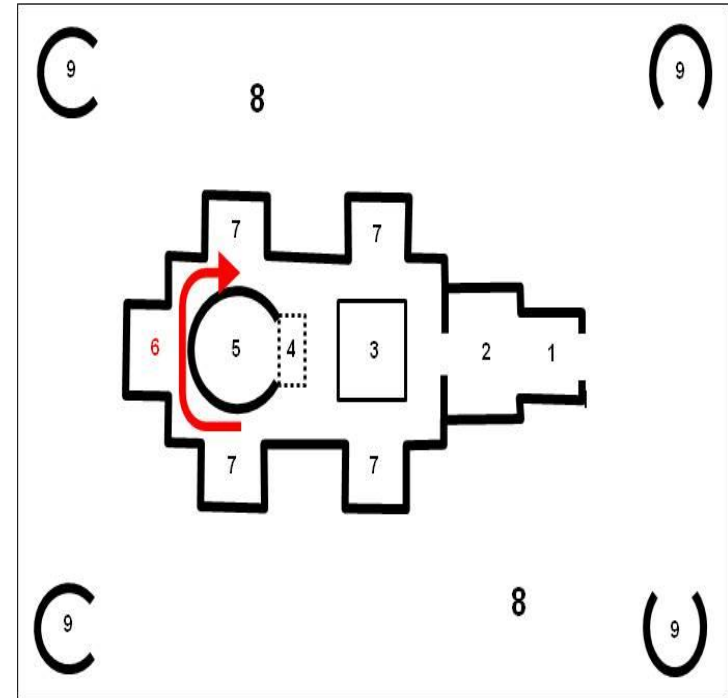
Valabhi

They had a rectangular base with the roof rising into vaulted chambers. They were also called wagon-vaulted roofs.



- The temples generally followed the **Panchayatana style** of temple making, which consisted of subsidiary shrines laid out in a crucified ground plan with respect to the principal shrine. Presence of assembly halls or **mandaps** in front of the principal shrine.

- Outside the garbhagriha, images of the river goddesses Ganga and Yamuna were placed.
- Generally, there were no water tanks or reservoirs present in the temple premises.
- The temples were generally built on upraised platforms.
- The porticos had a pillared approach.



- | | |
|------------------|-----------------------|
| 1. Ardha mandapa | 6. Pradakshina |
| 2. Mandapa | 7. Transepts |
| 3. Maha mandapa | 8. Jagati |
| 4. Antarala | 9. Subsidiary shrines |
| 5. Garba griha | |

Plan of Kandariya Mahadeva Temple

However, under the patronage of the local rulers, different styles of architecture developed in the different regions of India.

Styles of Temple Architecture

**Nagara
Style**

**Dravidian
Style**

**Nayaka
Style**

**Vesara
Style**

**Hoysala
Style**

**Vijayanagar
Style**

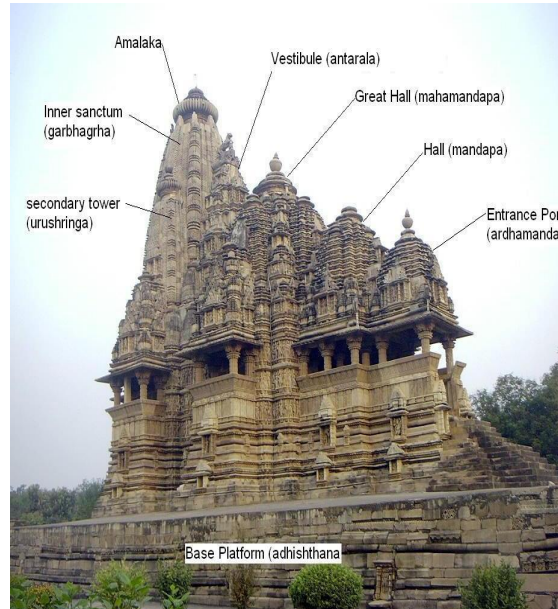
**Pala and
Sena school**

Under the Nagara school, following three sub - schools emerged

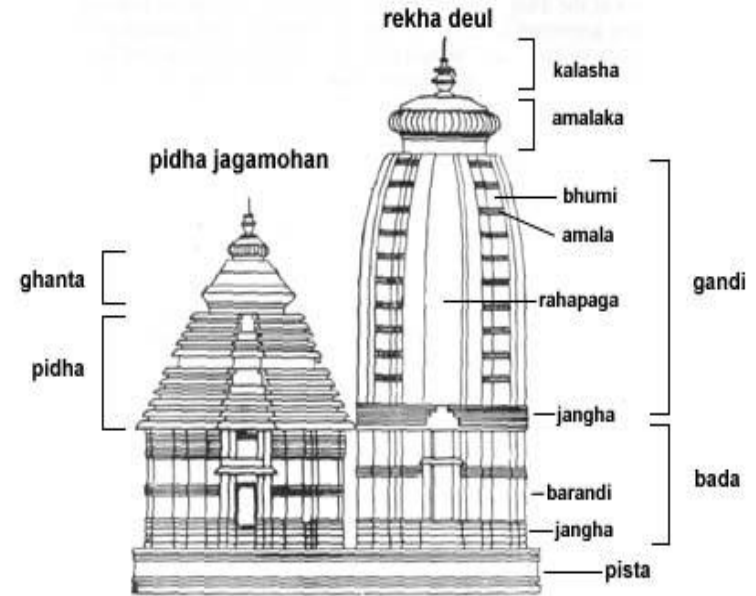
Solanki School



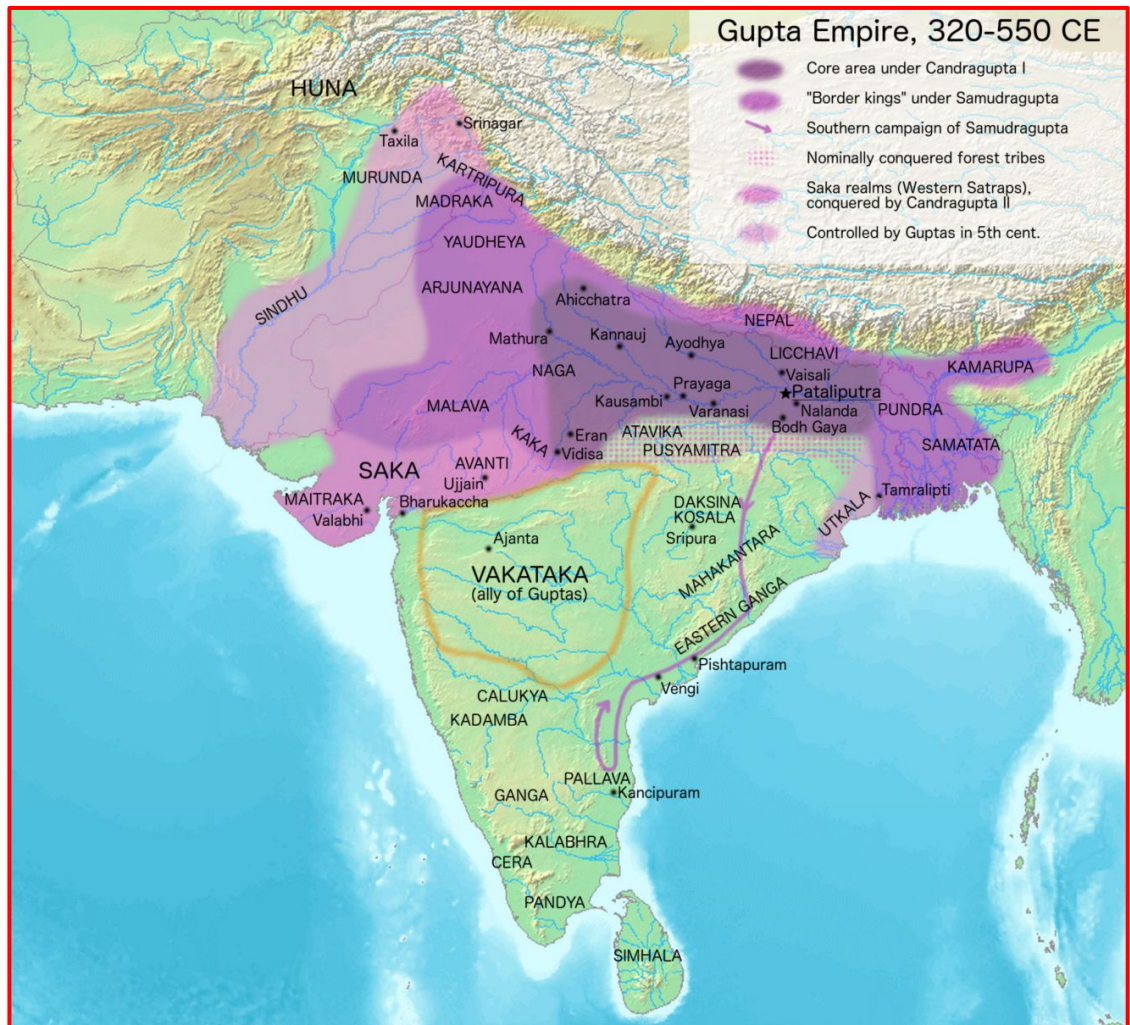
Khajuraho School



Odisha School



GUPTA Era



NAGARA STYLE OF TEMPLE ARCHITECTURE

- The Nagara style of temple architecture came into existence during 4th century AD when imperial Guptas were ruling in north India.
- These temples are found all over north India from Punjab in the West to Bengal and Odisha in the East.
- Some of the prominent examples of temples of Nagara style are
 - Shiva temple of **Bhumara (Bharkuleswar Temple)** (Satna district of Madhya Pradesh)
 - Laxmana temple of **Sirpur** (Mahasamund district of Chhattisgarh)
 - Parvati temple and Mahadeva temple of **Nachna Kuthar** (Panna district of Madhya Pradesh)
 - Vishnu temple of **Tighwa (Kankali Devi Temple)** (Katni district of Madhya Pradesh)
 - Dasavatara temple of **Deogarh** (Lalitpur district of Uttar Pradesh)
 - Vishnu temple located at **Eran** (Sagar district in Madhya Pradesh)

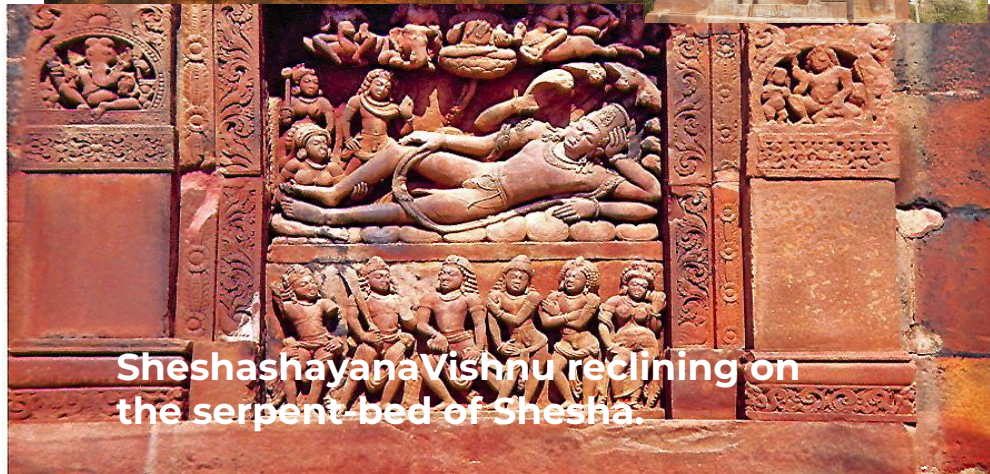
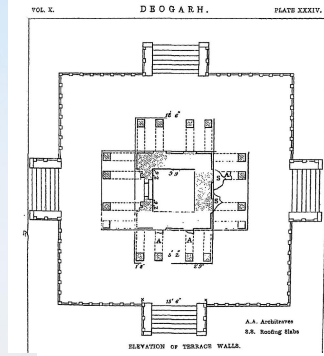


Bharkuleswar Temple

Dashavatara Temple, Deogarh [UP]

6th Cent CE - Late Gupta Period

- It built out of stone and brick, with a single cubical sanctum that shelters the images within.
- **Vishnu** is carved in both the interior and exterior walls of the temple..
- Carving shows Vishnu reclining on the serpent Shesha .
- It is in **panchayatana style of architecture** in which main Shrine is built on a rectangular plinth with four smaller subsidiary shrine at the four corner.
- It is Incorporated with **rekha prasad(latina)** type of Shikara.
- West Facing
- Ganga - Yamuna at gate
- There are three main reliefs of Vishnu
 - **Sheshashayana**
 - **Nara-Narayan**
 - **Gajendra moksha**



Sheshashayana Vishnu reclining on the serpent-bed of Shesha.



Vishnu in sitting posture under the serpent's hood



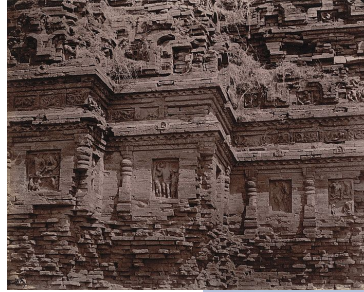
Nara Narayana panel on the eastern wall of the Vishnu temple

Bhitargaon of Kanpur, Uttar Pradesh

- It is dated to 5th century.
- the largest Indian brick temple to survive from the time of the Gupta Empire.

Structure

- It is built with fine architectural skill with brick and terracotta.
- Central offset of temple has terraced brick foundations.
- Domical vault is present in ceiling of anteroom and sanctum.
- Sanctum is like a Tri ratha sculptured walls with inscriptions
- Thick wall - 8 feet
- Birds animals and beasts portrayed

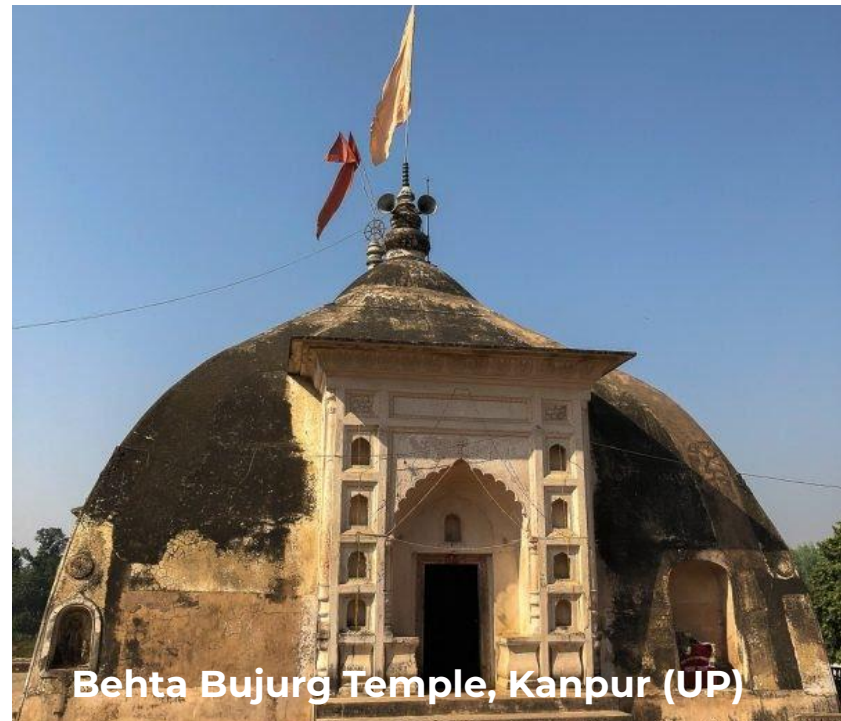


In ancient period the region of Rajasthan was referred as Marudesh.

Bhitargaon Temple in Kanpur



● **Close view of bhitargaon temple façade showing the detail of mouldings and sculpture niches.**



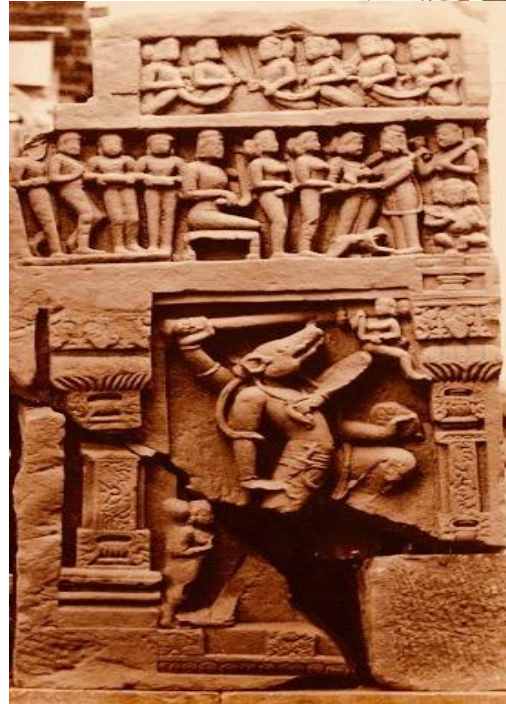
Behta Bujurg Temple, Kanpur (UP)

- It is only 4.3 km far from Bhitargaon, also protected by the Archaeological Survey of India.
- The temple is dedicated to Lord Jagannath, and has a highly unusual curving shape, with buddhist stupa(Mound) like resemblance.



Laxman Temple of Sirpur, Chattisgarh

- Built by Vatasa, mother of Mahasivagupta.
- Dedicated to Lord Vishnu.
- It stands on high massive platform accessible by steps. East facing
- reclining Vishnu on Sesha (Anantasayana Vishnu) and a panel on Krishna from Bhagavata Purana.



Kankali Devi Temple

- Despite its name, the temple was probably dedicated to Vishnu..
- A Vishnu relief from the temple representing the man-boar Varaha legend and the Samudra manthan mythology

Parvati temple at Nachana Kuthara in Madhya Pradesh



The entrance into the sanctum is flanked by goddess Ganga and Yamuna. The Parvati temple has an upper storey with a doorway. The temple includes both religious motifs and secular scenes such as amorous mithuna couples. The temples are notable for some of the earliest known stone friezes narrating several scenes from **Ramayana**



mithun



Chaumukhnath



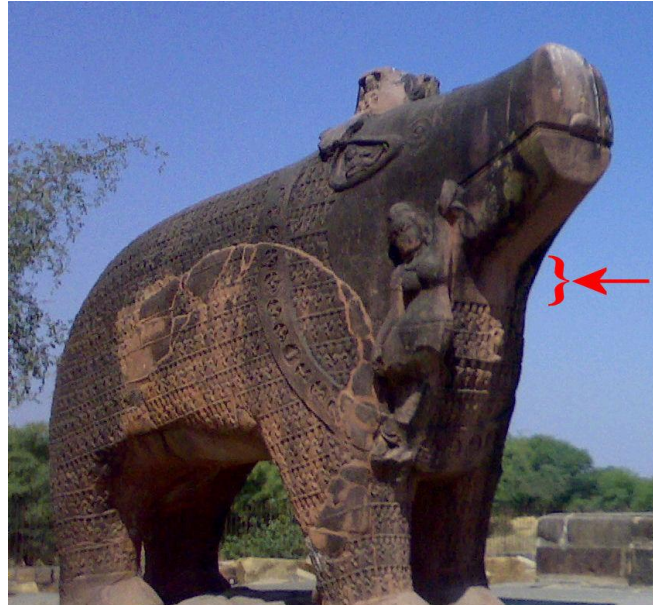
The entrance have concentric panels of reliefs. The inner layer show two standing Shaiva dvarapalas, two seated gana and floral motifs. The outer panel shows the Hindu river goddesses at the bottom.



Vishnu Temple of Eran



Mandapa of the Temple



Boar of Eran in the temple premises

Tormana Inscription written under the neck of the boar, in Sanskrit in the Brahmi script.

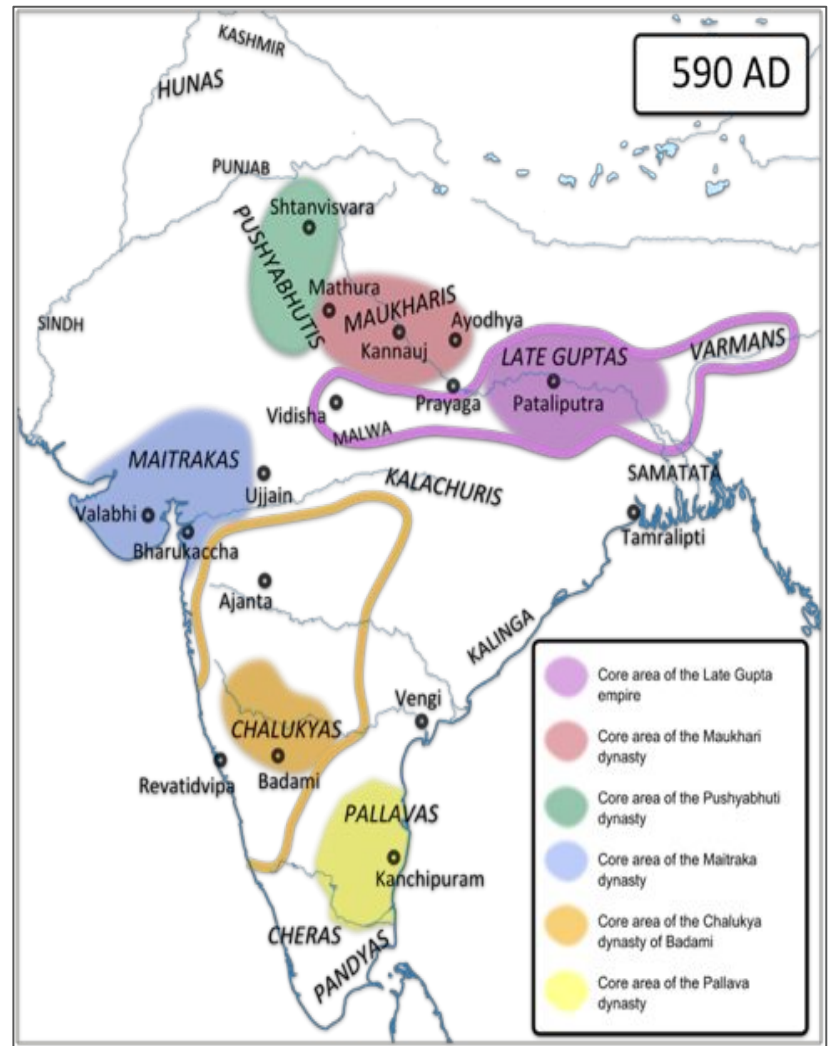


Buddhagupta Pillar

It was raised in honour of Janardana, (name of Vishnu). On top is a double statue of Garuda, holding a serpent in his hands, with a chakra wheel behind the head.

POST-GUPTA ARCHITECTURE

- Harsha
- Chalukyas
- Pallavas



LIST OF NAGARA TEMPLES:

Post-Gupta period (550 AD - 750 AD)

- During the post-Gupta period (550 AD - 750 AD) little progress was witnessed in the field of art and architecture including temple architecture in north India due to factors like
 - **invasions of Hunas** from north-western direction and
 - **decline of Gupta empire** were responsible for it.
 - **rapid decline of secondary and tertiary economic activities.** Since economy was mainly based on agriculture and resources with people were limited.

Age of three empires

Palas | Pratiharas | Rashtrakutas

A number of powerful empire arose in north India and deccan between north and south India (between 750 and 1000AD).

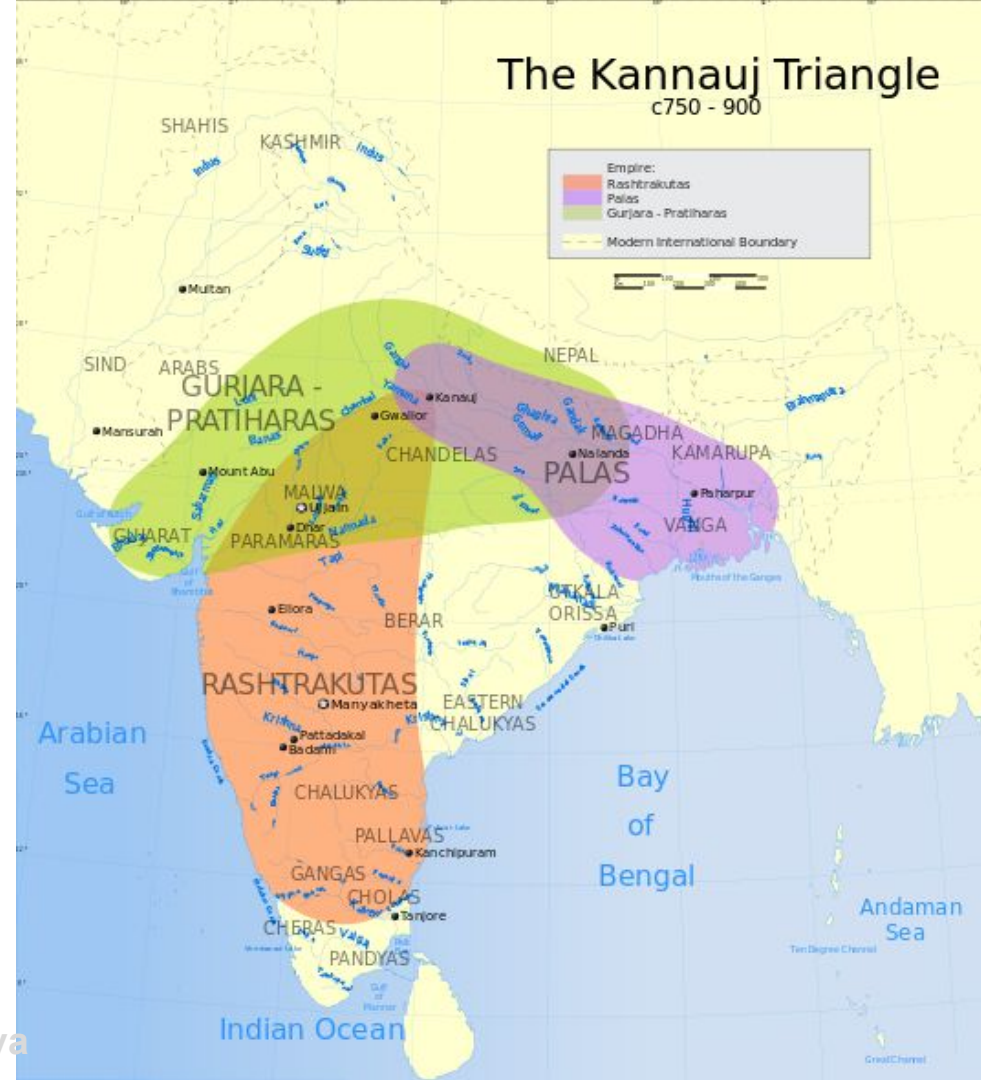
- 1) **Pala empire** (dominated eastern India) till 850 AD.
- 2) **Pratihara empire** (dominated western India and the upper gangetic valley) till 950s AD
- 3) **Rashtrakuta empire** (dominated the Deccan).

They fought among themselves.
provide stable condition of life over large areas.

Triparte struggle:

Kanauj was considered the symbol of the sovereignty of north India.

Control of Kanauj implied control of the upper Gangetic valley.



Gurjara Pratihara

Bateshwara Temple

- Shiva +Vishnu +Shakti

- Baroli/Badoli Temples at Chittorgarh, Rajasthan

- Ghateshwara Mahadeva temple
- Ganesha temple
- Shiva temple in the temple tank
- Vamanavatar temple
- Trimurti temple
- Ashtamata temple
- Sheshashyan temple

Chandelas were their feudatories - Khajuraho Temples

Sites: Osian, Abhneri, Kotah





Batesvar Temple site , Gwalior (MP)

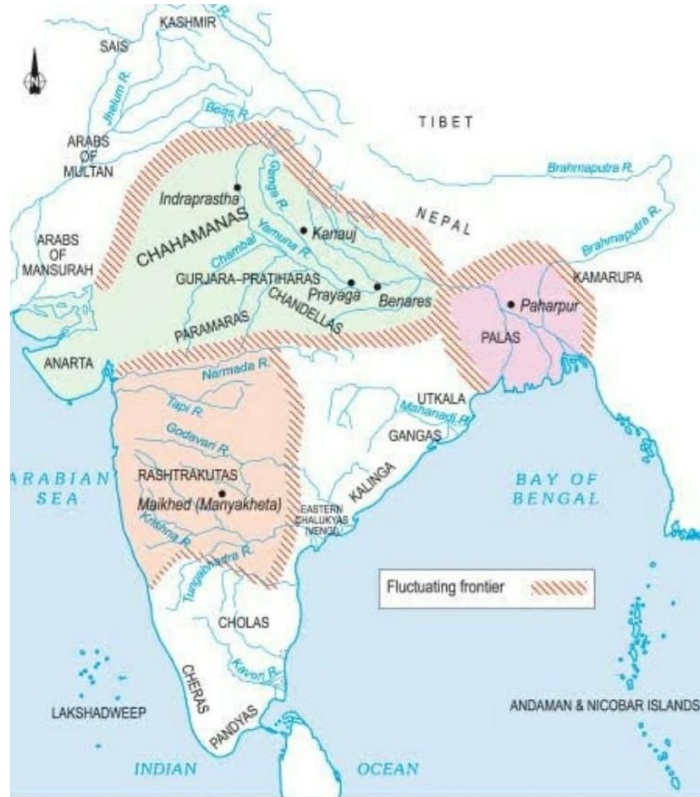
- Maru-Gurjara style
- Dedicated to Vishnu, Shiva and Shakti.



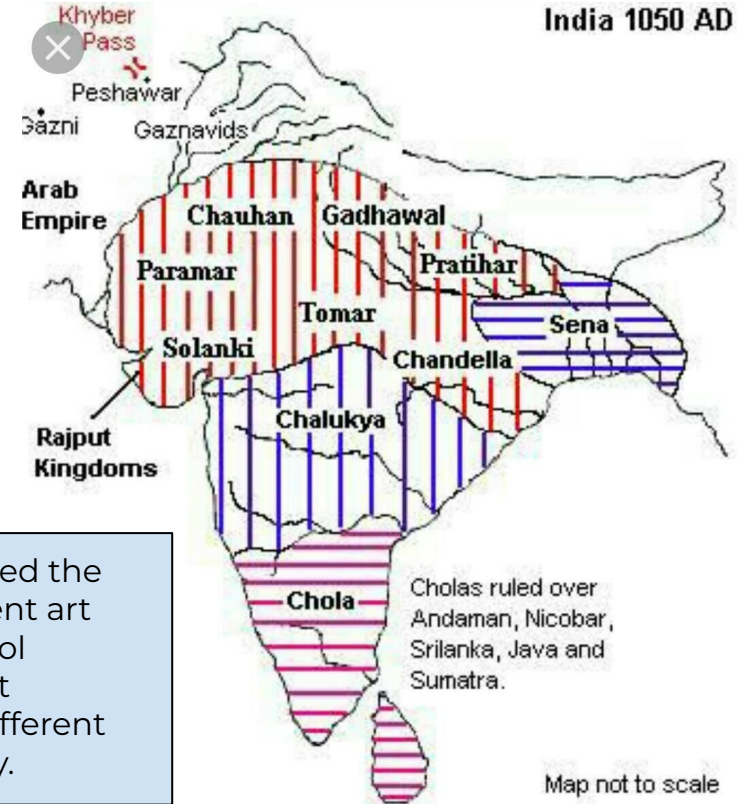
Baroli Temple Complex, Rajasthan

- Built in the Gurjara Pratihara style of temple architecture dated to the tenth century A.D.
- Vishnu present in the form of Vishwaroopam.

Rajput Period (1000-1200 CE)



This period witnessed the rising of independent art and sculpture school growing in different directions and in different parts of the country.



Map not to scale

STRUCTURAL TEMPLES

Early medieval age (750 AD-1200 AD)

- Temple architecture witnessed revival under the patronage of
 - **Chandelas of Bundelkhand,**
 - **Solanki rulers of Gujarat-Rajasthan** and
 - **Ganga rulers of Odisha.**
- **Chandela rulers of Bundelkhand**
 - Temples located at Khajuraho are the finest examples of Chandela architecture.
 - 25 temples are located at Khajuraho. These are built in **granite and red sandstone.**
 - These temples belong to Shaivism, Vaishnavism and Jainism.
 - **Kandariya Mahdev temple** dedicated to God Shiva is the finest monument at Khajuraho. This temple has one big and four small Shikharas. It is an example of **Panchayatna type of temples** in which five deities (Shiva, Parvati, Ganesh, Vishnu and Surya) were worshipped together.
 - **The Chaturbhuj temple** dedicated to Lord Vishnu and the **Parshvanatha temple** belonging to Jainism

Odisha School - Ganga Dynasty

In different parts of the Kalinga empire, this distinct style of temple architecture developed.

Overview

- The exterior walls were lavishly decorated with intricate carvings, but interior walls were plain.
- There was no use of pillars in the porch. Iron girders were used instead to support the roof.
- The shikhara in the Odisha school was known as **rekha deul**. They were almost vertical roofs which suddenly curved inwards sharply.
- The mandap was known as **jagamohan** in this region.
- The ground plan of the main temple was square.
- Temples were surrounded by a boundary wall as in Dravidian style of temple architecture.
- **Examples:** Sun Temple at Konark (also known as Black Pagoda), Jagannath Temple at Puri, Lingaraj Temple at Bhubaneswar, etc.



**Sun Temple,
Konark**

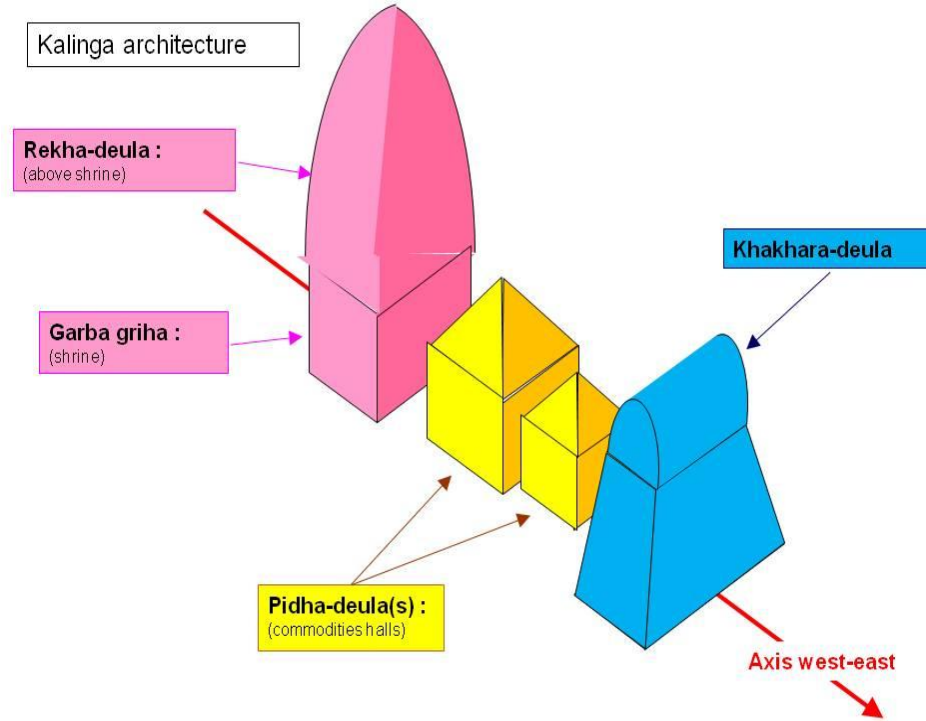
The main classification of architectural features of Odisha temples are

- **Rekha Deula**

- Etymologically called “curvilinear temple” because the Shikhara here is curvilinear with less density in the lower part but highly dense in the upper part.
- Lines around the Shikhara run from the base of the temple till the topmost part of the superstructure.
- Unlike the Latina Nagara style where the central line starts from Jangha here the lines originate from the base of the Shikhara.
- Examples- Lingraj and Jagannath temples.

- **Pidha Deula**

- It is etymologically called “flat seat temple” because the Shikhara here is like a stepped but compressed pyramid.



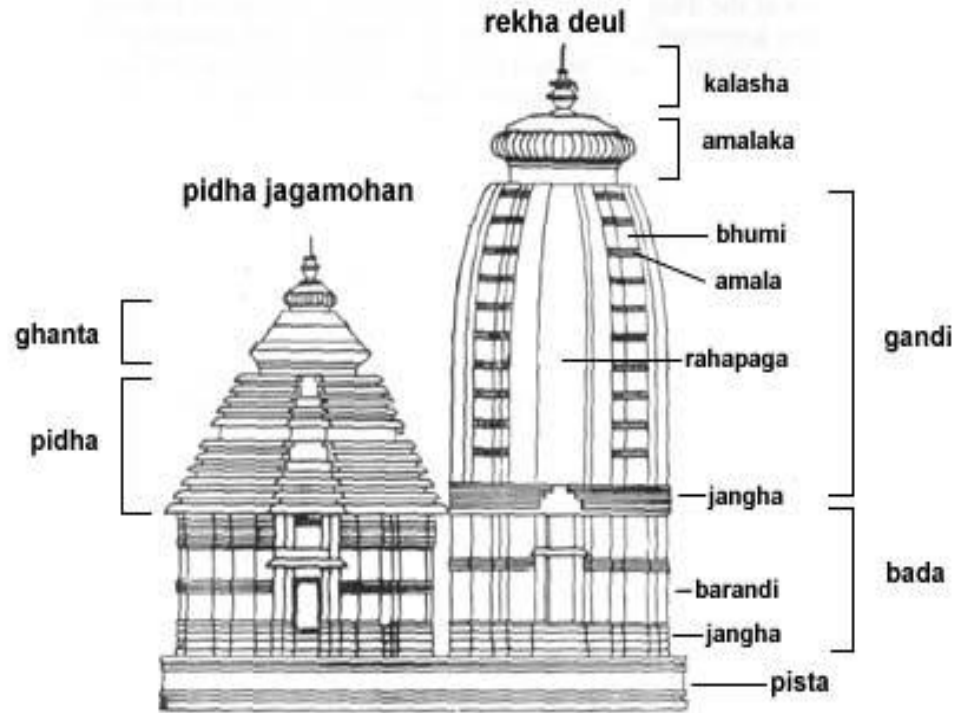
- It is marked by a series of flat platforms placed one over the other, in diminishing order, each one representing a storey. It is topped by an Amalaka as a rule.
- It is axially located Mandapas in the front of Garbha Griha as an annexure to the main temple.
- Example- **Yameshwar Temple at Bhubaneshwar, sun temple Konark.**

Khakara Deula

- It is an elongated, barrel-roof shaped shrine.
- It is preceded by a Mandapa with a flat roof. Khakhra Deula is one of the most special architectural forms in Kalingan style which can be seen all over Odisha.
- Examples- **Vaital Deula, Bhubaneshwar, and Varahi Deul, Chaurashi in Odisha.**



Rekha Deula- Lingraj Temple



Basic Structure of a Temple under Odisha School of Architecture.



Sun Temple, Konark



Yameshwar Temple, Bhuvaneshwar

Pidha Deula- Sun temple



Vital Deula Temple, Bhuvaneshwar

Khakara Deula

- The Nagara temples located in Odisha did not bear much brunt of foreign invasions during medieval age.
- A number of magnificent temples such as **Lingaraj temple, Muktesvara temple, Jagannath temple and Konark Sun temple** were built under the patronage of local rulers.
- **Lingaraj temple and Muktesvara temple** located at Bhubaneswar were built by King Yayati Kesari in 11th century AD.
 - **Lingaraja** is the most remarkable example of Odisha architecture.
 - Dedicated to **God Harihara**, one of the various forms of Shiva.
 - this temple is about 55 metres high.
 - It has four main structures known as Garbhagraha (Sanctum Sanctorum), Bhoga-Mandapa (hall of offerings to God), Natamandira (festival or celebration hall) and Jagamohana (assembly hall for devotees).
 - This particular layout style is known as **Deula style of temple architecture.**
 - It is a unique feature of Odisha temples.





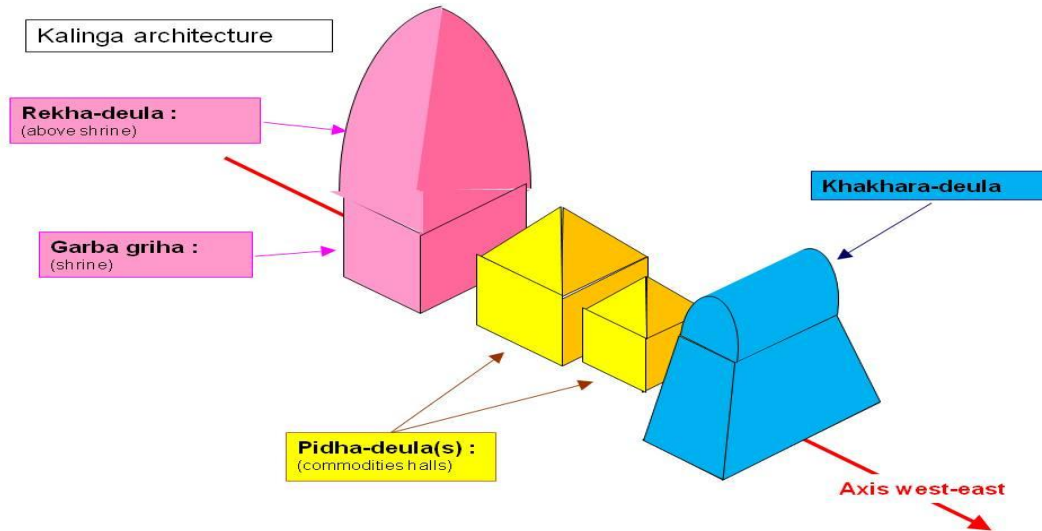
Lingraj Temple

Mukteshwar Temple

- It is a 10th-century Hindu temple dedicated to Shiva located in Bhubaneswar, Odisha.
- The **presence of a torana**, showing the influence of Buddhist architecture. which is not part of any other temple in the region.
- It is considered as the gem of "Kalinga Architecture.
- The temples is enclosed within an **octagonal compound wall** with **elaborate carvings** on it.
- The pyramidal roof to the **jagamohana** present in the temple was the first of its kind over the conventional two tier structure.
 - In Kalinga Architecture, basically a temple is made in two parts, a tower and a hall. The tower is called deul and the hall is called jagmohan.



- The temple has two structures namely, the vimana (structure above the sanctum) and a mukhasala, the leading hall, both of which are built on a raised platform.
- There are a number of sculptures of skeletal ascetics in teaching or meditation poses. .



Decorated Torana

The Jagannath temple was built by King Anantavarmana Chodagangadeva in 12th century AD.

- **This is the only temple** in India where Krishna Balabhadra (Balarama) and their sister Shubhadra are worshipped together.
- It is also unique because of the fact that the images used in this temple **are made of wood**.
- These wooden images are replaced with new images after every 11 or 19 years in a highly secret ceremony known as **Navakalevara** (literal meaning 'New Embodiment').
- It is famously referred as '**White Pagoda**' because of the use of white coloured stones in its construction.
- There are four gates to the temple- **Eastern 'Singhdwara'** which is the main gate with two crouching lions, Southern '**Ashwadwara**', Western '**Vyaghra Dwara**' and Northern '**Hastidwara**'. There is a carving of each form at each gate





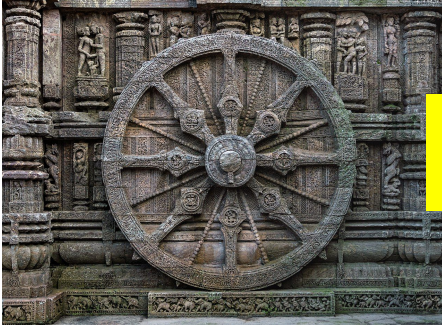
Jagannath Temple, Odisha

- It is one of the temple in char dham pilgrimage site.
- It was built by Anantavarman Chodaganga Deva, first king of the Eastern Ganga dynasty..
- It has a particular significance to the followers of **Gaudiya Vaishnavism**, whose founder, **Chaitanya Mahaprabhu**, was attracted to the deity, Jagannath.
- Jagannath, Balabhadra and Subhadra are a trio of deities worshipped at the temple.

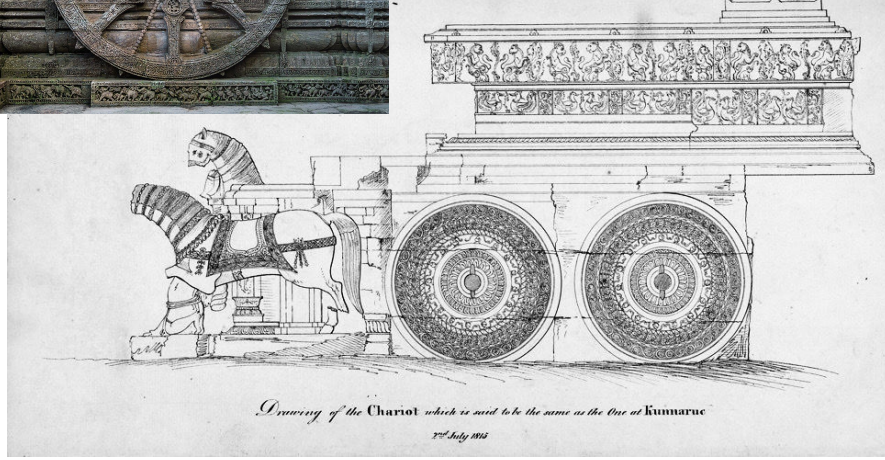


The Sun temple located in the coastal city of Konark was built by **King Narasimhadeva I in 13th century AD.**

- It is famously referred as **Black Pagoda** because of the use of black coloured stones in its construction.
- A larger number of beautiful female images in erotic forms have been used on the walls of this temple.
- **Rabindranath Tagore** once commented on the beauty of Konark Sun temple thus: 'Here the language of stone surpasses the language of man.'
- Declared a UNESCO world heritage site in 1984.
- It is depicted on the reverse side of the Indian currency note of 10 rupees



A stone wheel engraved in the walls of the temple.
Chariot - 24 wheels + 8 Horses



Drawing of the Chariot which is said to be the same as the One at Kummaruc
7th July 1912

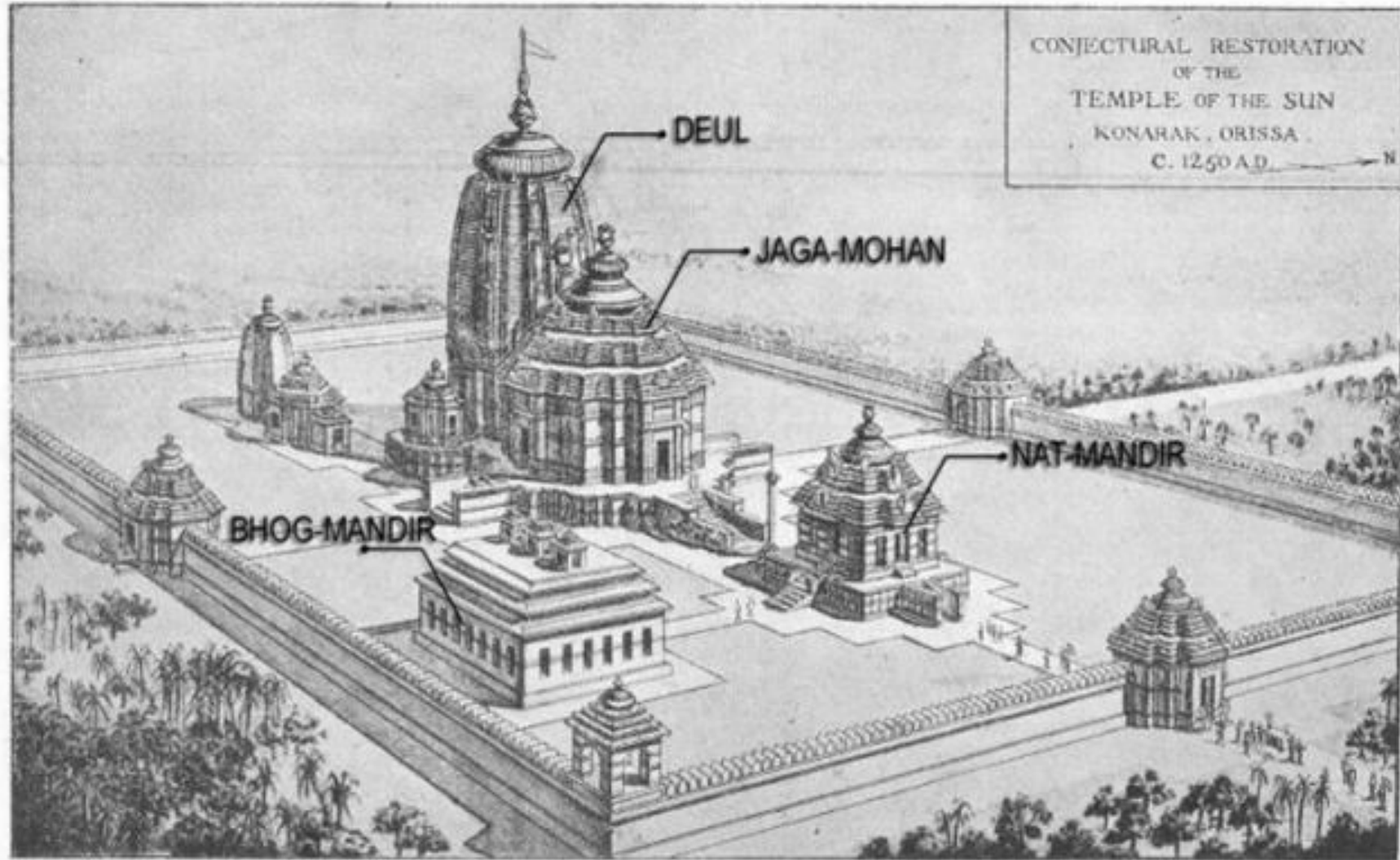


- The temple complex has the appearance of a 100-foot (30 m) high chariot with immense wheels and horses, all carved from stone.
- The Sun temple of Konark, the Puri Jagannth temple and the Lingaraj temple of Bhubaneswar form a bilateral triangle and Konark temple is one Kone (angular point of a triangle).



Sun Temple, Konark

CONJECTURAL RESTORATION
OF THE
TEMPLE OF THE SUN
KONARAK, ORISSA
C. 1250 A.D. → N



DEUL

JAGA-MOHAN

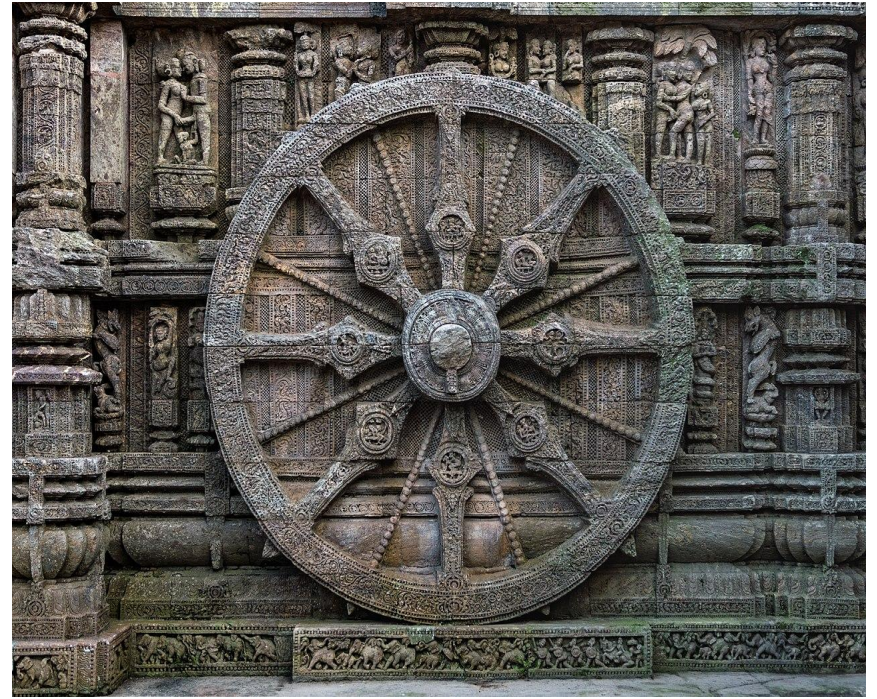
NAT-MANDIR

BHOG-MANDIR

- It is made from three types of stones.
 - **Chlorite** was used for the door lintel and frames as well as some sculptures.
 - **Laterite** was used for the core of the platform and staircases near the foundation.
 - **Khondalite** was used for other parts of the temple.
- The Konark temple is also known for its erotic sculptures of **maithunas**.
 - Maithunas is a sanskrit term for sexual intercourse within sexual yoga.



A sculpture on the temple wall



A stone wheel engraved in the walls of the temple. The temple is designed as a chariot consisting of 24 such wheels.

Khajuraho School

885 AD and 1050 AD - Chandela dynasty

Brahmanical + Jain

In the central part of India, the Chandela rulers developed a distinct style of temple making of their own- known

UNESCO World Heritage Site



Khajuraho School	Religion	Deity	Year
Chausath Yogini	Hinduism	Devi, 64 Yoginis	885
Lalguan Mahadev	Hinduism	Shiva	900
Brahma Temple	Hinduism	Shiva	925
Lakshmana	Hinduism	Vaikuntha Vishnu	939
Varaha	Hinduism	Varaha	950
Mahishasuramardini	Hinduism	Parvati	995
Vishvanatha	Hinduism	Shiva	999
Matangeshwar	Hinduism	Shiva	1000
Vishnu-Garuda	Hinduism	Vishnu	1000
Beejamandal Temple ruins	Hinduism	Shiva	1000
Ganesha	Hinduism	Shiva	1000
Jagadambi	Hinduism	Devi Jagadambi	1023
Chitragupta	Hinduism	Shiva	1023
Kandariya Mahadeva (the largest temple)	Hinduism	Shiva	1029
Vamana	Hinduism	Vamana	1062
Javeri	Hinduism	Shiva	1090
Chaturbhuj	Hinduism	Vishnu	1110
Duladeo (Duladeva)	Hinduism	Shiva	1125
Parshvanatha	Jainism	Parshvanatha	954
Ghantai	Jainism	Adinatha	960
Adinath Temple	Jainism	Adinatha	1027
Shantinatha temple	Jainism	Shantinatha	1027

The features of the temples included:

- In these temples, **both the interior and exterior walls** were lavishly decorated with carvings.
- The sculptures were generally erotic in their themes and drew inspiration from **Vatsyayana's Kamasutra**
- The temples were made of **sandstone**
- It is placed on raised platform supported with stairs belong to Hindu as well as Jain religion.
- The temples had three chambers - **Garbhagriha, Mandapa and ardha mandapa**.
- Some temples had a vestibular entrance to the garbhagriha know as **antarala**.

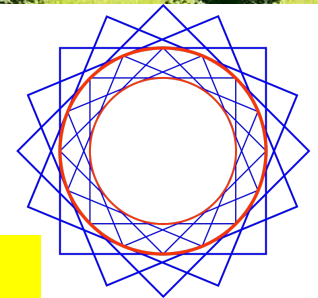
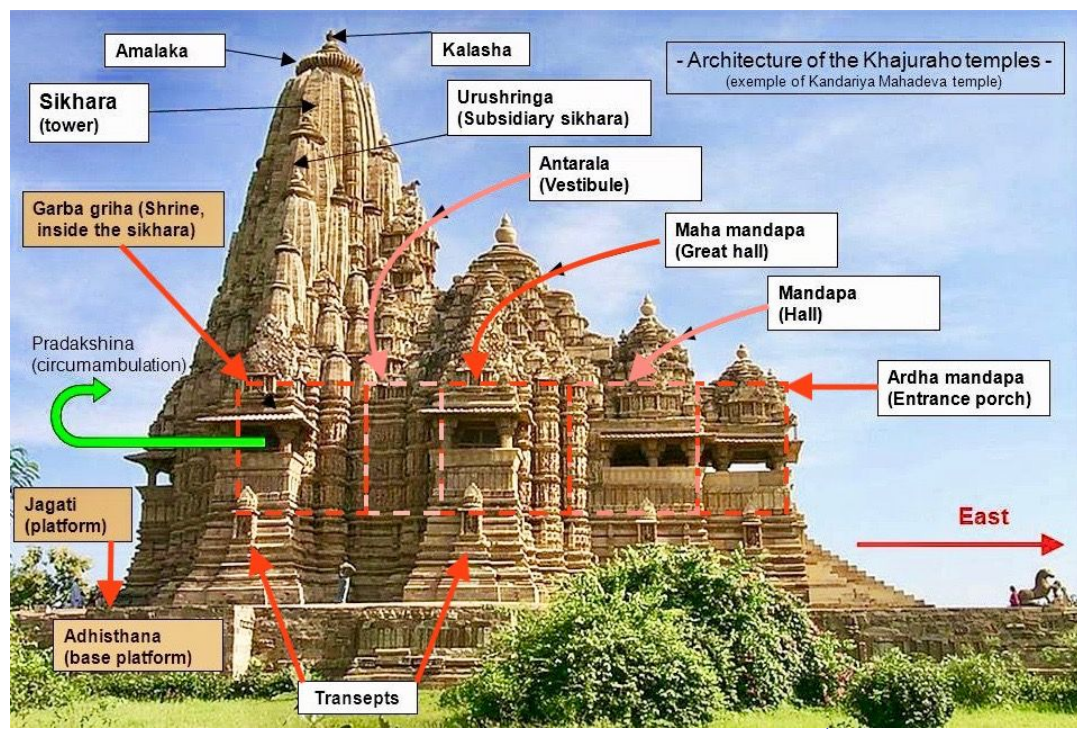


Vishwanath Temple



Lakshman Temple

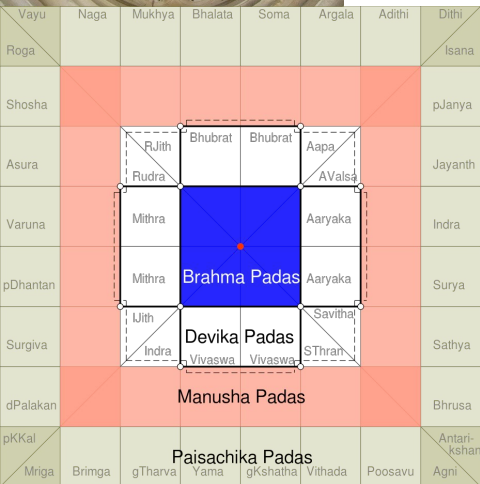
- The temple complex consist of **smaller temples** in the corner, high rising **Shikhara** and vertical thrust of temple finishing in horizontal fluted disk commonly known as **amalaka**.
- Spires (Shikhara) built using **concentric circle and rotating-squares principle**.
- The temples were generally north or east facing.
- **Panchayatana** style of temple making was followed. The subsidiary shrines had rekha-prasad shikharas creating an impression of a **mountain range**.
- The temples were built on relatively high platform and belong to **Hindu as well as Jain religion**.
- *Examples:*
Kandariya Mahadev Temple [King Ganda],
Lakshmana Temple at Khajuraho [King Dhangadeva]
Vishvanath Temple.



Rotating Square principle

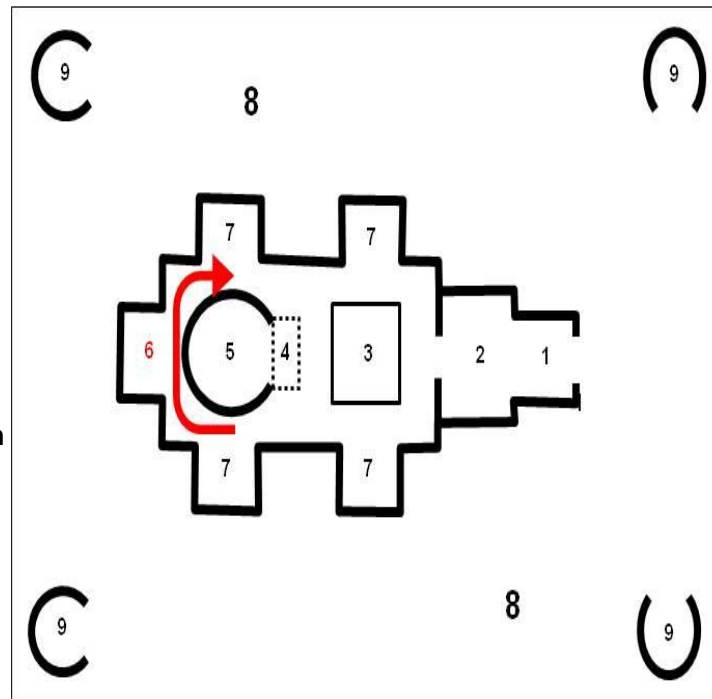


Shikara ceiling shows the symmetric layout.



East

8x8 (64) Plan
Vastupurusamandala Manduka
 grid layout plan



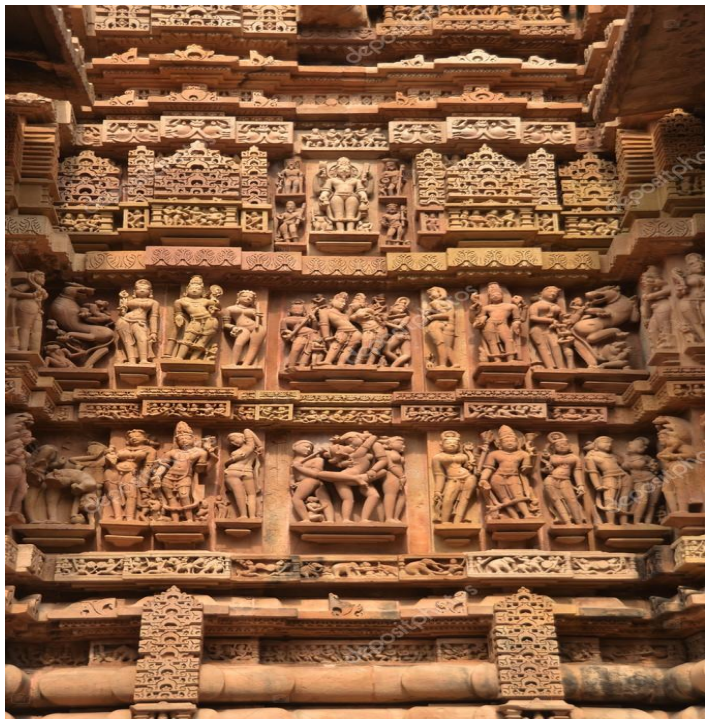
Manduka Mandala - Hindu Temple 64 padas

sculptures also dedicated to Vishnu include the Vyalas,

- Vrik Vyala (hybrid of wolf and lion)
- Gaja Vyala (hybrid of elephant and lion).

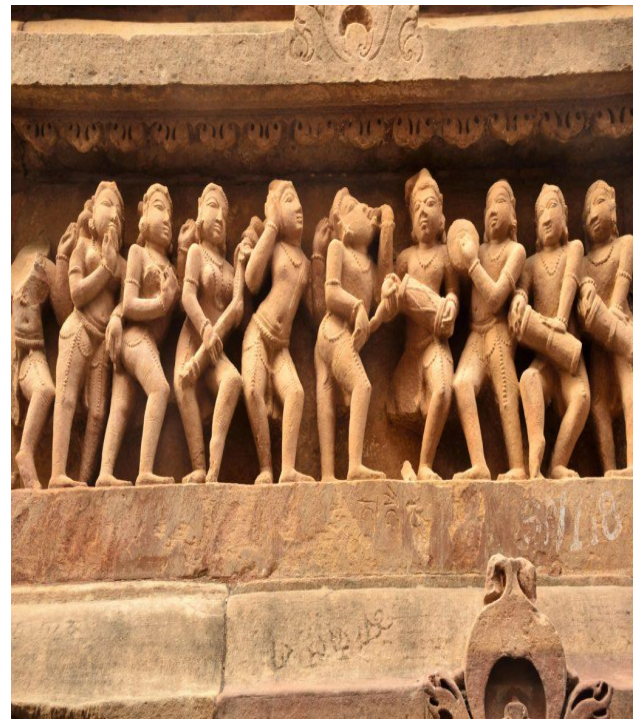
- | | |
|------------------|-----------------------|
| 1. Ardha mandapa | 6. Pradakshina |
| 2. Mandapa | 7. Transepts |
| 3. Maha mandapa | 8. Jagati |
| 4. Antarala | 9. Subsidiary shrines |
| 5. Garba griha | |

Plan of Kandariya Mahadeva Temple



Carvings on Temple walls at Khajuraho

- **Erotic expression is given equal importance in human experience as spiritual pursuit and as a fragment of cosmic world.**
- **These temples are highly stylish and accompanied by unique features.**
- **+ depictions show women putting on makeup, musicians making music, potters, farmers**



Erotic Sculptures at Khajuraho

The Khajuraho temples represent one expression of many forms of arts that flourished in Rajput kingdoms of India from 8th through 10th century CE. For example, contemporary with Khajuraho were the publications of poems and drama such as **Prabodhacandrodaya, Karpuramanjari, Viddhasalabhanjika and Kavyamimansa**

Majority of temples in Khajuraho are Hindu god temples but there are some famous **Jain temples** and **Chausath Yogini temple**.

Jain Temple of Khajuraho

- During the rule of Chandela dynasty many towns in its kingdom including Khajuraho, were home to large and flourishing Jain communities.
- A key difference between the Jain temples and most other Khajuraho temples is that the **Jain temples are alive with active praying and worship.**
- A number of Jain inscriptions from the Chandella period have been found in Khajuraho.
- **Jain temples of Khajuraho are a part of the UNESCO World Heritage Site of Khajuraho.**



Parshvanatha	Jainism	Parshvanatha	954
Ghantai	Jainism	Adinatha	960
Adinath Temple	Jainism	Adinatha	1027
Shantinatha temple	Jainism	Shantinatha	1027



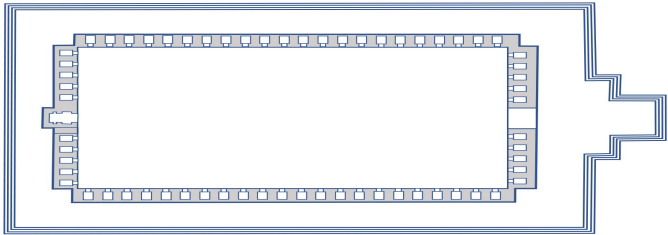
Adinath Temple



Shantinath Temple

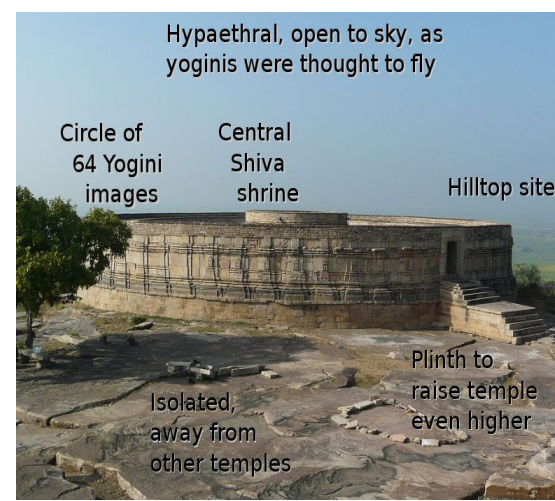
Chausath Yogini temple, Khajuraho 9th Cent

Chausath Yogini temple is a ruined Yogini temple in the Khajuraho Dated to the late 9th century, it is the oldest surviving temple at Khajuraho. Unlike the Yogini temples at other places, it has a **rectangular plan**, but like them it is **hypaethral**, open to the air.



Yogini Temple

- It is roofless hypaethral shrines to the yoginis (female masters of yoga in Hindu tantric worship). Yoginis equated with goddesses especially Parvati, incarnating the sacred feminine force.
- Most of the shrine has niches for 64 yoginis, so are called Chausath Yogini Temples.
- The extant temples are either circular or rectangular in plan.
- The Yogini shrines are usually circular enclosures, and they are hypaethral, open to the sky.
- These temples are normally stood somewhat outside the main group of temples, and at the highest point of the site.



Chausath Yogini Temple, Mitaoli, Morena (MP)



built by Maharaja Devapala of Kacchapagata Dynasty
1380 CE

Parmara Architecture

- The Parmar dynasty was established in either 9th or 10th century, and its early rulers most probably ruled as **vassals of Rashtrakutas**.
- The Paramara architecture in India reflects distinctive **Bhumija style**.
 - **rotating square-circle principle** is applied to construct the shikhara (superstructure or spire) on top of the sanctum.
 - Shikhara is ornamented with **four narrow bands** running from base to top

Examples-

Nilakantesvara Temple at Udaypur
(Vidisha distt., MP)

Ambarnath Temple, Maharashtra.



**Nilakantheswar
Temple,
Udayapur (MP)
King Udayaditya
10590-1080**

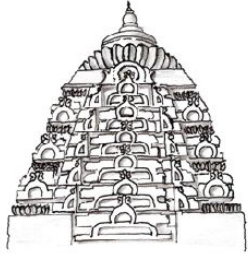


**Ambarnath
Temple**

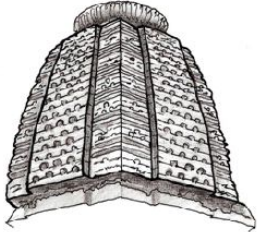
Evolution of Bhumija Shikhar



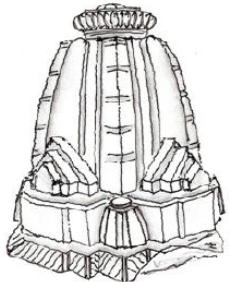
Temple at Gōp,
5 th Cent. A.D.



Temple at Sūtrāpādā,
7 th Cent. A.D.



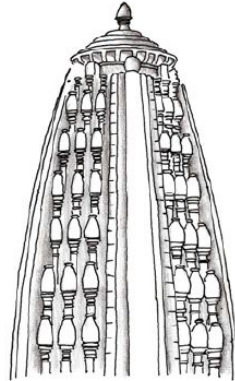
Rōdā. Temple No. 1,
c. A.D. 775.



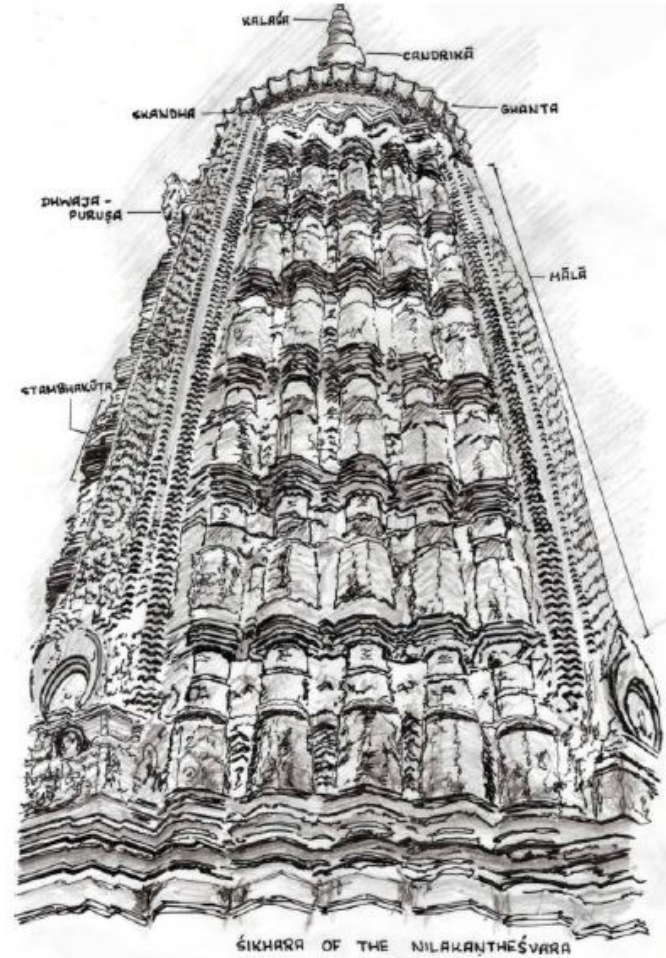
A Pañcāṅdaka Shrine, Modhera,
Early 11 th Cent. A.D.



Kirāḍu. Smaller Śiva Temple No. 1,
c. 2 nd quarter of 11 th Cent. A.D.



Mañkeśvara Temple at Jhodga,
Mid - 12 th Cent. A.D.



ŚIKHARA OF THE NILAKANTHEŚVARA

Fig. 2. Features of Bhumija Shikhara

Solanki School (Maru-Gurjara style)

In the North-Western parts of India including Gujarat and Rajasthan, this school developed under the patronage of Solanki rulers. The features of this school included:

- The temple walls were **devoid of any carvings**.
- The garbhagriha was connected with the Mandapa both **internally as well as externally**.
- The porticos had **decorative arched gateways** known as **torans**.
- A unique feature of this school is the presence of step-tank, known as **suryakund** in the proximity of the temple.
- The steps of the tank are full of small temples with wooden carvings present in them.
 - used a variety of material to make temples including **sandstone, black basalt and soft-marble**.
- Most of the temples are **east-facing** and designed such that every year during the **equinoxes**, the sun-rays fall directly into the central shrine.
- Use of White marble also seen - Jain Temples in 12th century - Mt. Abu & Ranakpur [15th century]

Example: Modhera Sun Temple, Gujarat (built in 1026-27 by Bhima-1). The influence of **wood carving** tradition of Gujarat is evident in the lavish carvings.



Sun Temple, Modhera

Built in 1026 AD by Bhimdev I of the Solanki Dynasty.

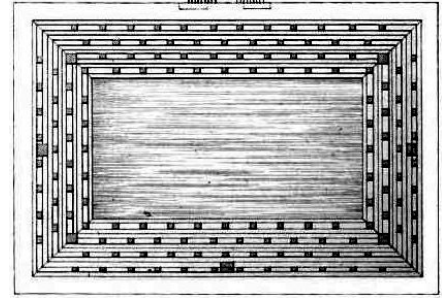
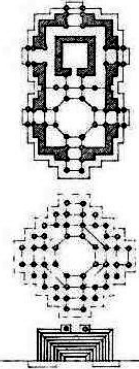
- Wood carving
- Equinoxes
- Suryakunda - 108 deities



Sabha Mandapa

It was a assembly hall which is open on all sides, which was in trend in western and central temple architecture.

Gudhamandapa



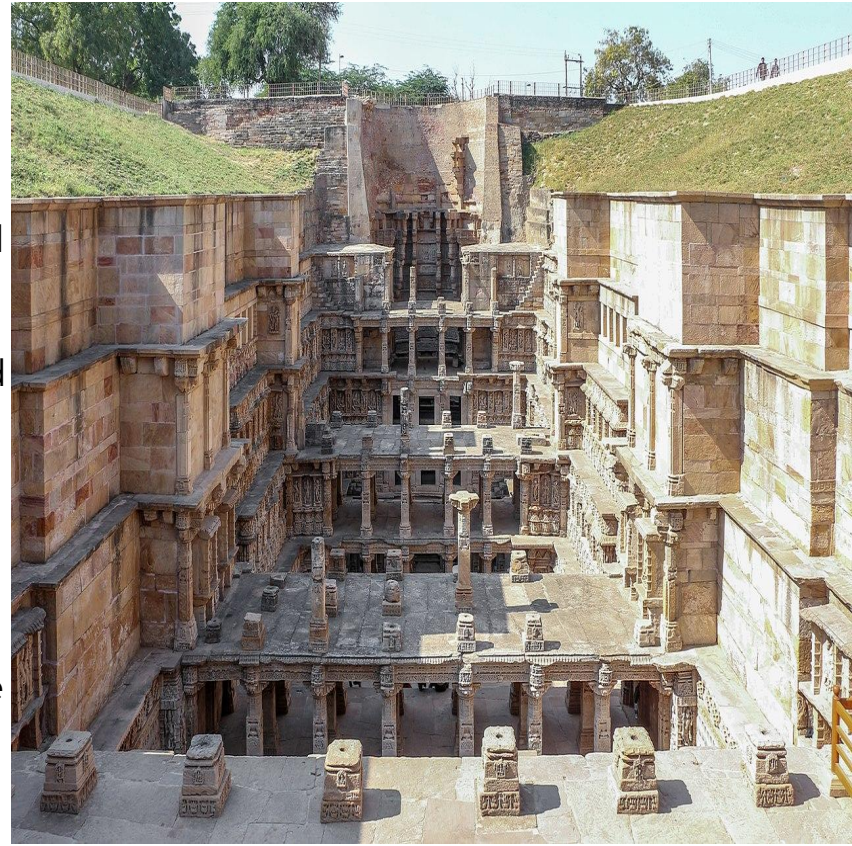
- Surya Kund is present in the temple complex.
- Presence of water body in the proximity of sacred architecture has been noticed from earliest period.
- It has pyramid shaped steps forming some intriguing geometric patterns on the steps.



Other structures built by Bhima I

Rani-ki-Vav

- Its construction is attributed to Udayamati, daughter of Khengara of Saurashtra, queen and spouse of the 11th-century Chaulukya king Bhima I.
- It has been listed as one of the UNESCO's World Heritage Sites since 2014.
- It was built at the height of craftsmens' ability in stepwell construction and the Maru-Gurjara architecture style, reflecting mastery of this complex technique and beauty of detail and proportions.
- The architecture and sculptures is similar to the Vimalavasahi temple on Mount Abu and Sun temple at Modhera.



Rani ki Vav

Vimal Vasahi Temple, Dilwara

- **It is situated in Dilwara Temple complex.**
- **It was** built in 1032 by Vimal Shah , a minister of Bhima I, the Chaulukya king of Gujarat.
- The temple stands in an **open courtyard** surrounded by a corridor, which has numerous cells containing **smaller idols of the tirthankaras.**
- The ceilings feature engraved designs of **lotus-buds, petals, flowers and scenes from Jain mythology.**
- The figures of animal life, life journey from dream to incarnation of tirthankars are carved.
- The Gudh mandap, houses two idols of Parshvanatha in **Kayotsarga** position. Installed is the idol of Adi Nath or Lord Rishabdev, as he is also known. The mandap is meant for Aarti to the deity. The ceiling has carvings of horses, elephants, musician, dancers and soldier



Dilwara Temple, Rajasthan

- It is a group of five temples each having 48 pillars showcasing dancing female figurines.
- The dieties include Rishabhatha, Neminatha, Parshavnath, Mahavira.
- Dedicated to Lord Rishabha, this white marble temple is known for its open courtyard, carved corridors, and awe-inspiring mandaps with intricate carvings.



- **Dilwara temple** located at Mount Abu (Rajasthan) is considered the most beautiful monument.
 - built under the patronage of Solanki rulers of Gujarat-Rajasthan.
 - This temple belongs to **Jainism**. 5 temples
- It is made of **white marble** and was built by the **Solanki minister Vastupala**.

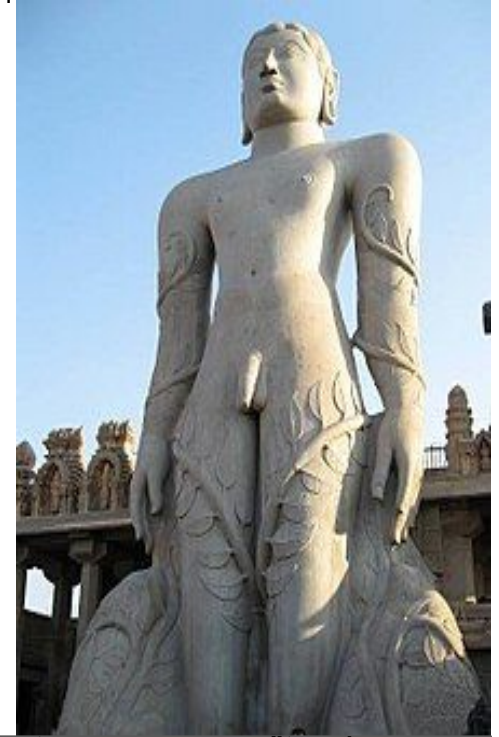
Vimal Vasahi, dedicated to the first Jain Tirthankara, Shri Adinatha

Luna Vasahi, dedicated to the 22nd Jain Tirthankara, Shri Neminatha.

Pittalhar, dedicated to the first Jain Tirthankar, Shri Adinatha.

Parshvanath, dedicated to the 23rd Jain Tirthankara, Shri Parshvanatha.

Mahavir Swami, dedicated to the last Jain Tirthankara, Shri Mahaviraswami.



Kayotsarga means "to give up one's physical comfort and body movements", thus staying steady, either in a standing or other posture

Samlaji Vishnu Temple

- Located in Aravalli district of Gujarat.
- It falls in the **pre Solanki era**.
- It is one of the 154 important pilgrimage sites of Vaishnavism.
- It is designed in Chalukyan style of architecture.
- The huge gathering area is called Uagati.
- It is supported by elephant gate topped with arch facing the steps of main temple.
- Sculptures made of grey schist



Sculpture of
Temple





Rudra Mahalay Temple, Siddhpur

- Its construction was started in 943 AD by Mularaja and completed in 1140 AD by Jayasimha Siddharaja, a ruler of the Chalukya dynasty.
- The temple was built in **Maru-Gurjara architecture style**.
 - Maru-Gurjara became especially popular in Jain temples and, mainly under Jain patronage.
 - In this style external walls of the temples have been structured by increasing numbers of projections and recesses.
 - Other feature is "flying" arch-like elements between pillars, touching the horizontal beam above in the centre, and elaborately carved.



Chaturbhuj Temple, Gwalior (MP)



- Dedicated to Vishnu
- Built in 875 AD by Alla, the son of Vaillabhata, and the grandson of Nagarabhata of the Gurjara-Pratihara dynasty.
- One of the temples inscriptions contains the earliest known inscription of the circular symbol "0", to represent zero, in India, though the Bakhshali manuscript is regarded as the earliest existent use of zero

Karnameru temple

located at Anhilwara
(modern city of Patan in
Gujarat)

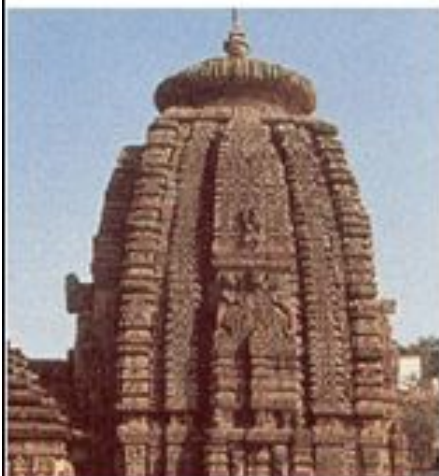


Karnameru Temple
It was built by
Lakshmikarna, ruler of
the Kalachuri dynasty of
Tripuri in central India

Dravidian Style



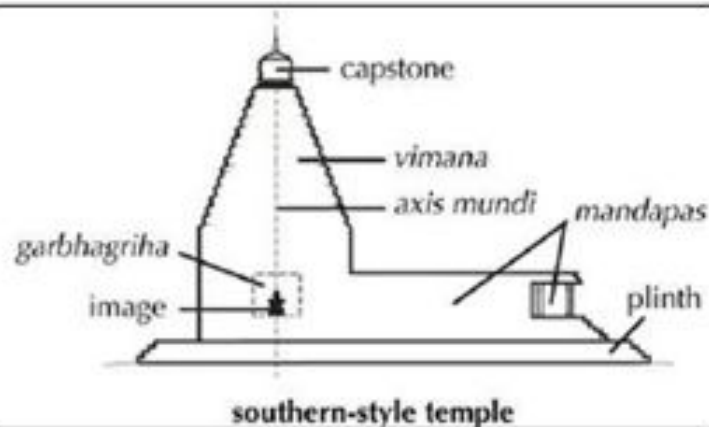
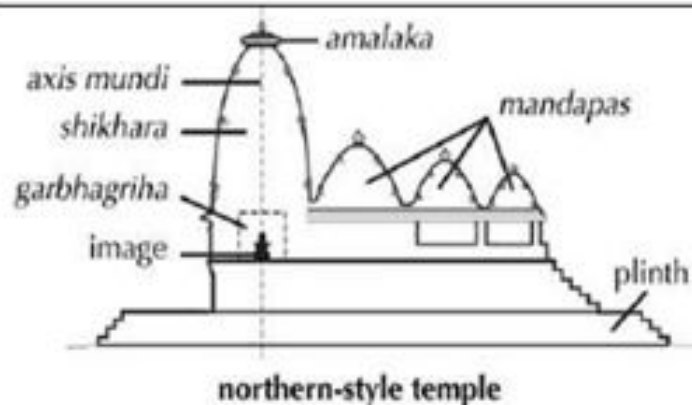
Nagara



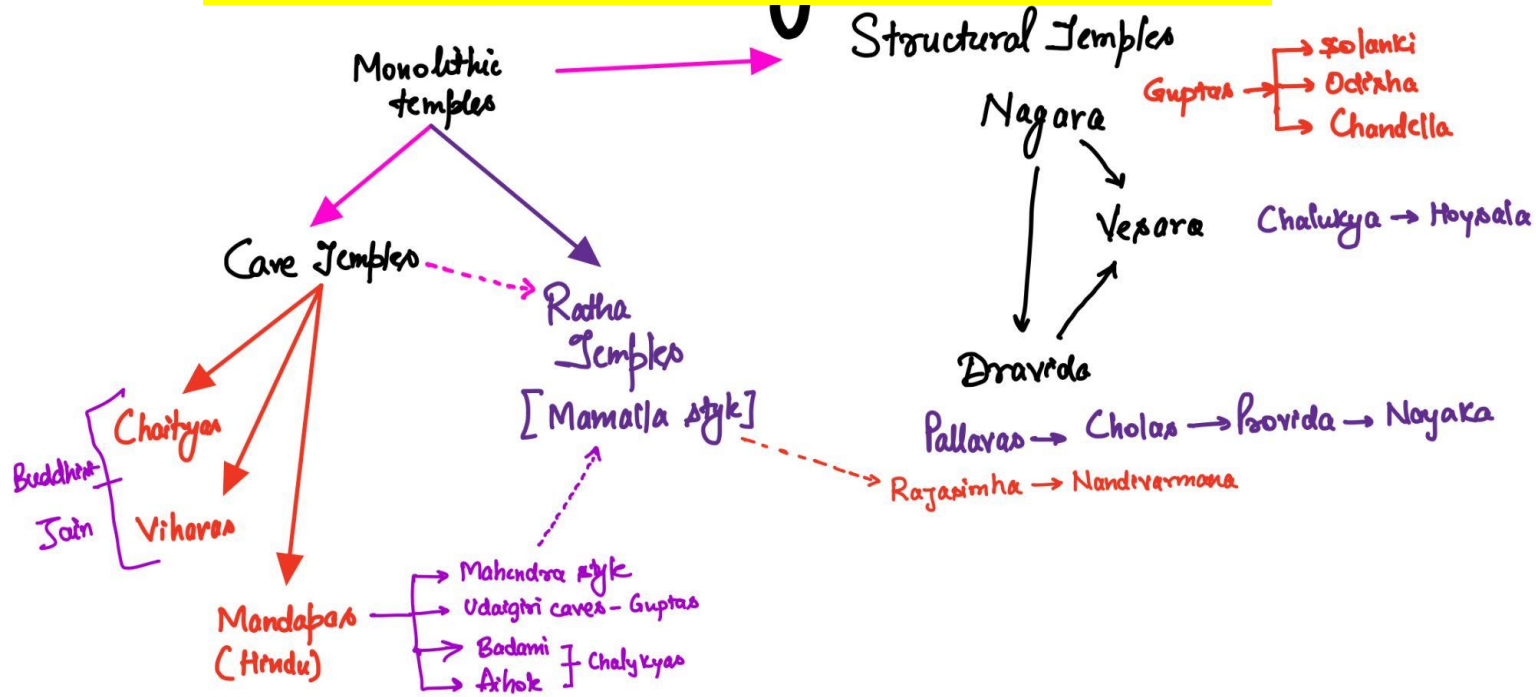
Dravida



Vesara

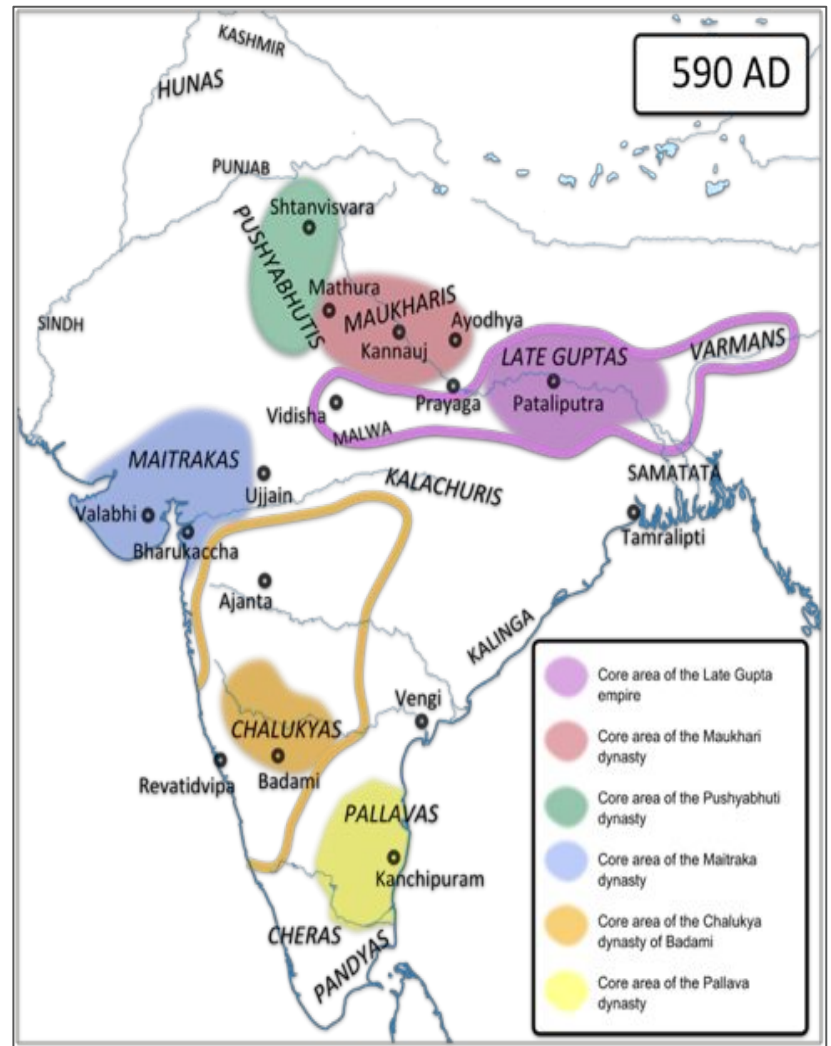


Temple architecture in India (Vertical classification)



POST-GUPTA ARCHITECTURE

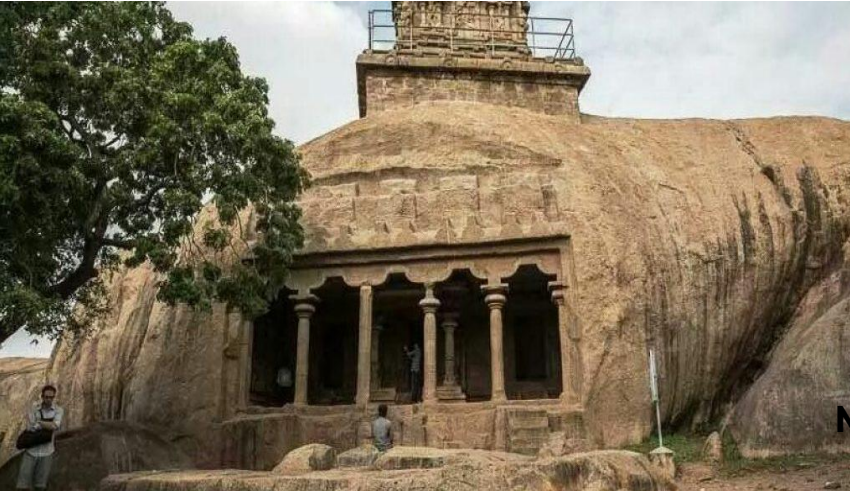
- Harsha
- Chalukyas
- Pallavas



Mahendravarmana Group	Mahendravermana I (600-630AD)	Temple at Bhairavkona (North Arcot Group (600-630 AD) Distt.), Ananteswar temple at Undavalli (Guntur Distt.)
Mammala Group	Narsimhavarmana I 'Mammala'(630-668 AD)	[Mammala Group] Mandapa temples and Ratha temples 'Mammala'(630-668 AD) (Sapt Pagodas) at Mammalapuram (Mahabalipuram)
Rajasimha Group	Narsimhavarmana II 'Rajsimha'(700-728 AD)	Kailashnatha Temple at Kanchi, Shore temple at Mammalapuram
Aparajit Group	Nandivarmana 'Aparajit' (880-897 AD)	Mukteswara, Matangeshwar temple and Vaikuntaperumal at Kanchi, Parshurameswar temple at Gudimallam. The most popular sculpture at Mahabalipuram, known as 'Arjuna's Penance' or 'Descent of Ganga', the marvelous piece of art belongs to this period.

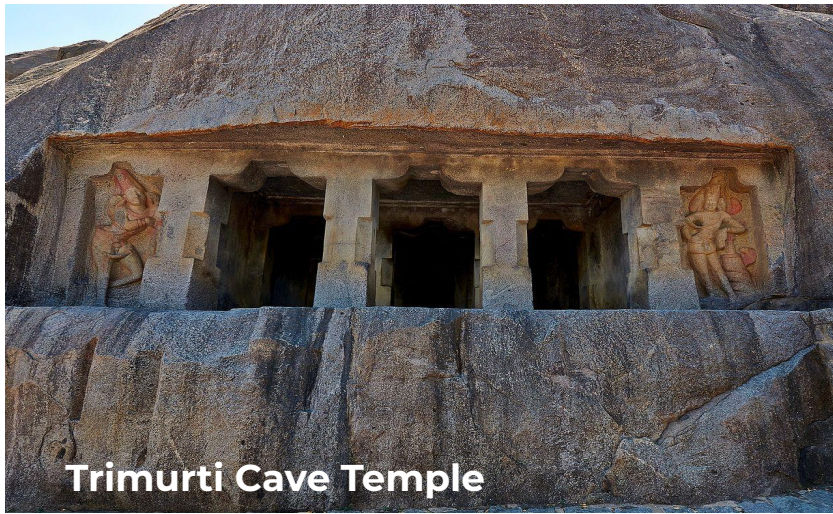
Mahendra Group:

This was the first stage of Pallava temple architecture. The temples built under Mahendravarman were basically **rock-cut temples**. Under him, the temples were known as **mandapas**, unlike the Nagara style in which the mandapas meant only the assembly hall. Examples- Trimurti Temple, Mahishasuramardini Cave Temple, Krishna cave temple, The Kotikal cave temple, Atiranachanda cave temple.



The Pancha-rathas, i.e., 5 Temples at Mahabalipuram, Tamil Nadu

Mahishasuramardini Cave Temple



Trimurti Cave Temple

**Built by Mahendravarman I.
He is also known as vichitra chitta
First Cave temple of TN
Dedicated to Vishnu, Brahma and
Dhiva**

Vichitra chitta- means innovative mind because he dropped conventional perishable materials like brick, wood, mortar instead of this he used the hardest rock surface for temple.



Krishna Cave Temple

A relief on the rock face of Krishna lifting Govardhan Hill in the Krishna Mandapa





Kotikal cave temple



Atiranachanda cave temple,

Monolithic Temples

- Monolithic architecture describes buildings which are carved, cast or excavated from a single piece of material, historically from rock.
- Monolithic column are normally used for objects made from a single large piece of rock which is detached from the ground.
- Kailash Temple is one of the monolithic architecture temple.

Caves covered in detail previously



Time zone [Century]	Patronage/Era	Name	#	Buddh	Jain	Aj.	Brahma	location	sub caves/ main features	common features
483 BC	Mahajanapadas	Saptarni caves	-	Yes				rajgir/bihar	many viharas	1st BC held here
3rd BCE	Mauryan Period	Barabar Caves (ashok)	4			Yes		bihar	1. lomas rishi/2. sudama/3. karan chopar/4. vishwa karma	1. parallel to ground and rechangular halls/2. orgee, chaitya arch/3. glossy polish/4. replica of wooden structure.
3rd BCE	Mauryan Period	Nagurjaini Hills (dasaratha)	3			Yes		bihar	1. gopi/2. vadithi/3. vapiya	
2 - 1 cent BCE	Satavahana	Naneghat	-				Yes	nasik	Naganika Queen	
1 -3rd BCE	Satavahana & Kshaharatas	Pandavleni caves	24	Yes	Yes			masik	hinayan influence/ galary of music	1. apsidal vault/ 2. stupa inside cave/ 3.central nave/4. circumbulatory path/ 4. colonnade/ Hinyan influence/ 5. patronage of traders, merchants and carvers.
1st CE to the 10th CE	Satavahana ++	Kanheri Caves	109	Yes				mumbai	avalokiteshvara with 10 heads/ was like a university(atish)/ mentions matrimonial alliance between vaishputra and rudradaman	
2nd BC	Satavahana ++	Bhaja Caves	22	Yes				pune/ near lonavala	wooden arch with octagon pillar/ pushkar and tabla dipicted/ silimar to karle	
2nd BCE to the 5th CE	Satavahana ++	Karle Cave	4	Yes				pune/ bhorghat hills	3 vihara, 1 chaitya/ grand chaitya is here/ ashok type pillar/ associated with mahasanghika sect	
200 BCE - 0		Guntupalli chaitya cave, Andhra	-	Yes						
		Anakapalli, Andhra	-	Yes						
193 BC - 170 BC	Kharavela	Udaygiri-Khandagiri Hills, Odisha	18+15		Yes					
250-410 CE	Gupta Period	Udayagiri (MP)	20		1		19		Varaha Mahishasur Mardini	
6th A.D	Late Buddhism	Bagha (MP)	9	Yes					Mural Paintings	
		Mandargiri (Bihar)			Yes				vasupujya swami performed santhara here	
200 B.C. to 650 A.D	Satavahana + Vakatakas	Ajanta (Maharashtra) - by Vakatakas,	29	29					4 chaityas Hina -> Maha Fresco	temple influence on elements of caves/ mahayan budhism features. budha craved in stupa/ main dipiction= mahaprinirvana, mara vijay, miracle of saravasti, padampani, vajra pani + other forms of budha
1st BC to 10th AD		Sittanayasal Caves			Yes				Pudukottai district of Tamil Nadu	
	Post Gupta - Chalukyas	Aihole	3	1	1		1		1. ravan phadi caves= has natraj, ardhanareshwar, saptamatrikas/ 2. jain cave/3. budhist cave	plain exterior, well crafted interior
	Post Gupta - Chalukyas	Badami	4		1		3			harihara avtar, vaman avatar, anantasayan vishnu, swastik,
	Post Gupta - Pallavas	Mahabalipuram			Yes		Yes		cave > rath> temple	sanskrit inscription,
600 AD- 1000 AD	Rahtrakutas	Ellora	34	12	5		17			
5th - 8th	Rahtrakutas	Elephanta	7	2			5			
1000AD	Paramara Dynasty	Shivaleni caves					Yes		King Udayaditya	

RATHA TEMPLE

- Ratha temples are monolithic monuments cut out of live hills. The term Ratha does not mean a chariot but it refers to '**procession form**' of the **entire structure**.
- It appears that these temples are mobile though they are not in reality.
- **Sapta Pagoda located at Mahabalipuram** are examples of Ratha temples.
- These monuments were cut during the reign of Pallava king **Narasimhavarmana I** in 7th century AD. Though the name is 'Sapta' Pagoda but in reality they are 8 in number.



Sapta Pagoda temple

Narasimha Group:

This represented the second stage of the development of temple architecture in South India. The rock-cut temples were decorated with intricate sculptures. Under Narasimhavarman, the mandapas were now divided into separate rathas. The biggest one was called the Dharmaraja ratha while the smallest one was called the Draupadi ratha.

The design of a temple in the Dravidian style of architecture is a successor of the Dharmaraja ratha.



Panch Rath temples

Monolithic Rathas of Pallavas

- The monolithic rathas and sculptural mandapas constitute the **Mamalla style of architecture.**
- The Pallava king, **Narasimhavarman I** (630 - 668) was known as Mamalla. (630–668 CE)
- He had converted the port of Mamallapuram as a beautiful city of art and architecture.
- The **Monolithic rathas at Mamallapuram are now called as Pancha Pandava Rathas.**
- Each ratha or chariot was carved out of single rock and hence the name monolithic.
- These rathas depict the five different forms of temple architecture.
- Some important Rathas are:
 - (a) **The Arjuna Ratha:** contains artistically carved sculptures of Siva, Vishnu, mithuna and dwarapala.
 - (b) **The Dharmaraja Ratha:** One of the most exquisite of the five rathas, has a three-storied vimana and a square base.
 - (c) **The Bhima Ratha:** is rectangular in plan and has beautiful sculptures of Harihara, Brahma, Vishnu, Skanda, Ardhanarisvara and Shiva as Gangadhara.



Pallavas monolithic rathas and sculptural

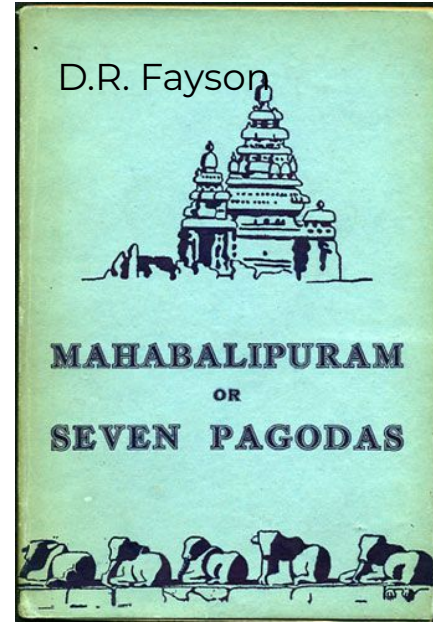
Arjuna's Penance

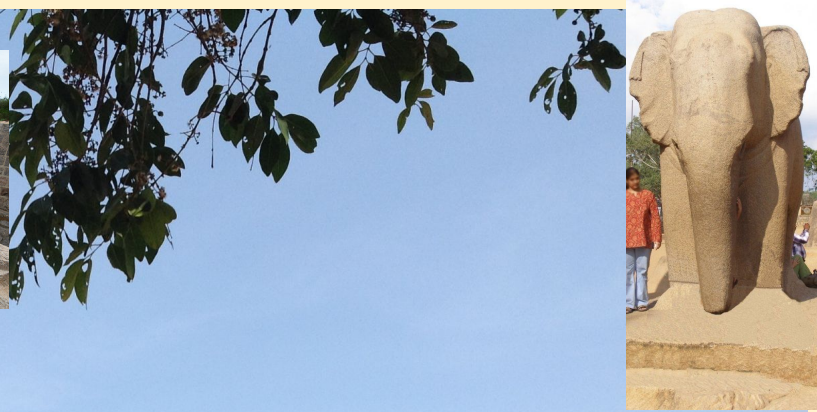
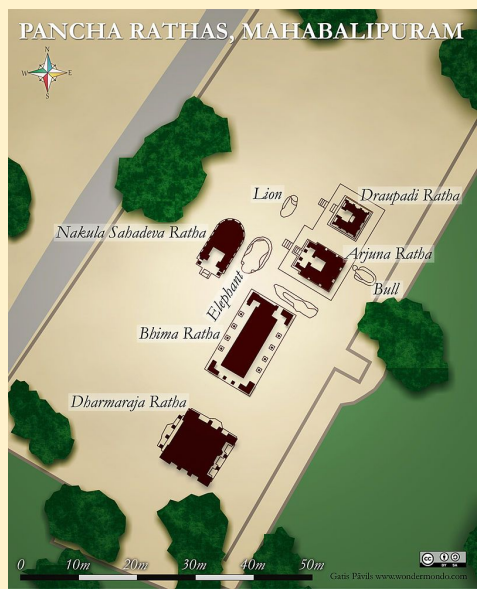
It is world's largest bas relief.



Mahabalipuram

- **The Sapta Pagoda of Mahabalipuram comprises**
 - Dharmaraja Ratha (Shiva, Harihara, Ardhanareshwar))
 - Draupadi Ratha (Shiva)
 - Arjuna Ratha (Shiva)
 - Bhima Ratha (Vishnu)
 - Nakula-Sahadeva Ratha (Indra)
 - Ganesh Ratha
 - Pindari Ratha
 - Valaiyan-kuttai Ratha
- Ratha temples are ornamented with a large number of images of gods and goddesses.
- Sculptures which represent scenes from Hindu mythology have also been used. Bull, lion and elephant, the vehicle of Shiva, Durga and Indra have been used extensively.
- The influence of **Amravati art** can easily be seen here through the poses and gestures of the sculptures.
- Arjuna Ratha is famous for beautiful images of Shiva and Draupadi Ratha for images of Goddess Durga.





Pancha Rathas



Dharmaraj Ratha

Bheem Ratha

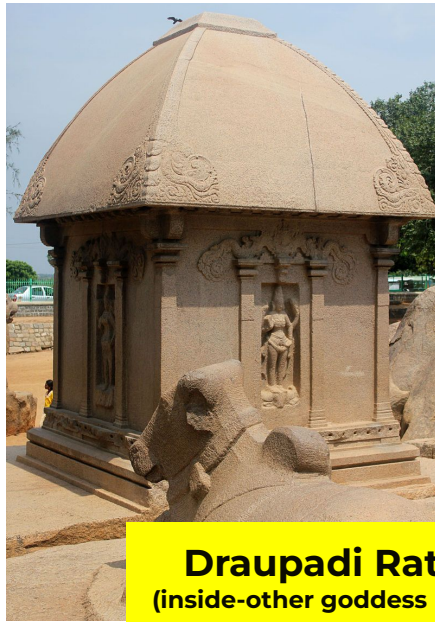
Nakul Sahadeva Ratha





Dharamraj Rath

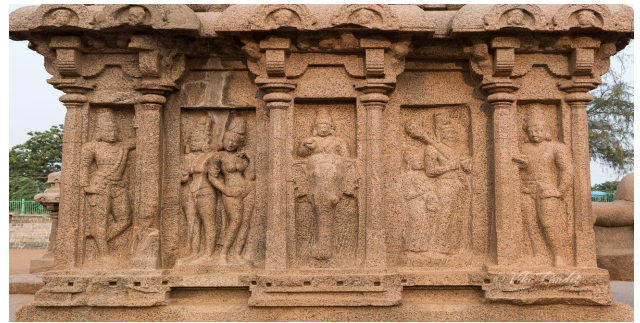
- highest among 5 rathas. pyramidal structure which rises in 3 steps
- Dedicated to **Lord Shiva**.
- tower consists of a vimana of shrinking squares, capped by an octagonal shikhara + Square layout
- attributed to the reign of King Mahendravarman I and his son Narasimhavarman I
- carvings of Hindu gods
 - **Harihara, Brahma, Skanda, Ardhanarishvara**
 - **Indra on Airavat**
 - **+ King Narasimhavarman I.**



Draupadi Ratha
(inside-other goddess Durga)



Arjun Rath



Wall relief on Arjun Rath

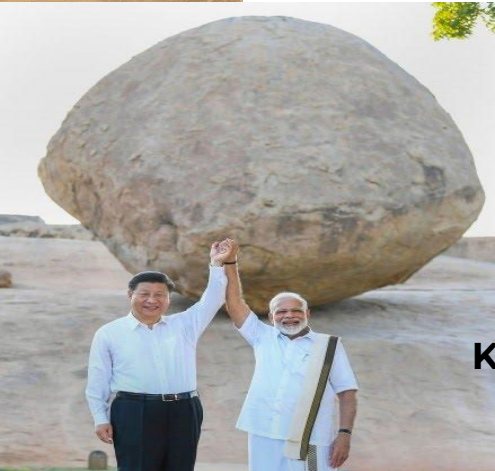
vault



Bhima Rath



Nakul Sehdev Rath



Krishna Butter Ball

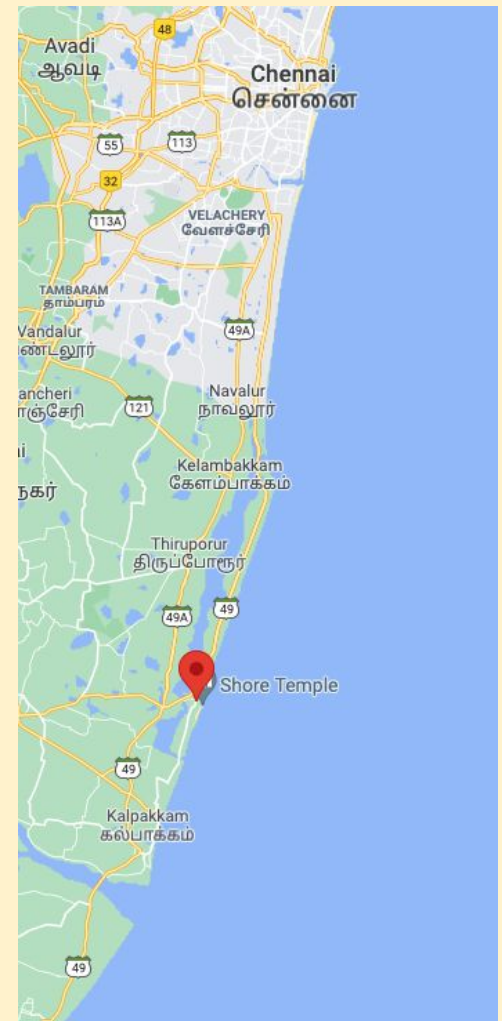


Ganesh Rath



Valaiyan-kuttai Ratha and Pindari Rath

- On the side- walls of these mandapas, beautiful sculptures depicting Puranic stories had been carved.
- The scene depicting the Goddess Durga's attack on Mahishasura is seen in the **Mahishasura Mardhini Mandapa**.
- Such beautiful sculptures have also been carved in **Thirumoorthi and Varaha** mandapas.
- The most important among the Mamalla style of architecture is the **Open Art Gallery**. Several miniature sculptures have been carved beautifully on the wall of a big rock.
- The **fall of the River Ganga** from the head of God Siva and the **Arjuna's penance** are notable among them.
- The sculptural panel in the **Krishna mandapa**, where village life with cows and cowherds is depicted with beauty and skill, is yet another artistic wonder to behold.
- The images of deer, monkey, cat, mouse and other animals are beautifully carved on this huge rock.







Structural Temples

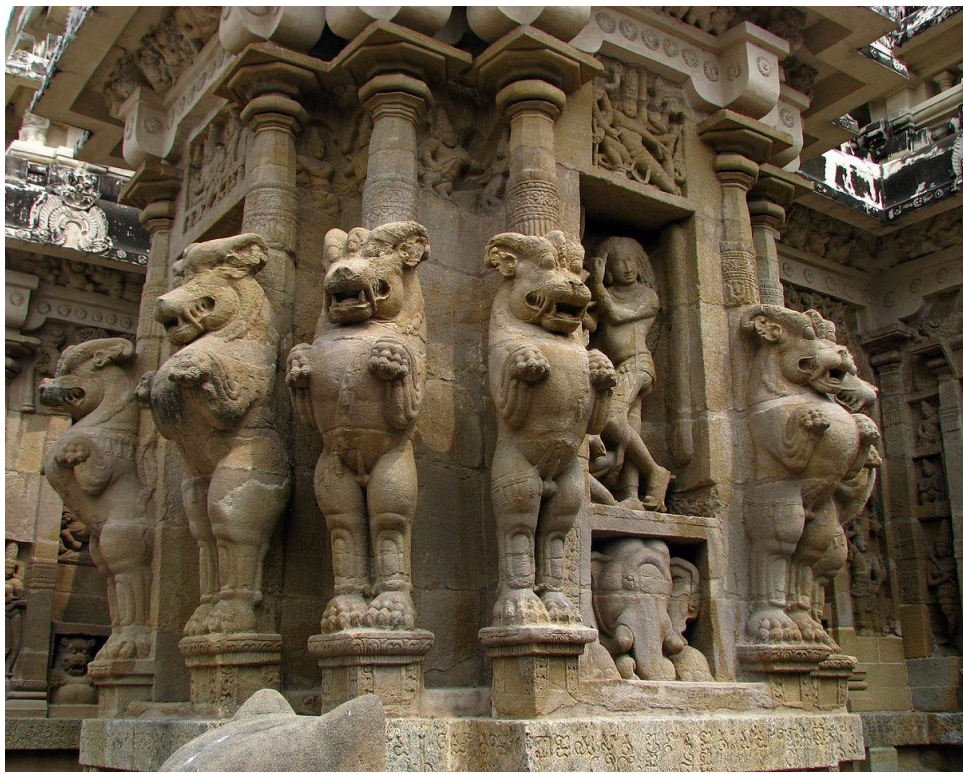
From the reign of **Rajasimha (700-728CE) (Narsimhavarman II)** the construction of structural temples had started. These temple structures were built with the use of granite slabs. Hence, they are known as structural temples. We can broadly classify the Pallava structural temples into:

1. **Rajasimha Style and**
2. **Nandivarman Style**

- The earliest among the Pallava structural temples were the **Kailasanatha Temple at Kanchipuram** and the Shore Temple at Mamallapuram.
- These temples were built by using **sandstones**. The Vimana or tower of the Kailasanatha temple is shaped like **hilly comb**.
- This temple is considered as the Crown of Pallava architecture.
- This temple is also called as **Rajasimheswaram**. We also find beautiful sculptures in this temple.
- The sculptures depicting the scenes of the satirical drama **Mattavilasa Prahasana** have been engraved in this temple.

**Kailasanatha Temple
Kanchi**





Kailasnathar Temple, Kanchi

- The Shore temple at Mamallapuram is also filled with numerous sculptures. This temple attracts tourists from all over the world.
- The iconic Shore Temple was constructed during the reign of **Rajasimha (c.700-728 CE)** and comprises of three shrines dedicated to Shiva and Vishnu. It is pertinent to note that unlike other structures of the region, the Shore Temple is a **five-storeyed rock-cut monolith**. In fact, the monolithic vimanas are peculiar to Mamallapuram.
- The successors of Rajasimha had also built several structural temples at various places.
- Ishwara temple located at Mahabalipuram also belong to this style.

Nandivarman II had built the Vaikunda Perumal (Vishnu) Temple at Kanchipuram.

The temples built by the later Pallava rulers are found at places like Kanchipuram, Panamalai, Kooram, Thiruthani and Gudimallam



Shore Temple Complex:

three temples mentioned are as Kshatriyasimha Pallavesvara-gruham, Rajasimha Pallavesvara-gruham and Pllikondaruliya-devar.

- **Kshatriya Pallavesvara-gruham Temple**

- Dedicated to Shiva
- East facing temple
- Elongated and narrow Vimana and fluted Shiva linga (Dhara linga) situated.

- **Pllikondaruliya-devar (Vishnu Temple)**

- Known as Narapathi Simha Pallava Vishnu shrine and situated the figure of Sheshashayi Vishnu (Palligondaruliya Deva).
- Sculpture of Vishnu and the base of its shrine carved out on bed rock other part made of stone blocks.

- **Rajasimha Pallavesvara Temple**

- West facing temple
- Dedicated to Shiva
- It have a smaller spire as compared to other temples in complex.



Nandivarman style (800 AD - 900 AD)

- It represented the second phase in the process of evolution of Dravidian style of temple architecture.
- It emerged during the reign of Pallava king Nandivarmana II and continued throughout the 9th century.
- The temples belonging to this style are comparatively smaller in size.
- This change was a reflection of the declining power of Pallavas.
- **Mukteshwara temple and Matangeshwara** temple located at Kanchipuram are the finest examples.



Vaikuntha Perumal Temple, Kanchipuram (TN)



Vaikuntha Perumal Temple



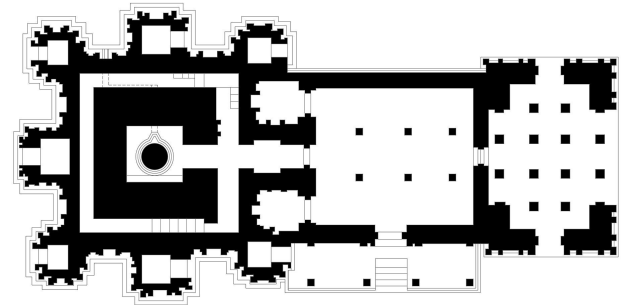
Mukteshwar Temple, Kanchipuram



Matangeshwar Temple, Kanchipuram

Features of Dravidian style:

- Dravidian style is not built on any raised platform from the ground level, unlike those of the Nagara style of temple architecture.
- The walls of Garbhagraha were **ornamented from inside** as well as outside by using images and carvings.
- A covered **circumbulatory** path (Pradakshina path) was built around Garbhagraha for devotees.
- The roof of Dravidian temples is **pyramidal** in shape and is known as **Vimana**. It becomes narrower from bottom to top storey by storey.
- Other components of temple such as **Amalaka, Kalasha, Jhanda (flag) and Antarala** are also part of Dravidian temples just like the temples of Nagara style.
- **Mandapa or Mantapam** was also built at the entrance of the Dravidian temples for the gathering of devotees.
- Multiple viman not popular

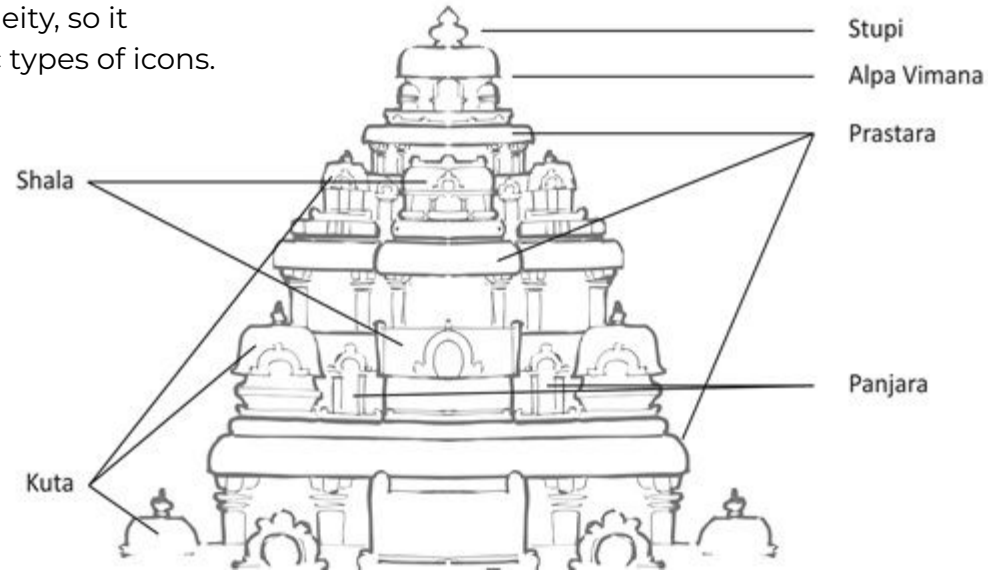


Subdivisions of dravida temples.

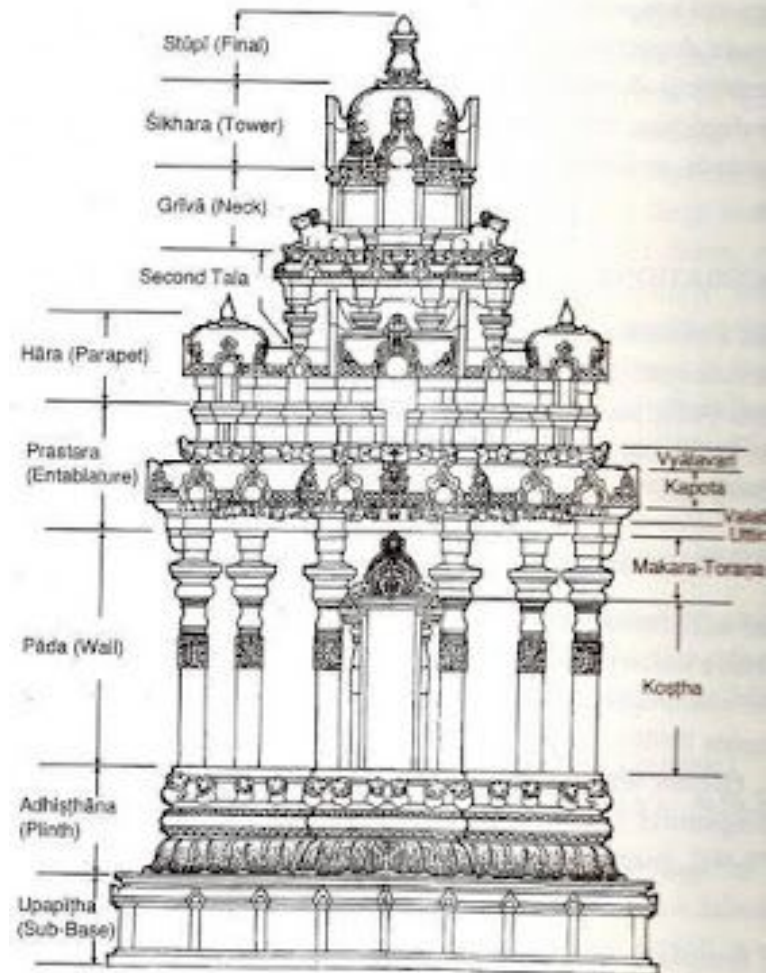
- These are basically of five different shapes:
 - Square, usually called kuta, and also **caturasra**;
 - rectangular or shala or **ayatasra**;
 - elliptical, called gaja-prishta or elephant backed, or also called **vrittayata**, deriving from wagon vaulted shapes of apsidal chaityas with a horse-shoe shaped entrance facade usually called a nasi;
 - circular or **vritta**
 - 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.

Source: NCERT



1. **Adhishthana:** The base or pedestal or platform on which the complete superstructure lies.
2. **Pada:** The walls with pillars in between them which make and enclose garbhagriha where the image of the deity is placed.
3. **Prastara:** The architrave or the horizontal beam which marks the end of the garbhagriha walls, and the beginning of the spire of shikhara. On this, a sun-shade or cornice is constructed which is called **kapota** (means bird).
4. **Griva:** The neck of the superstructure which marks the beginning of the spire or shikhara and has a series of windows. It is situated over the garbhagriha terrace and entablature (the part between two columns which consists of an architrave and cornice (the ornamental moulding or design element round the wall of a room just below the ceiling)).
5. **Shikhara:** The spire or pyramidal roof that covers the top of the clerestory of griva or neck.
6. **Stupi:** The finial (ornament on the top of a roof or canopy on a building) in the form of a small stupa or bulbous pot on which there is kalasha that crowns the top of the shikhara.



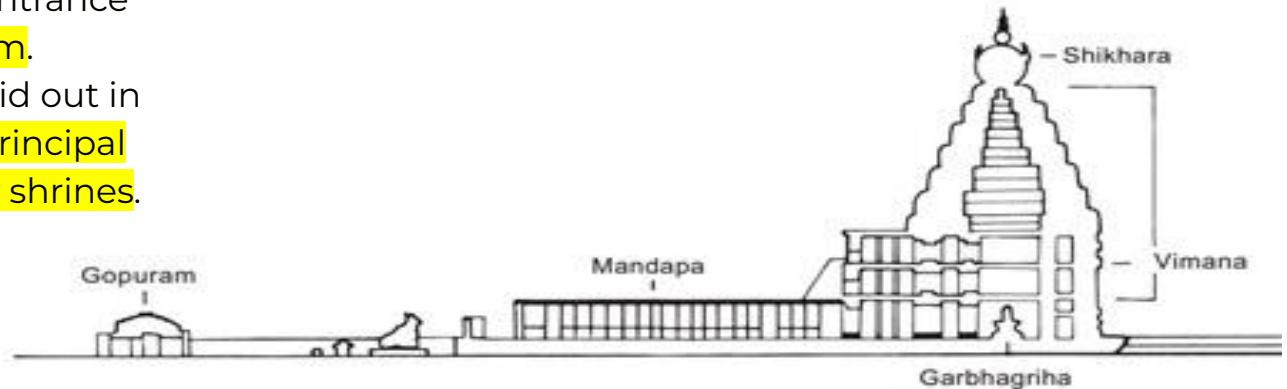
Elements of a Vimana of south Indian Temple (Elevation)

Chola Architecture

Under the patronage of the Chola rulers, hundreds of temples were built in South India. It was a continuation of the previous Pallava architecture, with some variations. This is what came to be known as the Dravidian style of temple architecture. The features of the Dravidian style or chola style are:

- Unlike the Nagara temples, the Dravidian temples were surrounded by high boundary walls. The front wall had a high entrance gateway known as **gopuram**. The temple premise was laid out in **panchayatana style** with a **principal temple and four subsidiary shrines**.

- Under Dravidian style, the spire is in the form of a stepped pyramid that rises up linearly rather than curved. It is known as vimana.
- The crowning element is shaped in the form of an octagon and is known as **shikhara**. It is **similar to the kalash of the Nagara** temple, but not spherical.
- There is only one **vimana** in the Dravidian architecture on top of the main temple.



Prakara

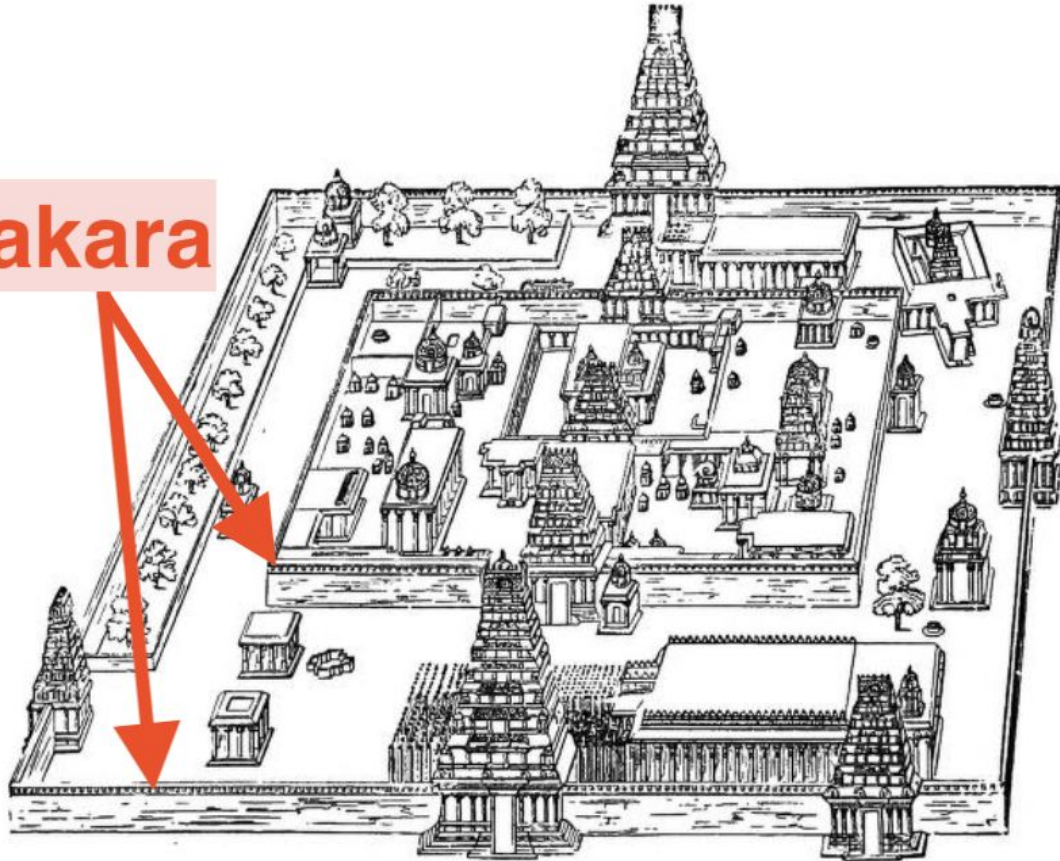


FIG. 58.—Temple at Tiruvallûr (from Râm Râz's Essay on the Architecture of the Hindus).

Changes in the Chola Rule /unique elements

900 AD - 1200 AD

A number of new elements became part of the Dravidian style of temple architecture during this period and a typical Chola style came into existence.

- The **height of Vimana** increased enormously because it symbolized the power and prestige of the kings. Vimana of Brihadeshwara temple built by King Rajaraja I of Tanjore is about 66 metre high. A 6.44 kilometre long raised platform was used to lift big stone pieces to this height.
- A number of **subsidiary or additional structures** were also built near the main temple during the Chola period, as a result of which temples witnessed horizontal expansion. + **Panchayatana**
- This **horizontal elaboration** transformed temples into a big complex and it represented the territorial expansion of the empire because these additional structures were constructed by kings when they used to return from successful **military campaigns**.
- The entire temple complex was surrounded by a **peripheral wall** and gateways known as **Gopuram** were built in all the four directions.
- Fierce sculptures of dwarapalas and not ganga-yamuna, mithun, yakshas
- Concept of Subsidiary dieties along with main diety within temple complex.



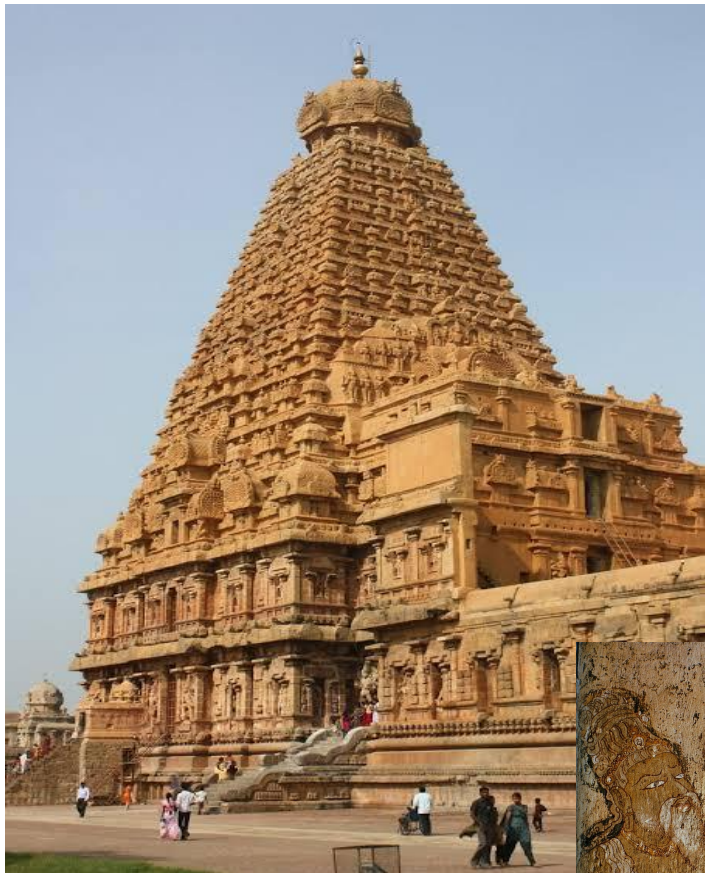
kuta (domical),
sala (barrel-shaped)
panjara (elephant
back)

- Temples town became centre for economy for example town like Kanchipuram, Tanjore, Kumbhakonam and Madurai.
- The assembly hall was connected with the garbhagriha by a vestibular tunnel known as **antarala**.
- The entrance of the garbhagriha had sculptures of **Dwaarpal, mithun and yaksha**.
- The presence of a **water tank** inside the temple enclosure was a unique feature of the Dravidian style.

Examples: Brihadeeswara Temple at Thanjavur (built by Raja Raja I in 1011 AD), Gangaikondacholapuram Temple (built by Rajendra I to commemorate his victory in the Gangetic delta), etc.



Brihadeswara Temple at Thanjavur



**Brihadeshwara Temple,
Thanjavur (TN)**



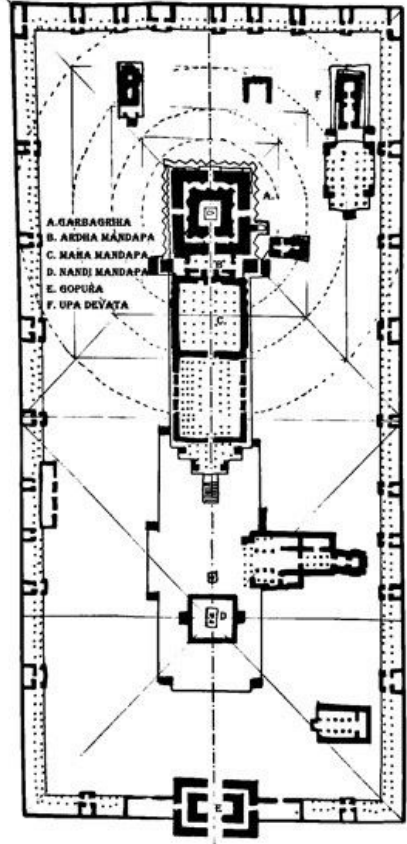
Rajaraja
With
Guru??

- Also called **Peruvudaiyar Kovil**
- It is a Shaivite temple (Shaivism) dedicated to Shiva located in South bank of Cauvery.
- It is called as **Dakshina Meru** (Meru of south)
- It is built by **Raja Raja Chola I** between 1003 and 1010 AD, the temple is a part of the UNESCO World Heritage Site.
- It is classified as Perunkoil, a big temple built on a higher platform of a natural or man-made mounds.
- The temple complex integrates a **large pillared and covered veranda (prakara)** in its spacious courtyard. 13 storey vimana
- numerous inscriptions in Tamil and Grantha scripts
- detailed accounts of people employed and supported by the temple.
It is UNESCO World Heritage Site.

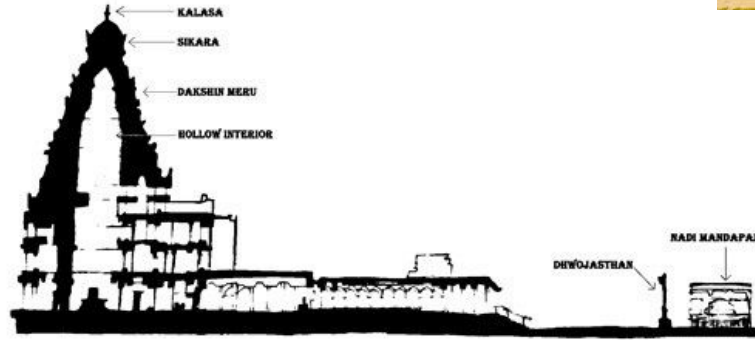
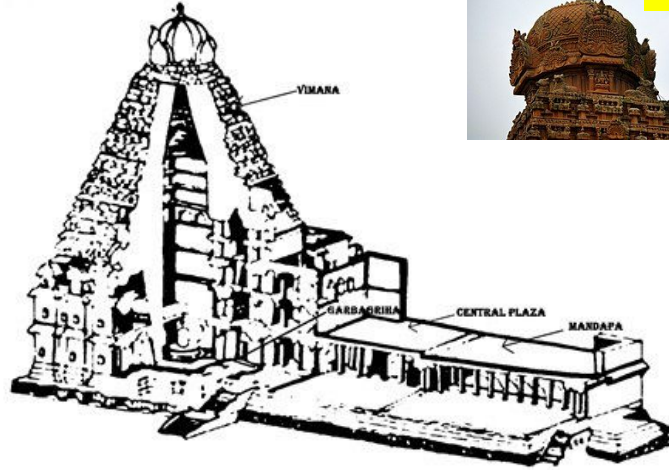


**Statue of Rajaraja Chola I who
built the temple over 1003-1010
CE.**

THE CHOLAS- BRIHADESHVARA TEMPLE



PLAN OF BRIHADESHVARA TEMPLE



SECTION OF BRIHADESHVARA TEMPLE



25 tons shikhar



- dedicated to Shiva in the form of a huge linga
- It is 8.7 m (29 ft) high, occupying two storeys of the sanctum. It is one of the largest monolithic linga sculptures in India.
- + Vaishnavism and Shaktism tradition

Sculptures on the maha-mandapam walls

- **Bhairava (Shiva)**
- **Ganesha**
- **Mahishasuramardini (Durga)**
- **Vishnu**
- **Saraswati**
- **Gajalakshmi**

- The shikhara, a cupola dome (25 tons), is octagonal and rests on a single block of granite, weighing 80 tons.
- each side provides for dvarapalas (guardians), and various other sculptures.
- The vestibule has three stone sculptures that is intricately carved, and mural paintings.

- The ground floor level sanctum walls have the following sculptures

- **Lingodbhava**, standing Shiva,
- **Pashupata-murti**
- **Bhikshatana**,
- Virabhadra
- Dakshinamurti
- Kalantaka
- **Nataraja**
- **Harihara**
- Chandrashekhara with & without prabhavali,
- **Ardhanarishvara**
- Gangadhara
- Shiva-alingana-murti,
- Dvarapalas
- **Tripurantaka**

81 dance positions

- *Brihadeshwar is also called Rajarajeshwaram as it is dedicated to Rajarajeshvaram .*
- *Built by King Rajaraja*
- *This temple has tallest shikhara as compared to all temples of that time.*
- *Built to consolidate the power and wealth of kingdom.*
- *Architect of the temple was **Kunjaramallan Rajaraja Perunthachchan.***





1035 AD by Rajendra Chola I as a part of his new capital

The main temple dedicated to Shiva is based on a square plan,

displays other Hindu deities such as Vishnu, Durga, Surya, Harihara, Ardhanarishvara

Also called Brihadeshwara temple but more refined.

Gangaikondacholapuram Temple

Airavatesvara Temple Kumbakonam,
Thanjavur Distt, Tamil Nadu.
This temple, built by Rajaraja Chola II in the
12th century CE is a UNESCO World
Heritage Site, along with the
Brihadeeswara Temple at Thanjavur, the
Gangaikondacholisvaram Temple at
Gangaikonda Cholapuram that are
referred to as the **Great Living Chola
Temples**





Mandapam work of temple

Ranganathaswamy Temple, Srirangam, Tiruchirapalli

- Reclining Vishnu
- Temple is glorified by Alvars in their Divya Prabhanda and has the unique distinction of being the foremost among the 108 Divya Desams dedicated to Vishnu
- Related to the 11th-century of Ramanuja and his predecessors Nathamuni and Yamunacharya in Srirangam

Before Christ (B.C.)

3000	2000	1000	
2900	1900	900	later
2800	1800	800	vedic
2700	1700 no idea!!	700	era
2600	1600	600	
2500 Indus	1500	500	Mahajanapada
2400 Valley	1400	400	MAURYAS
2300 Civiliza	1300 Rigvedic	300	
2200	1200 era	200	
2100	1100	100	Dark Age

we are here!!

100		1100	2100
200		1200	2200
300	Guptas	1300 Delhi Sultans	2300
400		1400	2400
500		1500	2500
600	Harsha V	1600 Mughals	2600
700	Pragjyoti	1700	2700
800		1800	2800
900	Palas /Rashtra/Prati	1900	2900
1000	& Cholas	2000	3000
<i>Anno Domio (A.D.)</i>			



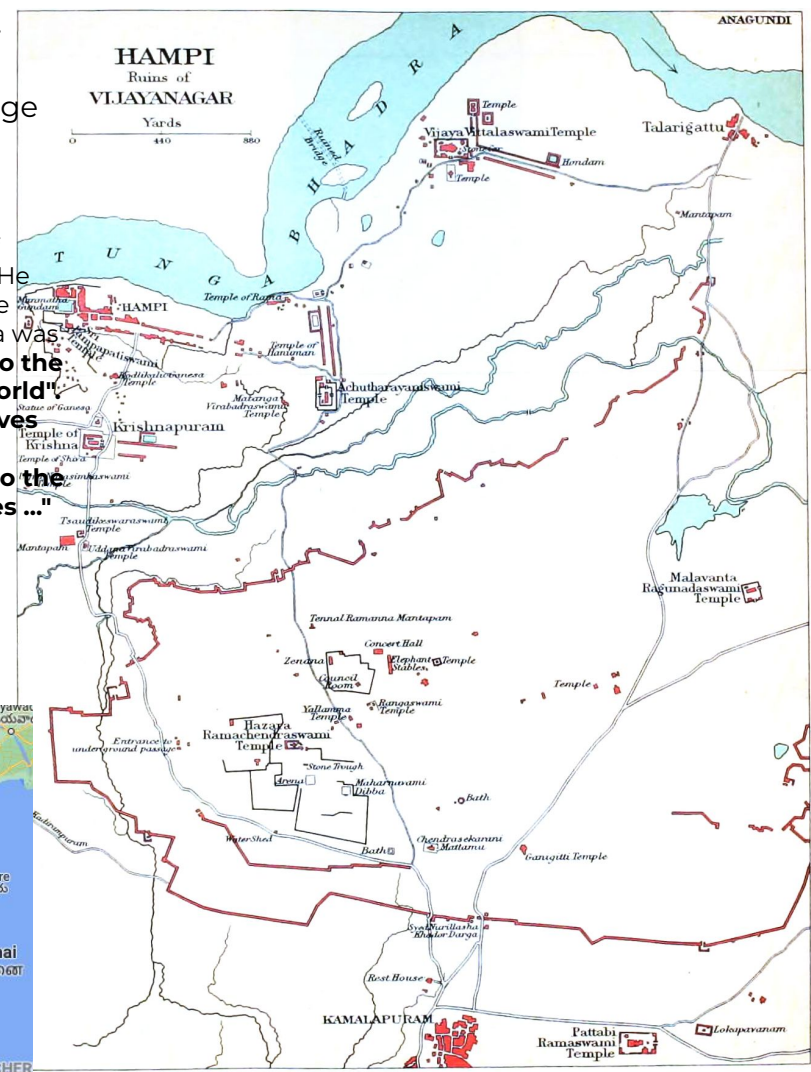
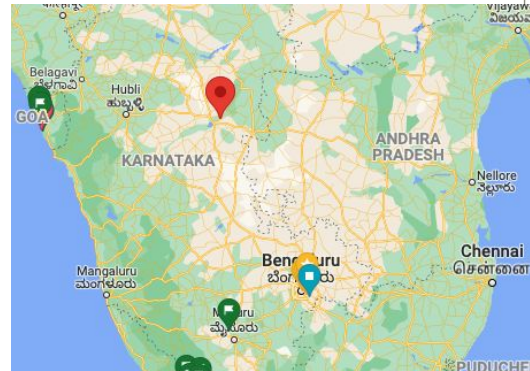
In South

- Vijaynagar empire 1336 - 1556
- Bahamani kingdom



At the bank of Tungabhadra river near Hospete
Listed as a UNESCO World Heritage Site.

In 1520, Domingo Paes, a Portuguese traveller, visited Vijayanagara as a part of trade contingent from Portuguese Goa. He wrote his memoir as *Chronica dos reis de Bisnaga*, in which he stated Vijayanagara was **"as large as Rome, and very beautiful to the sight ... the best provided city in the world"**. According to Paes, **"there are many groves within it, in the gardens of the houses, many conduits of water which flow into the midst of it, and in places there are lakes ..."**



Vijayanagar

1335-1565 AD

They were great patrons of art and architecture with capital at Hampi (Karnataka).

Vijayanagar era **architecture can be broadly classified into religious, courtly, and civic architecture.**

Its **style is a harmonious combination of the Chalukya, Pallavas, Hoysala, Pandya, and Chola styles** that evolved in earlier centuries and represents a return to the simplicity and serenity of the past.

Under them, the architectural style began getting influenced by the Indo-Islamic style of **Bijapur**, which in turn was reflected in the temples built during this period.

Preferred for its durability, **local hard granite was the building material of choice, as it had been for the Badami Chalukyas**; however, **soapstone**, which was soft and easily carved, was also used for reliefs and sculptures.

Temples architecture

Vijayanagar temples are surrounded by strong enclosures and characterized by

- ornate pillared **kalyanamandapa** (marriage halls);
- tall **rayagopurams** (carved monumental towers at the entrance of the temple) built of wood, brick, and stucco in the Chola style; and adorned with life-sized figures of gods and goddesses.
This **dravida** style became popular during the reign of Krishnadevaraya and is seen in South Indian temples constructed over the next two centuries.
- **Vijayanagar temples are also known for their carved pillars**, which depict charging horses, figures from Hindu mythology, and **yali** (hippogriffs).
- Some of the larger temples are dedicated to a male deity, with a separate shrine intended for the worship of his female counterpart.

School

- The walls of the temples were highly decorated with carvings and **geometrical patterns**.
- **Goupurams**, which were previously present on the front side were now built on all the sides.
 - Monolithic rock pillars.
 - The enclosing walls were larger.
 - Temple complex was enclosed by boundaries
 - **More than one mandapas** were built in each temple. The central mandapa came to be known as kalyana mandapa (dedicated to divine marriage).
 - The concept of secular buildings inside the temple premises was also introduced during this period.

Examples:

Some famous temples exemplifying the Vijayanagar style include the **Virupaksha Temple at Hampi and the Hazara Rama temple of Deva Raya I.**

Vittalaswami Temple Complex, Lotus Mahal, Raghunatha Temple at Hampi, etc.

Rock-cut idol of Narasimha on Shesha (snake) at Hampi is a marvel in itself.

Mantapa – pillared hall

Mahamantapa – Open pillared hall

Rangamantapa – Closed pillared hall

Kalyanamantapa – Hall meant for celebrations and special occasions

Navaranga or Antrala – passage that connects different Sanctums

Shukanasi – Antechamber

Changes in the Vijayanagar Empire:

- **Mains Q: Describe the unique elements of Vijayanagar Temple architecture.**
- The rulers of Vijayanagar empire carried forward the tradition of temple architecture developed by the Pallavas and Cholas.
- In broad sense it combine the features of Chola, Pandya, Chalukyas, Pallavas and Hoysalas architecture style.
- A number of new elements were introduced to the Dravidian style of temple architecture and this evolved form is referred as **Provida style**.
- In the temples of this style a separate structure known as **Amman shrine** was built for the chief goddess of the temple as she would not reside in the Garbhagraha along with the chief god, as was the tradition during that time.
- **Kalyanamandapa** (Marriage hall) was built for the ceremonial union of chief god and chief goddess of the temple.
- The images of both the deities were carried to this hall at the beginning of Mahanavami festival and they were transported back to their respective structures on the last day of the festival.
- Another structure known as **Vasanthamandapa** was built in the temple complex for the gathering of devotees. **The Vitthala temple and the Hazara Rama temple** located at Hampi are the finest examples of this style.

- **Hindu monuments**

- **Virupaksha temple and market complex**
- Krishna temple, market, Narasimha and linga
- **Achyutaraya temple and market complex**
- Vitthala temple and market complex
- Hemakuta hill monuments
- **Hazara Rama temple**
- Kodandarama temple and riverside monuments
- Pattabhirama temple complex
- Mahanavami platform, public square complex

- **Secular**

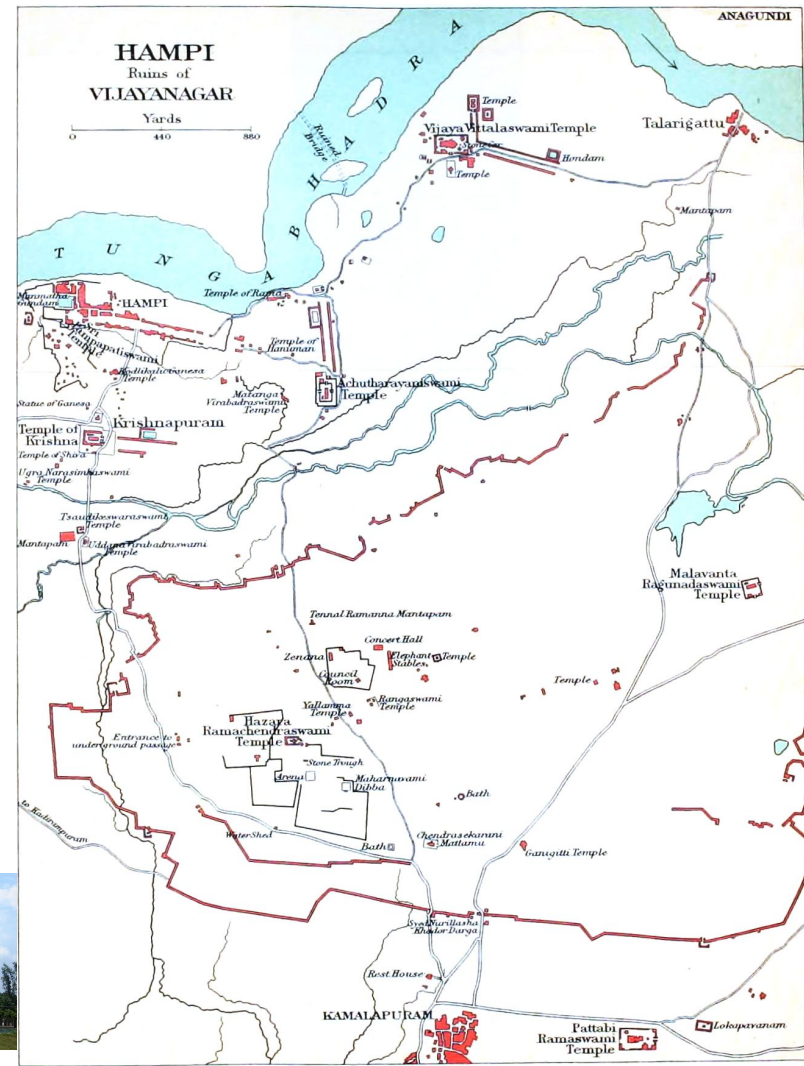
- Water infrastructure
- Fountains and community kitchen
 - mbedded kitchen and 100-or-more-pillared feeding halls
- Elephant stables and enclosure
- Other Hindu temples and monuments

- **Jain monuments**

- Ganagitti temple complex
- Other Jain temples and monuments

- **Muslim monuments**

- Ahmad Khan mosque and tomb



Ganagitti (Jain)	Hampi	c.1385	An inscription on the site states that the temple was built in A.D. 1385 by Iruga, in the reign of King Harihara II, UNESCO World heritage site
Virupaksha	Hampi	14th-16th centuries	UNESCO World heritage site
Temple tank (Pushkarni)	Hampi	16th century	Stepped temple tank in Hoysala style, UNESCO World heritage site
Hazara Rama	Hampi	c.1406-1542	UNESCO World heritage site
Chandikeshwara	Hampi	c.1545	UNESCO World heritage site
Uddhana Virabhadra	Hampi	c.1545	UNESCO World heritage site
Pattabhirama	Hampi	c.1529-1546	UNESCO World heritage site
Alvar group	Hampi	c.1556	Five temples were built for the Vaishnava saints Tirumangai, Mudal, Nammalvar, Tirumalishai & Ramanuja; UNESCO World heritage site
Kallina Ratha	Hampi	c.1529-1546	UNESCO World heritage site
Achyutaraya	Hampi	c.1529-1546	UNESCO World heritage site
Sasivekalu Ganesha	Hampi	15th century	UNESCO World heritage site
Kadalekalu Ganesha	Hampi	15th century	UNESCO World heritage site
Prasanna Virupaksha	Hampi	c.1509	UNESCO World heritage site
Nandi monolith	Hampi	15th century	UNESCO World heritage site
Ugra Narasimha	Hampi	15th century	UNESCO World heritage site
Badavi linga	Hampi	15th century	UNESCO World heritage site
Vishnu	Hampi	16th century	UNESCO World heritage site
Chandrashekara	Hampi	c.1406-1446	UNESCO World heritage site
Balakrishna	Hampi	c.1509-1529	UNESCO World heritage site
Raghunatha	Hampi	c.1529-1542	UNESCO World heritage site
Vitthala	Hampi	c.1426-1542	UNESCO World heritage site



Someshwara, Kola

Early 14th century
assignable to the early
Vijayanagara period



Ganagitti (Jain), Hampi

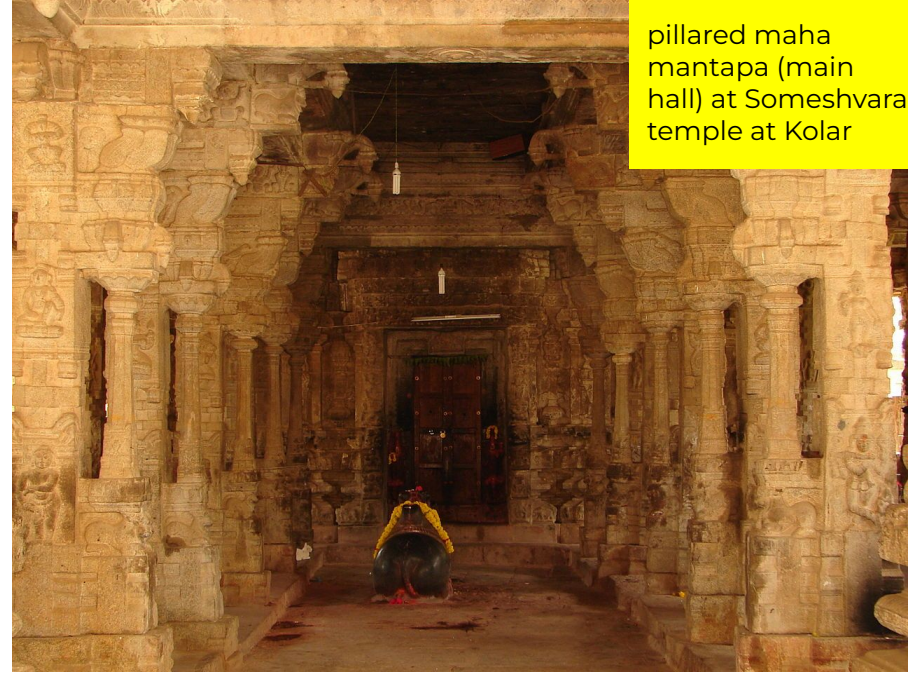
An inscription on
the site states that
the temple was
built in A.D. 1385 by
Iruga, in the reign
of King Harihara II,
UNESCO World
heritage site

- 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). They have 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.
- **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.

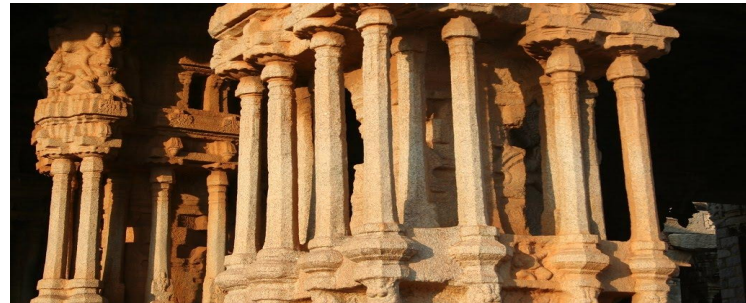


Virupaksha temple, Raja Gopura (main tower over entrance gate) at Hampi

- The **Mandapas** are built on **square or polygonal plinths** with **carved friezes** 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.
- **Temple pillars** often have engravings of charging horses or hippogryphs (**Yali**) — horses standing on hind legs with their fore legs 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.



pillared maha mantapa (main hall) at Someshvara temple at Kolar



VITTALA TEMPLE, HAMPI

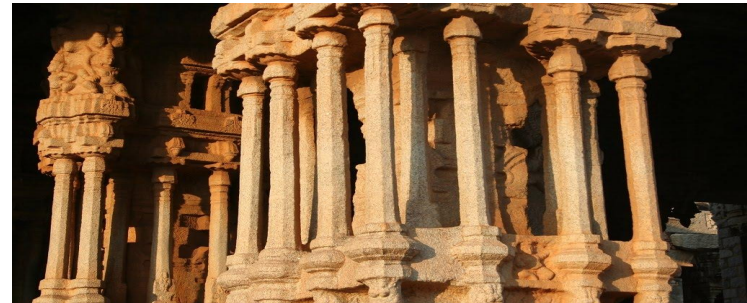


Vittala Temple Complex



Stone Chariot

**Ranga Mantapa or
Saregama Pillars Mantapa**





Kudure Gombe
(horse doll) mantapa in
Hampi



open pillared hall at
Ananthasayana temple
in Ananthasayanagudi



Ugra Narasimha Sculpture, Hampi

- Larger temples have a **separate shrine for the female deity**.
 - Some examples of this are the Hazara Rama, Balakrishna and Vitthala temples at Hampi.
- Some shrines in the Vitthalapura area were consecrated specifically for Tamil Alwar saints and for Vaishnava saint, Ramanujacharya. Architecturally they are different in that each shrine has an image depicting the saint for whose worship the temple was built.
- Each shrine has its own enclosure and a separate kitchen and pilgrim feeding hall.
- The water storage tank inside the royal center, the [stepwell stepped tank] called, "**Pushkarni**", is a recent archaeological discovery.
 - The stepped tank is fashioned with finished **chlorite schist slabs** arranged in a symmetrical formation with steps and landings descending to the water on all four sides. This is clearly a **Western Chalukya-Hoysala style tank**
 - The inscriptions on the slabs indicate the material was brought from outside the Vijayanagara area.



Nandi monolith

**Virupaksha temple
at Hampi**



Balakrishna temple
*Typical dravidian shrine
and mantapa of the
Vijayanagara period at
in Hampi*



**Hazara Rama temple
at Hampi**



Abhishek Sriva



Shiva temple
Early 14th Century

**Vidyashankara temple
at Sringeri**

mid-14th century one of
the earliest temples
According to art
historian George Michell,
the unusual **stellate**
appearance of the
temple is due to the
influence of Hoysala
architecture.



**Raghunatha temple in
Hampi**

typical dravidian style
Shikhara
(superstructure) over
shrines at the





Hazara Ramaswamy Temple



Tadapatri Temple, Chidambaram

- Chintalarayaswami Temple
- It was built by the chieftain of Vijayanagar Kingdom.
- It was built during the same time as the Vittala Temple of Hampi in a similar manner. Most of the features of these two temples bear close resemblance to each other.

Hazara Ramaswamy Temple

- It is dated to the early 15th century and is attributed to Devaraya I.
- According to the inscriptions in the temple it is also known as Ramachandra temple.
- Dedicated to Rama of the Ramayana fame, and an avatar of Vishnu.

Characteristics of Temple

- Outer walls of temple portray the Hindu Mahanavami (Dasara) festival celebration and the spring Holi festival procession and celebrations in parallel bands of artwork.
- The lowest band shows marching elephants, horses led by horsemen, then soldiers celebrated by the public, then dancers and musicians, with a top layer depicting a boisterous procession of the general public.
- The inner walls of the temple has narration of the Hindu epic Ramayana.
- The depiction mirrors the description of festivals and processions are mentioned in the memoirs of Persians and Portuguese who visited the Vijayanagara capital.
- Inside the main mandapa there are four intricately carved pillars in the Hoysala style which include depictions of Rama, Lakshmana, and Sita of Vaishnavism, Durga as Mahishasuramardini of Shaktism and Shiva-Parvati of Shaivism.
- Other smaller shrine with friezes depicting the legends of Vishnu avatars



Interior of Hazara Ramaswamy Temple



Pillar work of Temple



Outer walls of the Hazara Rama temple show Hindu festive procession



Jain tirthankar relief inside the temple

Birbhadra Temple at Lepakshi, Andhra

- built during the Vijayanagara Empire period (1336–1646).
- The temples are the location of mural paintings of the Vijayanagara kings and kannada inscriptions.
- Near the temple complex is a large granite Nandi bull.
- On a hillock known as Kurma Saila, "tortoise shaped hill", are other temples to **Papanatheswara**, Raghunatha, Srirama, and Durga.
- Lepakshi is also famous for puppet show based on Hindu mythology.
- There is also a three-headed bull with single body carved on the pillar of main entrance pillar.



Palaces and Courtly Architecture:

No royal palace structures from the Vijayanagara period have survived intact, and most of what is known about them has been drawn from archaeological excavations at Hampi.

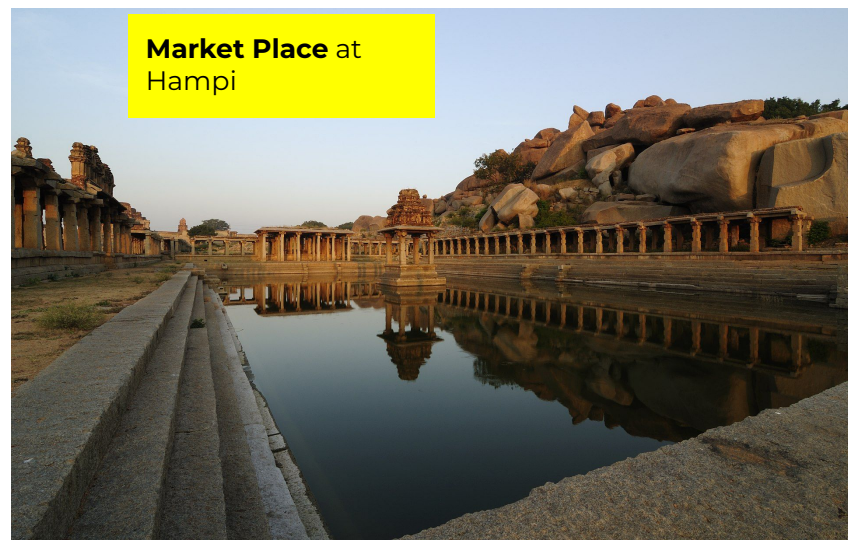
Most of the palaces faced east or north and stood within compounds surrounded by high, tapering stone and earth walls.

They were built on raised granite platforms with multiple tiers of mouldings decorated with carved friezes .

Palaces usually spanned multiple levels and had tall flights of stairs flanked on either side by balustrades carved with **yali** and elephants.

Pillars and beams were made of wood and the roofs of brick and lime concrete.

The courtly architecture of Vijayanagar was generally made of **mortar mixed with stone rubble** and often shows **secular styles with Islamic-influenced arches, domes, and vaults.**



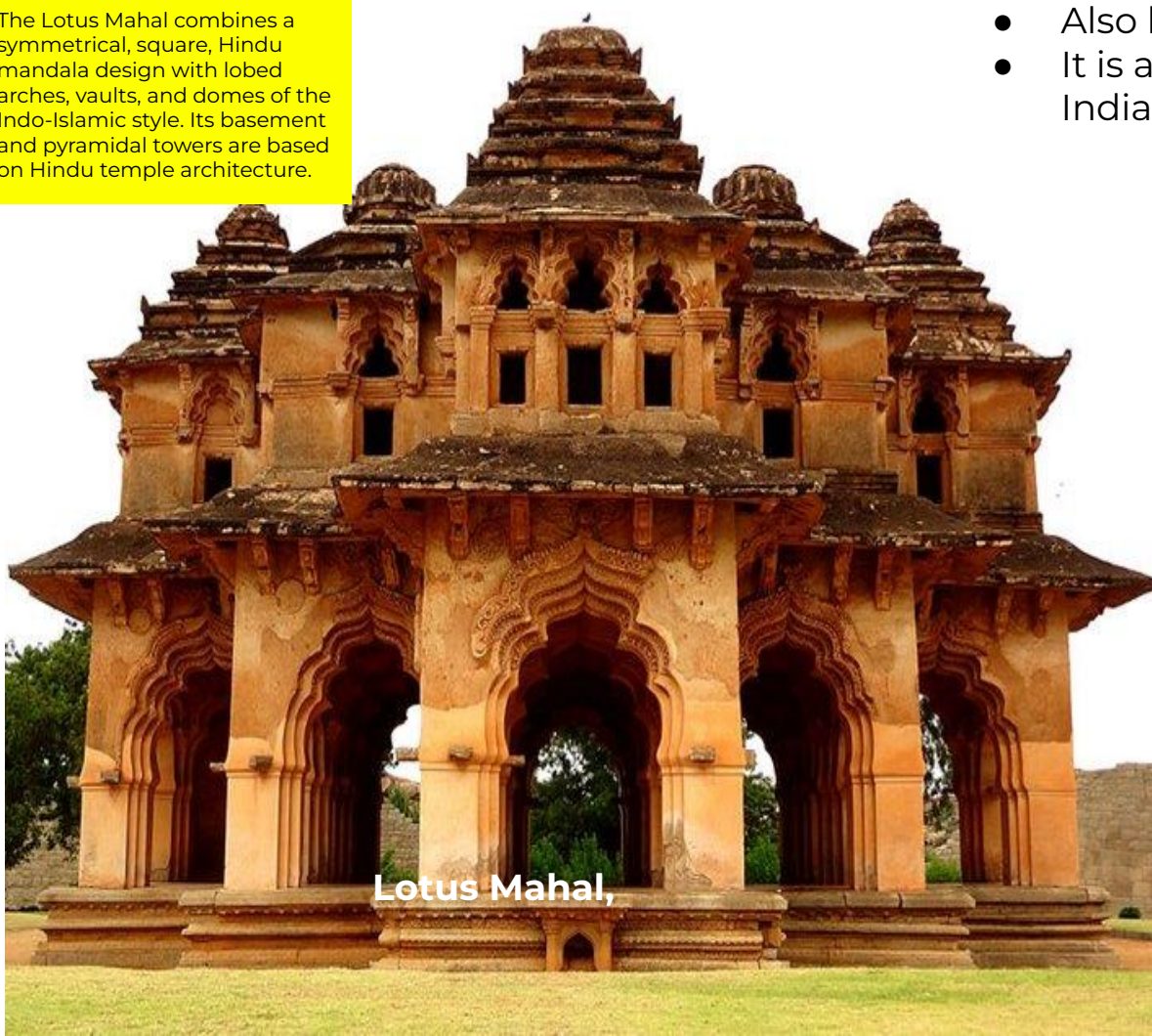
Market Place at
Hampi



Elephant Stable

The Lotus Mahal combines a symmetrical, square, Hindu mandala design with lobed arches, vaults, and domes of the Indo-Islamic style. Its basement and pyramidal towers are based on Hindu temple architecture.

- Also known as Chitrangini Mahal
- It is an important secular structure in Hampi, India.



Lotus Mahal,



Detailed carving on temple

The Square Water Pavilion, also called the **Queen's Bath**, is in the south-east of the royal centre.

It has a pavilion, a water basin and a method of moving fresh water to it and taking away wash water and overflows. The basin is enclosed within an ornate, pillared, vaulted bay. Nearby are ruins of the aqueduct.

The modern name of this building, the Queen's bath, is probably a misnomer because *this was a public bath for men and travellers.*

The building's interior arches show **influence of the Indo-Islamic style**, reflecting an era in which Hindu and Muslim arts influenced each other in India

The Hampi monuments include aqueducts to carry water to tanks and other parts of the city, as well as drains and channels to remove water overflow. The tanks were public utilities; some were perhaps used for royal ceremonies

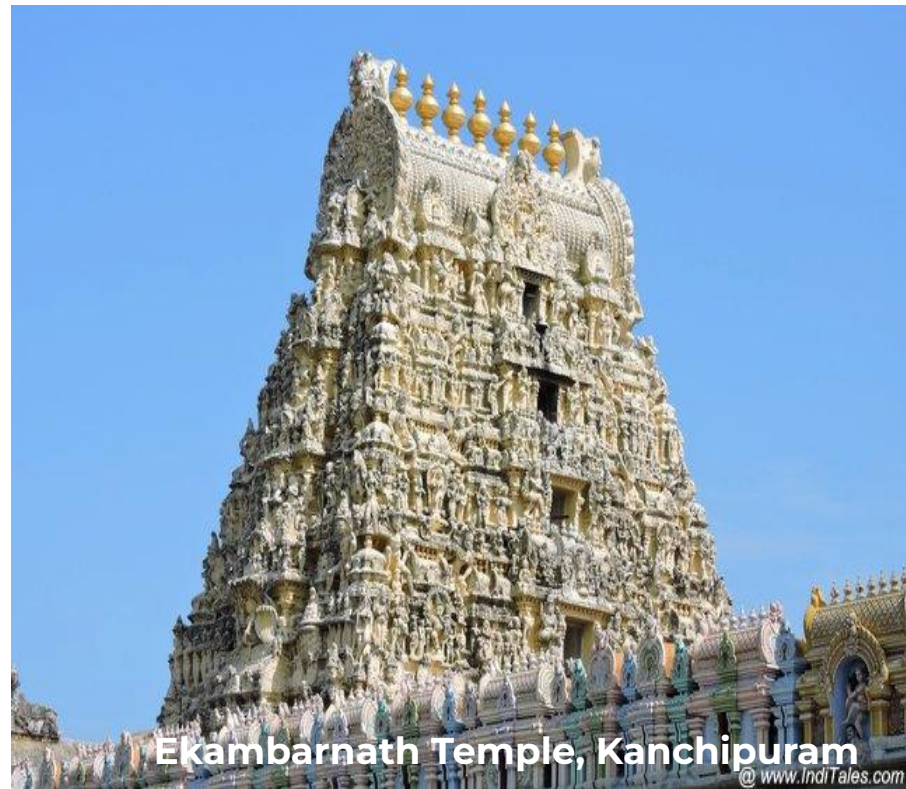


Pushkarni
16th century
Stepped temple
tank in Hoysala
style,
UNESCO World
heritage site



Varadaraja Temple, Kanchipuram

- It is a Hindu temple dedicated to Vishnu located in the holy city of Kanchipuram, Tamil Nadu, India.
- One of the greatest Hindu scholars of Vaishnava Vishishtadvaita philosophy, Ramanuja is believed to have resided in this temple..



Ekambarnath Temple, Kanchipuram

@ www.IndiTales.com

Ramanuja is believed to have resided in this temple.

Sculpture in the Vijayanagar Empire

Vijayanagar sculpture can most commonly be seen in the **reliefs, pillars, and monolithic statues of temples.**

The Vijayanagara Empire's patronage enabled its fine arts and literature to rise to new heights.

Its legacy of **sculpture, painting, and architecture** influenced the development of the arts in South India long after the empire came to an end.

The mingling of South Indian styles resulted in a richness not seen in earlier centuries, including a focus on reliefs in addition to sculpture that surpassed that seen previously in India.

Sculpture Material

Preferred for its durability, **local hard granite was the building material of choice** for architecture; however, soapstone, which was soft and easily carved, was commonly used for reliefs and sculptures.

While the use of **granite reduced the density of sculptured works, granite was a more durable material for the temple structure.**

Because granite is prone to flaking, few pieces of individual sculptures reached the high levels of quality seen in previous centuries.

In order to cover the unevenness of the stone used in sculptures, **artists employed brightly painted plaster to smooth over and finish rough surfaces.**



Temple Sculpture

Sculpture was integrally linked with architecture in the creation of Vijayanagar temples.

Large life-size figures of men, women, gods, and goddesses adorn the gopuram of many Vijayanagara temples.

Temple pillars often have engravings of charging horses or hippogryphs (*yali*)—horses standing on hind legs with their forelegs 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 often carvings from Hindu mythology.

Another element of the Vijayanagar style is the carving and consecration of large monolithic statues, such as

- the **Sasivekalu Ganesha and Kadalekalu Ganesha at Hampi**;
- the Gommateshvara (Bahubali) monoliths in Karkala and Venur; and the
- Nandi bull in Lepakshi.

Examples of this style can also be seen in the Vijayanagara temples of Kolar, Kanakagiri, Shringeri and other towns of Karnataka; the temples of Tadpatri, Lepakshi, Ahobilam, Tirumala Venkateswara, and Srikalahasti in Andhra Pradesh; and the temples of Vellore, Kumbakonam, Kanchi, and Srirangam in Tamil Nadu.



Sasivekalu Ganesha

Painting in the Vijayanagar Empire

Painting in the Vijayanagar Empire, which **evolved into the Mysore style of painting**, is best illustrated in the elaborate wall paintings of temples.

The Vijayanagar School and Mysore Painting

In addition to architecture and sculpture, the Vijayanagar emperors were enthusiastic patrons of painting.

The Vijayanagar school of painting was renowned for its frescoes of Hindu mythological themes on temple walls and ceilings.

The rulers of Vijayanagar encouraged literature, art, architecture, religious, and philosophical discussions.

With the fall of the Vijayanagar empire after the Battle of Talikota in 1565 CE, the artists who were under royal patronage migrated to various other places such as Mysore, Tanjore, and Surpur.

Absorbing the local artistic traditions and customs, the Vijayanagar school of painting gradually evolved into many styles of painting in South India, including the Mysore and Tanjore schools of painting.

Mysore painting, an important form of South Indian classical painting, developed out of Vijayanagar painting and originated in the southern town of Mysore, in Karnataka, during the reign of the Vijayanagar emperors.



Vijayanagara Paintings

Characteristics of Vijayanagar Painting

Mysore paintings are known for their elegance, muted colors, and attention to detail.

Popular themes include Hindu gods and goddesses and scenes from Hindu mythology.

The paintings are characterized by delicate lines, intricate brush strokes, graceful delineation of figures, and the discreet use of bright vegetable colors and lustrous gold leaf.

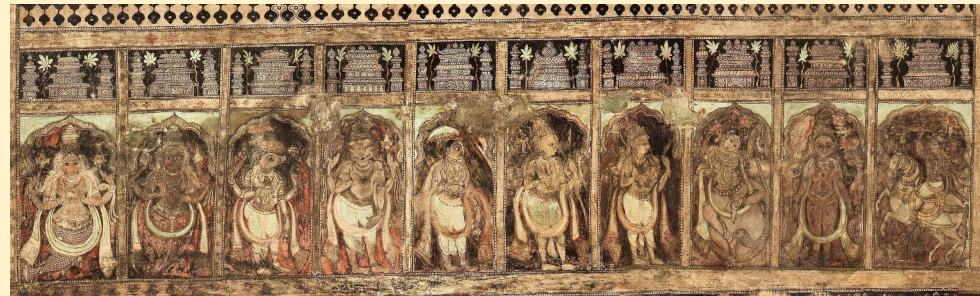
More than mere decorative pieces, the paintings are designed to inspire feelings of devotion and humility in the viewer. The painter's individual skill in giving expression to various emotions is therefore of paramount importance to this style of painting.

The painters in Mysore prepared their own materials. The colors were from natural sources of vegetable, mineral, leaves, stones, and flowers. Brushes were made with squirrel hairs for delicate work, and for superfine lines, a brush made of pointed blades of a special variety of grass was used.

Due to the long lasting quality of the earth and vegetable colors used, the original Mysore paintings still retain their freshness and luster even today.

Wall Paintings

Vijayanagar art includes wall paintings such as the Dashavatara (the Ten Avatars of Vishnu) and the Girija Kalyana (the marriage of Parvati, Shiva's consort) in the Virupaksha Temple at Hampi; the Shiva Purana murals (the Tales of Shiva) at the Virabhadra temple at Lepakshi; and Kamaakshi and Varadaraja temples at Kanchi.



Dashavatar Painting at Virupaksha Temple, Hampi

Administration during Vijayanagar empire

The administration under the Vijayanagar Empire was well organized.

The king enjoyed

- **absolute authority in executive, judicial and legislative matters.**
- He was the highest court of appeal.

The succession to the throne was on the **principle of hereditary.**

- Sometimes usurpation to the throne took place as Saluva Narasimha came to power by ending the Sangama dynasty.

The king was assisted by a **council of ministers** in his day to day administration.

The Empire was divided into different administrative units called **Mandalams, Nadus, sthalas and finally into grams.**

The governor of Mandalam was called **Mandaleswara or Nayak.**

Vijayanagar rulers gave full powers to the local authorities in the administration.

Besides **land revenue, tributes and gifts from vassals and feudal chiefs, customs collected at the ports, taxes on various professions were other sources of income to the government.**

Land revenue was fixed generally one sixth of the produce.

The expenditure of the government includes personal expenses of king and the charities given by him and military expenditure.

In the matter of justice, harsh punishments such as mutilation and throwing to elephants were followed.

The Vijayanagar army was well-organized and efficient.

- It consisted of the cavalry, infantry, artillery and elephants. High-breed horses were procured from foreign traders.
- The top-grade officers of the army were known as **Nayaks** or Poligars.
- They were granted land in lieu of their services. These lands were called **amaram**
- Soldiers were usually paid in cash.

DRAVIDIAN STYLE OF TEMPLE ARCHITECTURE

The features of Dravidian style:

- **Changes under Nayakas**
 - In the 17th century Nayaka style of temple architecture came into existence.
 - The emergence of this style was the result of the decline of central authority of Vijayanagar after the Battle of Talikota fought in 1565 AD.
 - Nayakas were the provincial governors in Vijayanagar empire and they transformed themselves into independent entities.
 - The temples of Nayaka style are comparatively smaller in size but the level of ornamentation is very high.
 - **The Meenakshi temple of Madurai built by Kulashekhara Pandya Nayaka** is the finest example of this style.

OTHER SCHOOLS OF TEMPLE ARCHITECTURE

-

Nayaka School:

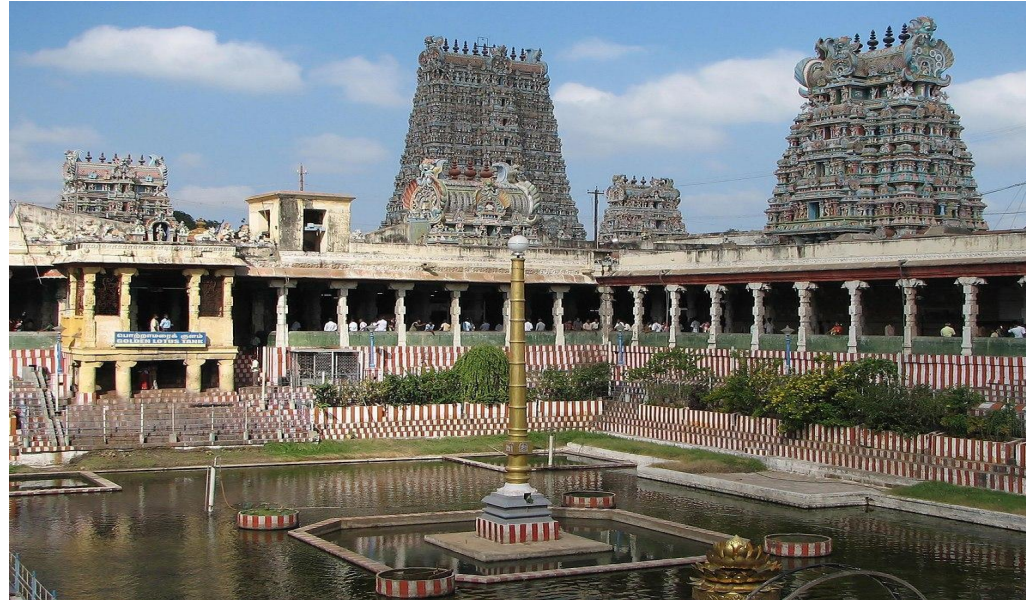
The Nayaka school of architecture flourished under the Nayaka rulers in the period between 16th and 18th centuries AD. It was also known as **Madurai School**. It was architecturally similar to the Dravidian style, but much larger in scope. It also had Islamic influence. Some of the unique features are:

- Presence of **Prakarms or huge corridor** in the portico, around the garbhagriha, along with **roofed ambulatory passageways**.
- The **gopurams** built under the Nayaka rulers were some of the largest gopurams.

The **Meenakshi temple in Madurai** has the tallest gopuram in the world. The art of gopuram reached its climax under Nayaka style.

- The temple structure was filled with intricate carvings.

Example: Meenakshi Temple Madurai, etc.



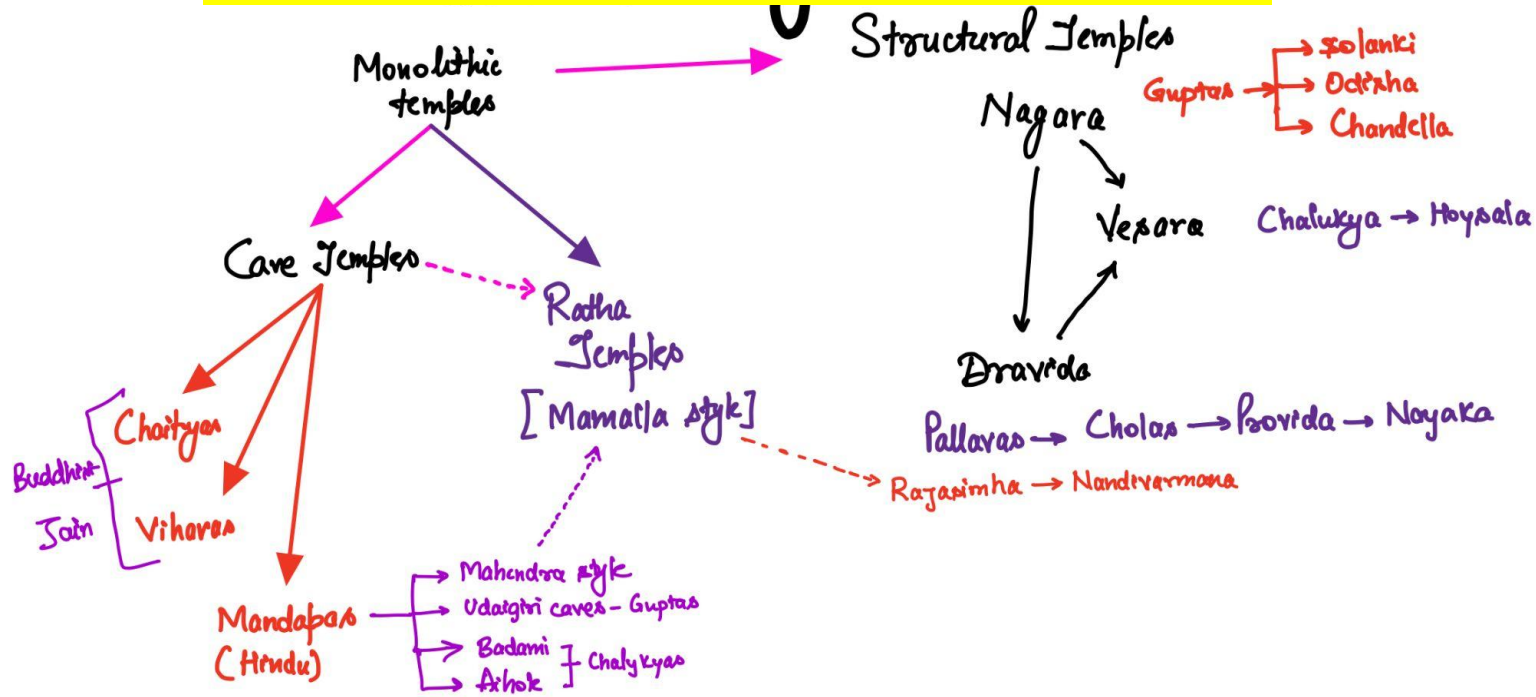
Meenakshi Temple, Madurai

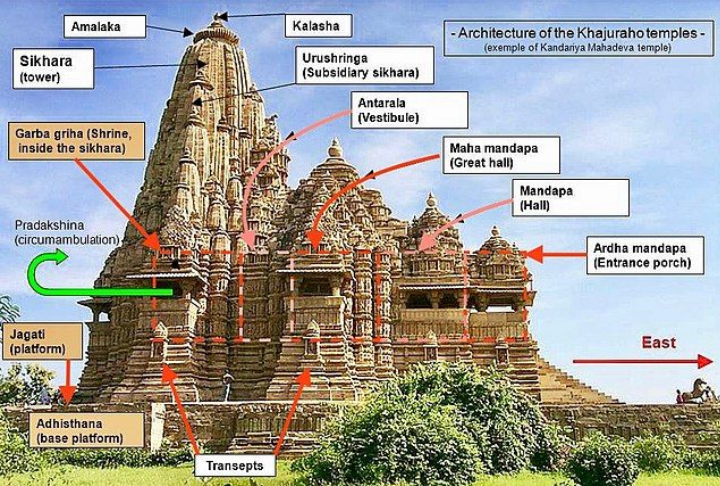


Vishnu presiding over the marriage of Shiva and Meenakshi, Meenakshi Temple,

Meenakshi Temple, Madurai (TN)

Temple architecture in India (Vertical classification)





VESARA STYLE OF ARCHITECTURE



DRAVIDIAN TEMPLE ARCHITECTURE



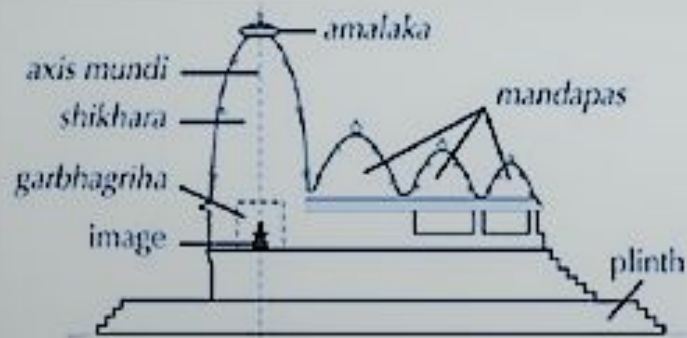
Nagara



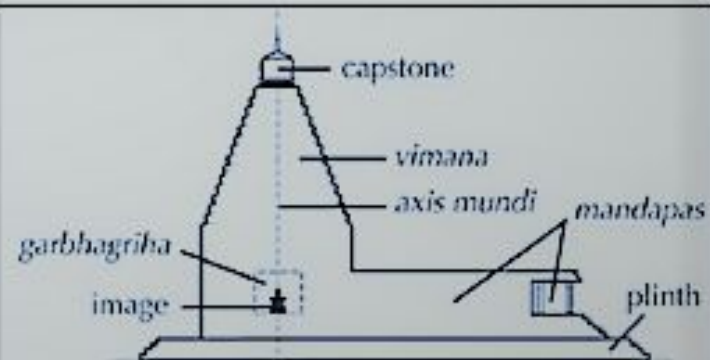
Dravida



Vesara



northern-style temple



southern-style temple

STRUCTURAL TEMPLES

VESARA STYLE OF TEMPLE ARCHITECTURE

- The term 'Vesara' has originated from the Sanskrit word Visarana which means **movement** or mixture.
- This style of temple architecture emerged in the Deccan region as a result of movement of elements of Nagara style of north India and Dravidian style of south India.
- The **Chalukyan** rulers of Vatapi were the patrons of this style. It evolved further under the patronage of the **Hoyasalas of Dwarasamudra**.
- In the Vesara style, features of both Nagara and Dravidian temples were integrated into one single style. At times temples of Nagara style and Dravidian style were built at the same place separately.

Chalukya temples represent the early stage of Vesara style.

- The temples located at Aihole and Pattadakal are the finest examples of Chalukya style.
- At **Aihole** there are 70 temples. It is famously known as the city of temples.
- The Durga temple located at Aihole is built on a raised platform and has a circumambulatory path.
- At **Pattadakal** there are 10 temples, out of which 4 are of Nagara style and 6 are of Dravidian style.
- **Papanath** temple is the most beautiful among the temples of Nagara style and Virupaksha temple is the most beautiful among the temples of Dravidian style.

Vesara is also known as the **Karnataka school of architecture**, it was conceptualised under the later Chalukya rulers in the mid-7th century AD. It **combines features of both the Nagara school and Dravidian school** and resulted in a hybridised style. Some of its features are:

- Emphasis on **vimana** and **mandapa**.
- Open ambulatory passageway.
- The pillars, doorways and the ceilings were decorated with **intricate carvings**.

Three prominent dynasties who made Vesara style temples were:

Chalukyas of Badami and Kalyani.

Chalukyan Architecture evolved in two phases

- **First stage-** Temples at Aihole and Badami.
- **Second stage-** Temples at Pattadakal

Rashtrakutas (750-983 AD). For example, Kailasha temple in Ellora, etc.

Hoysala Dynasty (1050-1300 AD) Temples at **Halebidu, Belur**, etc. Influence of Nagara style is in the curvilinear shikhara and the square base of Vesara temples.

Influence of Dravidian style is seen in intricate carvings and sculptures, design of Vimana and step or terraced Shikara of Vesara temples.

Examples: Doddabasappa Temple at Dambal, Ladkhan Temple at Aihole, Temples at Badami etc.

Architecture during Chalukya period

The period of Badami Chalukya dynasty saw art flourish in South India.

The glory of the art and architecture in Deccan reached its pinnacle under the patronage of Badami Chalukyas. The temple architecture, both cave and structural, was perfected in this period.

It brought about some important developments in the realm of culture, **particularly in the evolution and proliferation of a new style of architecture known as Vesara, a combination of the South Indian and the North Indian building styles.**

The **building material they used was a reddish-golden Sandstone found locally.**

Though they ruled a vast empire, the Chalukyan workshops concentrated most of their temple building activity in a relatively small area within the Chalukyan heartland – **Aihole, Badami, Pattadakal and Mahakuta in modern Karnataka state.**

Their **temple building activity can be categorised into three phases.**

The early phase began in the last quarter of the **6th century and resulted in many cave temples,** prominent among which are three elementary

Cave temples at Aihole (one Vedic, one Jain and one Buddhist which is incomplete), followed by four developed cave temples at Badami (of which cave 3, a Vaishnava temple, is dated accurately to 578 CE).

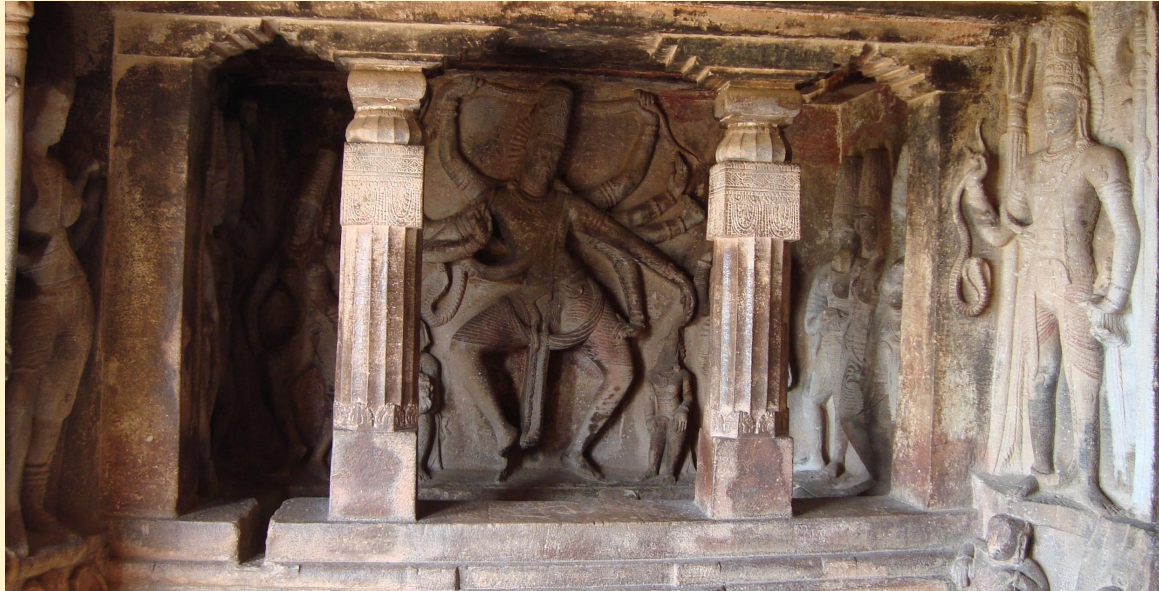
More than 150 monuments attributed to the Badami Chalukya, and built between 450 and 700, remain in the Malaprabha basin in [Karnataka](#). The **rock-cut temples of Pattadakal**, a UNESCO World Heritage Site, Badami and [Aihole](#) constitute their most celebrated monuments. That marks the beginning of *Chalukya* style of architecture and a consolidation of South Indian style.

Their temple building activity can be categorised primarily into three phases:

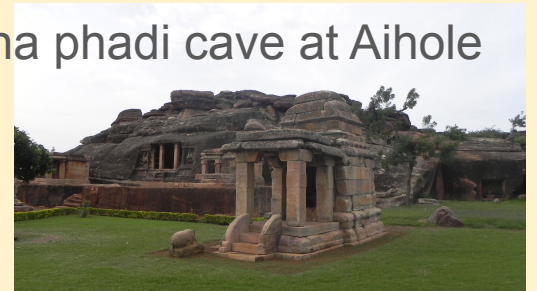
- a. Early phase last quarter of 6th century.
- b. The second phase
- c. Mature Phase

Early phase (the last quarter of 6th century)

- In this phase, **prominently cave temples were built**, such as the three elementary cave temples at **Aihole**
 - a. one **Vedic**
 - b. one **Jaina** and
 - c. one **Buddhist** which is incomplete



Ravana phadi cave at Aihole



Aihole Cave Temples:

- There are two notable cave shrines at Aihole, one Shaiva and the other Jain, both with heavily ornamented interiors.
- The Shaiva cave, known as the **Ravanaphadi cave**, consists of a central hall, two side shrine sections, and a garbhagriha with a linga at the back.
- There are sculptures on the walls and on part of the ceiling as well. These include representations of **Shiva as Nataraja** and of the **Sapta-Matrikas**.
- Compared to the figures at Badami, the figures are more slender and have tall crowns.
- Outside the entrance of the cave, there are carvings of **dwarfs and doorkeepers** wearing **Scythian-type attire**.

Badami Cave Temples:

Followed by four cave temples with marvelous sculptures were built at Badami.

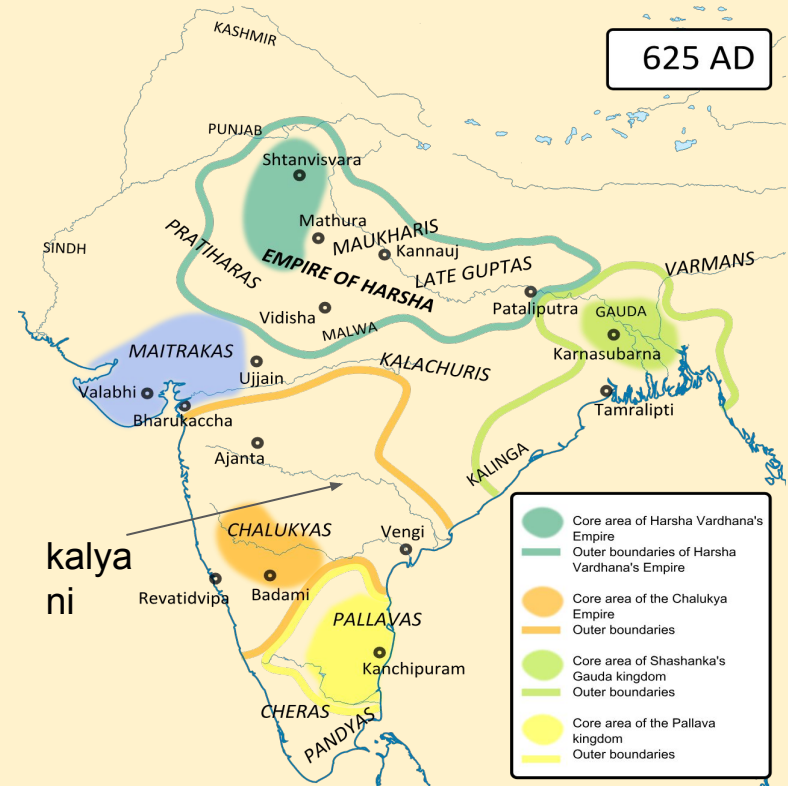
Among them, cave-I belongs to Shaivism, cave II & III belong to Vaishnavism and the cave IV belongs to Jainism. It means, three caves temples are Vedic and one in Jain.

These cave temples consist of the most beautiful sculptures depicted on the walls.

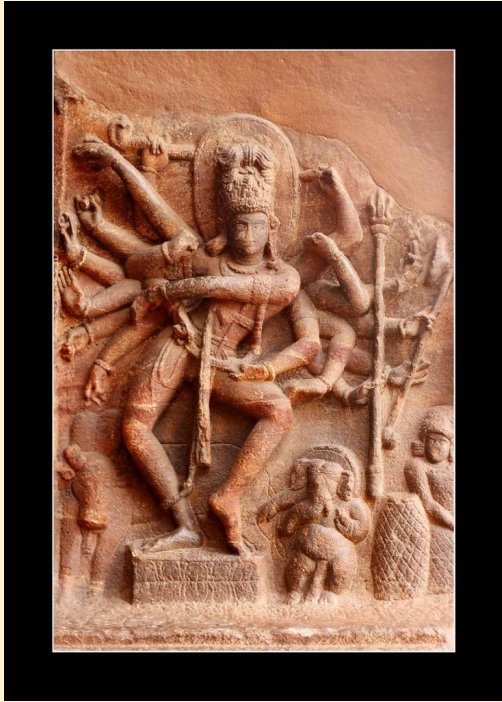
Lord Vishnu in his various incarnations and Lord Shiva in different forms have been beautifully sculpted. The Jain cave temple has the statues of Tirthankaras and naked Gomateswara.

These cave temples at Badami each has a **plain exterior but an exceptionally well finished interior consisting of a pillared verandah, a columned hall (mantapa) and a cell (shrine, cut deep into rock) which contains the deity of worship.**

The Vedic temples contain large well sculpted images of Harihara, Mahishasuramardhini, Varaha, Narasimha, Trivikrama, Vishnu seated on Anantha (the snake) and Nataraja (dancing Shiva).



Badami cave



Cave 1, Badami, Nataraja Sculpture



Cave 3, Badami, Trivikrama,
Vamana Avatar of Vishnu



Cave 4, Badami, Jaina
Sculpture

Badami cave



Phase II of temple building activity:

- This phase of temple **building was at Aihole and Badami.**
- **Aihole** has been called '**one of the cradles of Indian temple architecture**', where some **70 structures exist.**

Aihole:

- Some important temples are:
- **Lad Khan Temple**
 - a. with its interesting perforated stone windows and sculptures of river goddesses,
- **Meguti Jain Temple**
 - a. which shows progress in structural design,
- **Durga Temple**
 - a. with its northern Indian style tower. •

Other Dravida style temples from this period are the **Naganatha Temple at Nagara**, the **Banantigudi Temple** and the **Mahakutesvara Temple.**

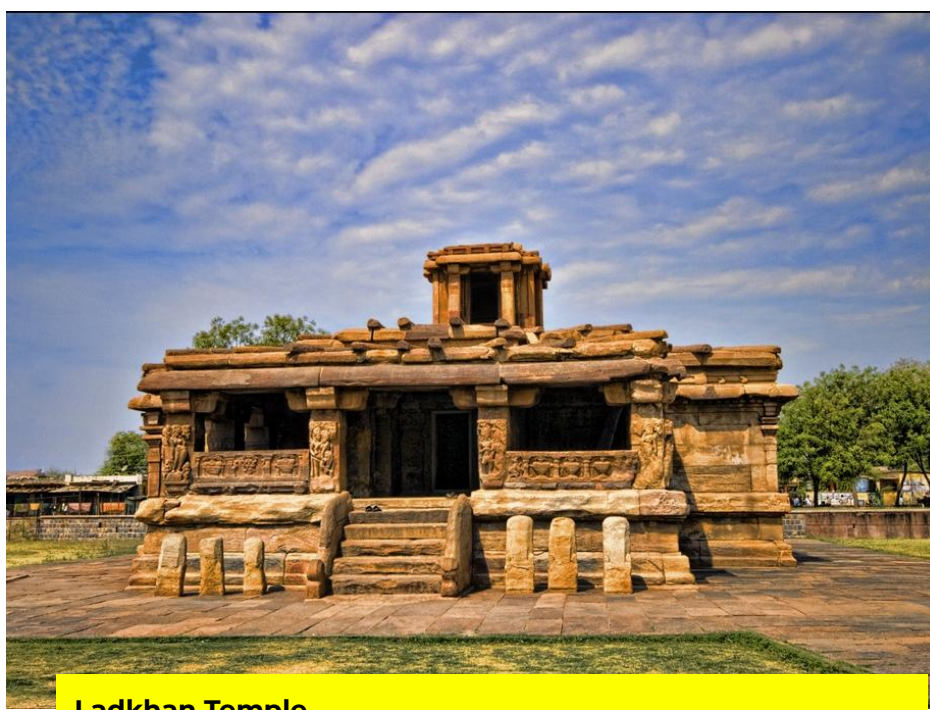


Ladh Khan Temple, Aihole

Though the exact dating of these temples has been debated, there is consensus that the beginnings of these constructions are from c. 600.

The Vesara style influenced the Eastern Chalukyas (Vengi) but **Kalyani (W) Chalukyas further refined the Vesara style with an inclination towards Dravidian concepts, especially in the sculptures.** They built fine monuments in the Tungabhadra - Krishna river doab in present day Karnataka.

TEMPLES AT AIHOLE



Ladkhan Temple

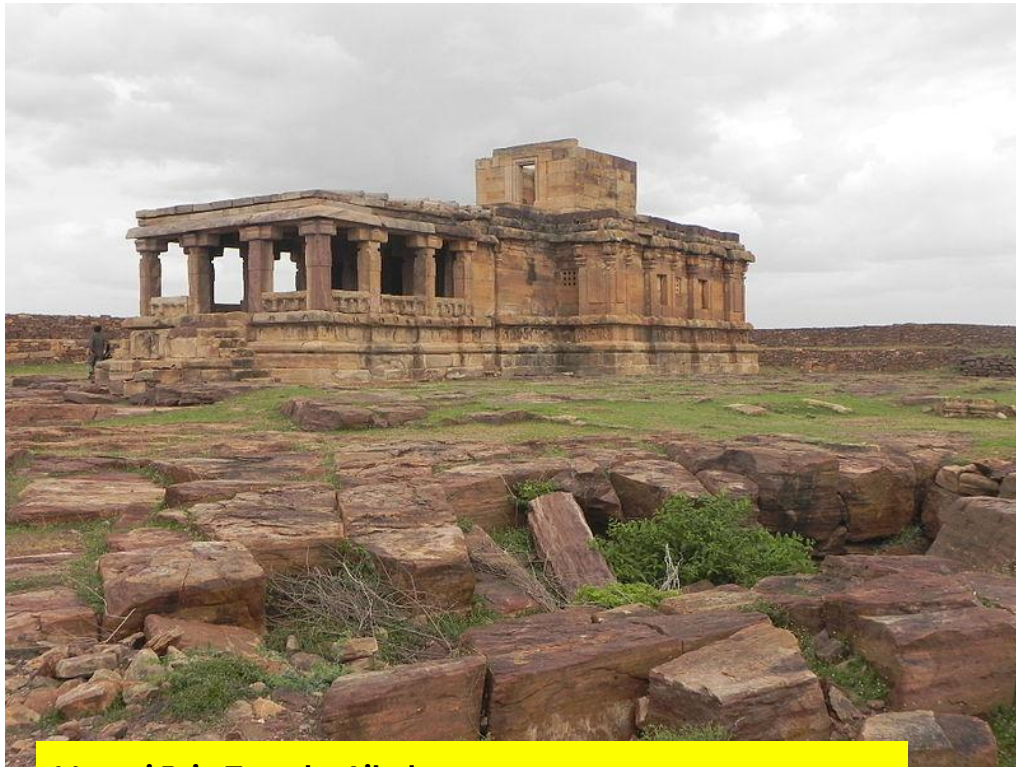
- Also known as The Chalukya Shiva Temple
- devoted to Shiva
- Flat roof building



Durga Temple, Aihole

- Buddhist chaitya to Brahmanical temple (apsidal)
- Named Durga because of fort Durga.
- Dedicated to Surya.

TEMPLES AT AIHOLE



Meguti Jain Temple, Aihole

- It was constructed in 634 AD.
- The temple has very valuable inscription in the form of poetry from the reign of Pulakesi II.
- The temple has seated figures of Jain teerthankaras.
- It showed progress in in erection of structural temple.



Meguti hill enclosing the Jain temple,

Characteristics of Badami temples

- Most of the temples are of early Chalukyan period.
- Carved out on sandstone
- Plan if temples have a veranda with column leading to main hall.



The Mature phase

Pattadakal “place of coronation”

7th - 8th century

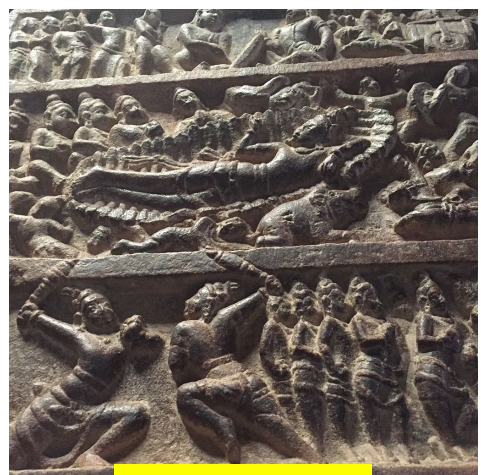
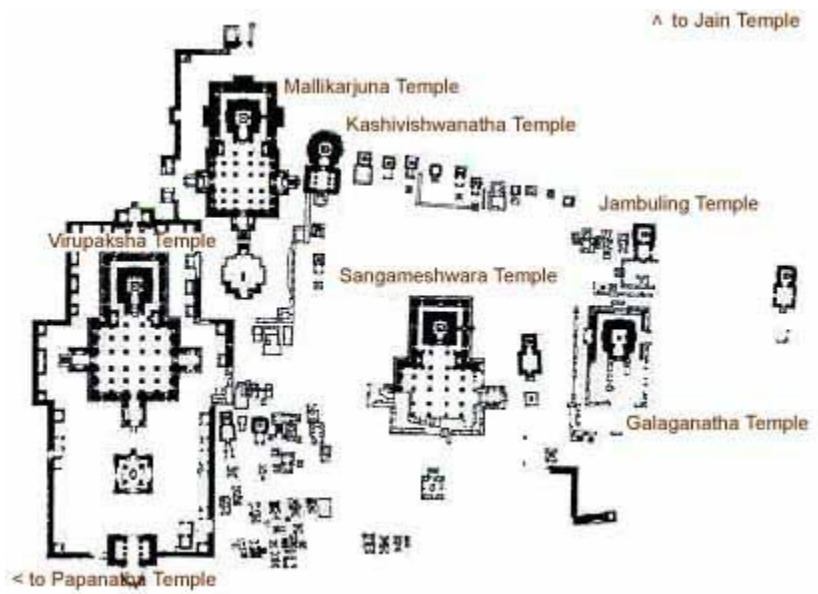
- The mature phase includes the structural temples at **Pattadakal**.
- Located on the west bank of the **Mallaprabha** River in Bagalakote district.
- They were built in the 8th century and are now a **UNESCO World Heritage Site**.
- **Jain Temple - 1**
 - a. **May be by Rashtrakuta King Krishna II or the Kalyani Chalukyas**
- **Hindu Temple - 9**
- There are **ten temples at Pattadakal**,
 - a. six in southern Dravida style and
 - b. four in the northern Nagara style.

The ***Bhutanatha group of temples at Badami*** are also from this period.

Vikramaditya II commissioned the majestic temples at Pattadakal.

- **Dravidian style**
 - **Virupaksha**
 - **Mallikarjuna**
 - **Sangameswara**
- **Nagara style**
 - **Jambulinga**
 - **Kasi Visweswara**
 - **Galaganatha**
 - **Kadasiddheshwara temple**
- The ***Papanatha temple*** shows an attempt to combine the Northern and Southern styles.

According to some art critics, the **Badami Chalukya style constitutes a "prayaga" or confluence of formal trends of architecture, the *dravida* and *nagara*.**



Mahabharata frieze



Pattadakal Temples

1. Kadasiddheshwara temple
2. Jambulingeshwara temple
3. Galaganatha Temple
4. Chandrashekhara Temple
5. Sangameshwara Temple
6. Kashi Vishwanatha Temple
7. Mallikarjuna Temple
8. Virupaksha Temple
9. Papanatha temple
10. **Jain Narayana Temple**

All 9 dedicated to Shiva

The art and sculpture of Pattadakal Temple represents narrative theme of Mahabharata, Ramayana, Bhagvata purana and tales of Panchtantra.



Temples of Pattadakal

Sangameswara Temple

- It is also known as Vijayeshwara temple, dravida style east facing temple.
- It is dated to between 720 CE and 733 CE.
- The vimana is a two-tiered structure, crowned with a square kuta-sikhara and kalasha.
- The sanctum of the temple is surrounded by a covered pradakshina patha (circumambulatory path) lit by three carved windows.
- The temple has themes of Shaivism, Vaishnavism and Shaktism presented in the carvings. The Shaiva iconography includes a dancing Nataraja.



Sangameshwara temple, Pattadakal



Mallikarjuna temple, Pattadakal



The Virupaksha temple is the largest and most sophisticated of the monuments at Pattadakal.

- The walls and pillars of the entire Virupaksha temple are adorned with intricate carvings and sculptures depicting the various episodes of Ramayan, Mahabharat and other legends.
- This was built at the instance of **Lokamahadevi, chief queen of the Chalukya king Vikramaditya II (733-746 CE)**.
- Inscriptional evidence suggests that the Virupaksha and the Mallkarjuna Temples were commissioned by the two queens of King Vikramaditya II (733-746 CE) **after his military success over the Pallavas of Kanchipuram**.
- Virupaksha resembles the Kailasanatha Temple at Kanchi.



Virupaksha temple, Pattadakal



Old Kannada inscription of Chalukya emperor Vikramaditya II on victory pillar



MALLIKARJUN TEMPLE

- Built by second queen of Vikramaditya II.
- It is largest Hindu temple at Pattadakal.
- It represents the victory over pallavas.

TEMPLES OF PATTADAKAL



Jain Narayana Temple

- Dedicated to Jain Theerthankar, Parsvanatha.
- It is a part of UNESCO WORLD HERITAGE SITE.
- It is mixture of all styles.



Jambulinga Temple, Pattadakal

Nataraj Sukansi

sukanasi is an external ornamented feature over the entrance to the garbhagriha or inner shrine. It sits on the face of the sikhara tower



TEMPLES AT AIHOLE

Galagnath Temple, Aihole

Some temples have Ganga and Yamuna sculptures.

TEMPLES OF PATTADAKAL



Kashi Vishwanath



Papanath Temple



Dodda Basappa Temple at Dambal

12th century Western Chalukyan

a unique 24-pointed, uninterrupted stellate (star-shaped),

7-tiered dravida plan,



Hucimaligudi Temple, Aihole

- It is similar to Durga Temple, Aihole.
- Stands on an elevate platform.
- remembered for its wonderful sculptured figures.
- The doorframe has four divisions with wonderful and unique sculptural designs.
- They include amorous couple, elephants and Ganga and Yamuna motifs.

Hoysala Style

1050-1300 AD

Capital - Dwarasamudra, Karnataka

Political subordinates of the Chalukyas of Kalyana.

In the region of Karnataka (near Mysore), the temples built under the Hoysala rulers developed a distinct style of their own known as the Hoysala School of art.

Prominent seats being **Belur, Halebidu and Sringeri., Somanathapuram**

Some of the features of the architecture are:

- **Multiple shrines** were built around a central pillared hall.
- Unlike the crucified ground plan of the Panchayatan style, the shrines led out in the shape of an intricately designed star. This was known as the **Stellate plan**.
- Soft soapstone (Chlorite schist) was the main building material.



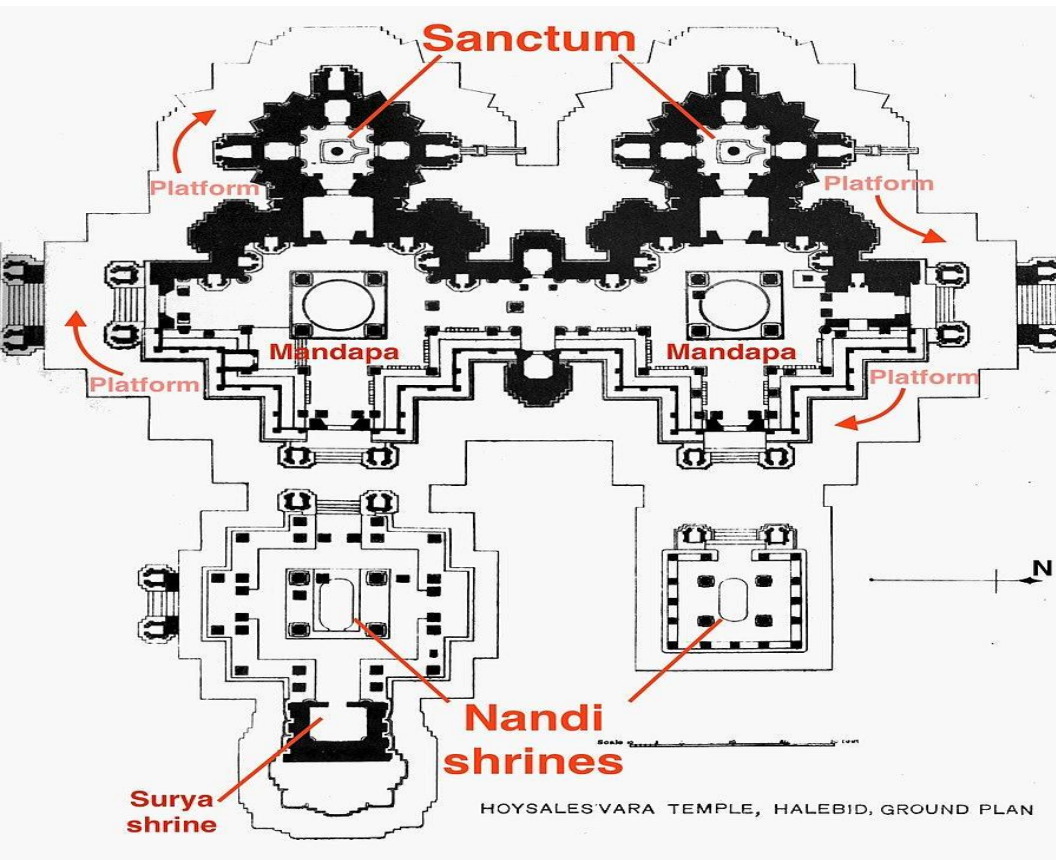
Greater influence of Dravidian style was visible in Hoyasala temples and as a result, they are often termed as

Karnata-Dravida.

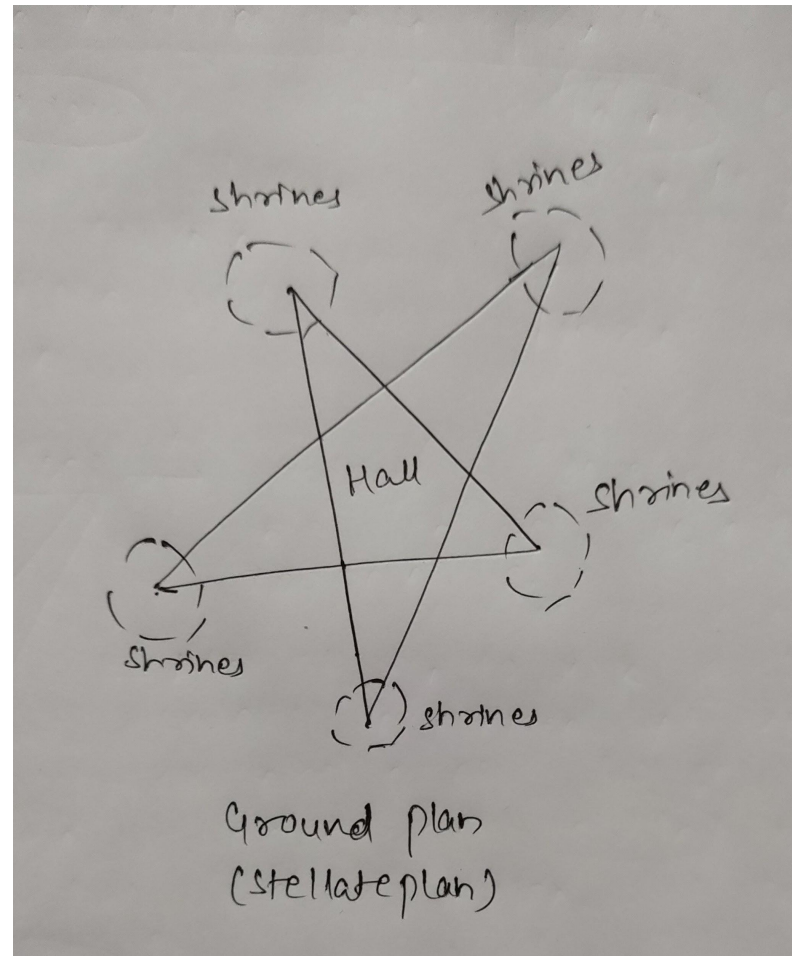
- **Star-shaped** layout is a characteristic feature of Hoyasala temples.
- Instead of constructing 1 Garbhagraha, 2, 3, 4 or 5 identical Garbhagrahas were built around a pillared hall in these temples to give the appearance of a star.
- **The Channakesava temple** located at Belur and the **Hoyasaleshwara temple** located at Dwarasamudra are the best examples of this style.

A number of the friezes testimonies from Ramayana, Mahabharata and Bhagavata carved
The jagati is commonly 3 to 6 feet in height and the temple is erected on it.
Hoysala temples **aren't lofty (20-40 ft)** one as those of the Cholas





Ground Plan of Hoysaleswara Temple, Halebidu



Stellate Plan of Hoysala temple architecture

- Massive emphasis was laid on the **decoration of the temple through sculptures**. Both the interior and exterior walls, even the jewelleries worn by the deities were intricately carved.
- All the chambers had Shikharas which were interconnected by an arrangement of horizontal lines and mouldings. This resolved the tower into an orderly succession of tiers.
- The temples were built on an upraised platform known as Jagati, which was about 1 metre high.
- The walls and stairs of the temple followed a zigzag pattern.
- Hoysala temples due to their unique style of mixed of dravida and nagara style is also known as **hybrid or vesara**.
- **Hoysala temples** can be differentiated from other medieval temples by their unique features which are
 - Original star like (stellate Plan) ground plan.
 - A fusion theme of decorative carvings.

Examples-

Hoysaleswara Temple at Halebidu

Chennakesava Temple at Belur

Chennakesava Temple at Somanathapura

Sculpture - Greenish or blackish chloritic schist popularly called the cleaning soap-stone. pleasant grained stone, effortlessly malleable and ductile on the time of quarrying turns hard as soon as it is exposed to sub

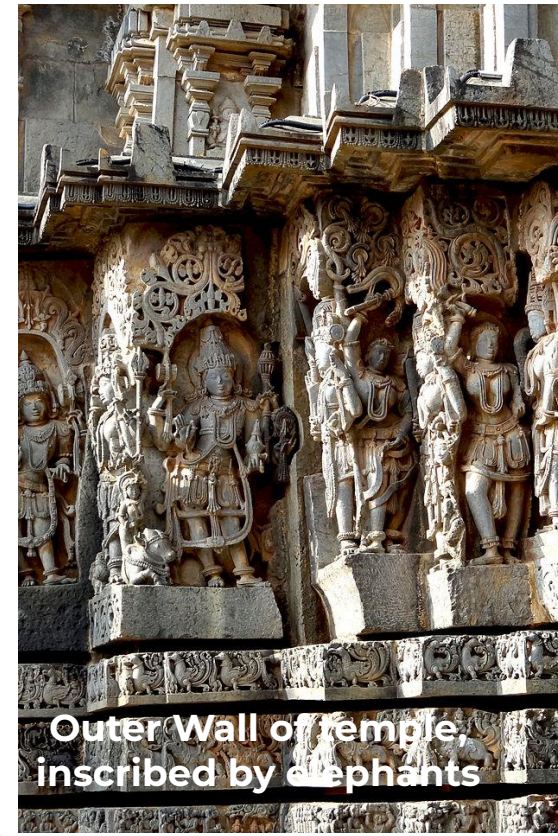
Granite used for building

The names of celebrated Hoysala sculptors who worked in Belur, Halebidu, Doodagaddavalli and other well-known temples, Dasoja and his son Chavana had been responsible for many madanikai figures at Belur.

Name	Location	Period	King	Deity
Laladoddi	Doodagaddavalli	1113	Vishnuvardhana	Lakshmi
Chennakesava Hoysaleswara	Belur	1117	Vishnuvardhana	Vishnu
	Halebidu	1120	Vishnuvardhana	Shiva
Basadi complex	Halebidu	1133, 1196	Vishnuvardhana, Veera Ballala II	Parshvanatha, Shantinatha, Adinatha
Rameshwara	Koodli	12th c.	Vishnuvardhana	Shiva
Brahmeshwara	Kikkeri	1171	Narasimha I	Shiva
Sucneshwara	Koravangala	1173	Veera Ballala II	Shiva
Amruteshwara	Amruthapura	1196	Veera Ballala II	Shiva
Shantinatha Basadi	Jinanathapura	1200	Veera Ballala II	Shantinatha
Nageshwara-Chennakeshava	Mosale	1200	Veera Ballala II	Shiva, Vishnu
Veerainarayana	Belavadi	1200	Veera Ballala II	Vishnu
Adaravikranta	Halebidu	1200	Veera Ballala II	Shiva
Harishwara (Shiva)	Ashikole	1220	Veera Ballala II	Shiva
Harihreshwara	Harihar	1224	Vira Narasimha II	Shiva, Vishnu
Mallikarjuna	Basaralu	1234	Vira Narasimha II	Shiva
Someshwara	Haranhalli	1235	Vira Someshwara	Shiva
Lakshminarasimha	Haranhalli	1235	Vira Someshwara	Vishnu
Panchalingeshwara	Govindanhalli	1238	Vira Someshwara	Shiva
Lakshminarasimha	Nuggehalli	1246	Vira Someshwara	Vishnu
Sadashiva	Nuggehalli	1249	Vira Someshwara	Shiva
Lakshminarayana	Hosaholalu	1250	Vira Someshwara	Vishnu
Lakshminarasimha	Javagallu	1250	Vira Someshwara	Vishnu
Chennakesava	Aralaguppe	1250	Vira Someshwara	Vishnu
Kesava	Somanathapura	1268	Narasimha III	Vishnu

Minute carvings which the Hoysala artists loved to create gave a new turn and size to the structure and sculpture

Pierced stone monitors or home windows, also called **jalandhras**. Such home windows are seen in the early Chalukyan temple at Badkhan in Aihole. They are meant to allow enough air and light into the indoors of the temple.



Hoysaleswara temple (Halebidu Temple)

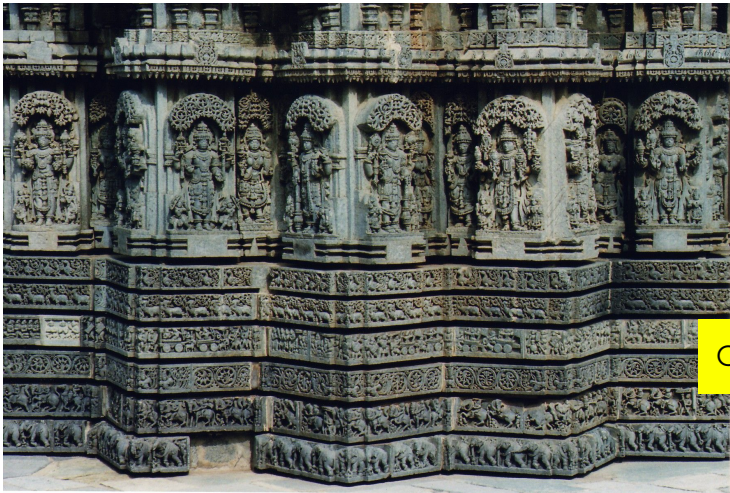
- It is a 12th-century Hindu temple dedicated to Shiva (nataraja form)
- It is the largest monument in Halebidu



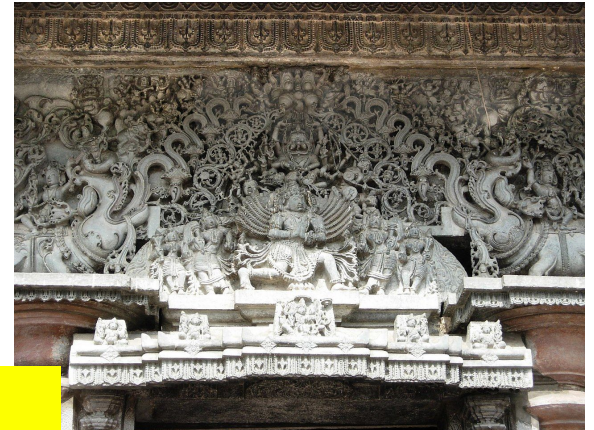
Ornate domical bay ceiling in mantapa in the Veera Narayana Temple, Belavadi, a common feature in Hoysala temples



Stepped temple tank



Outer Wall Panel



Decorated lintel



**Chennakeshava Temple Belur
(Karnataka)**



**Chennakeshava Temple,
Somnathpur (Karnataka)**

PALA AND SENA SCHOOL OF ARCHITECTURE -

- In **Bengal region**, the style of architecture came to be known as Pala and Sena School of Architecture.
It developed in the period between 8th and 12th century AD under the patronage of Pala dynasty and Sena dynasty.
 - From 9th to 11th century temples architecture was influenced by Pala style.
 - From 11th to 13th century temple architecture was influenced by Sena rulers.
- Palas were primarily Buddhist rulers following Mahayana tradition, but were very tolerant and they patronised both the religions.
- Palas are celebrated as patrons of many Buddhist monastic sites and built lots of Viharas, Chaityas and Stupas. The temples from that region are known to express the **local Vanga style**.
- The Senas were Hindus and built temples of Hindu gods and also sustained Buddhist architectures. Thus, the architecture reflected the **influence of both the religions**.
- The basic form of temples grows taller with the passing of centuries.
- Many temples which were located in Telkupi in Purulia (West Bengal) submerged when dams were built in the region. The style of those temples were nagara sub-type that were prevalent in the rest of North India.

Monuments under Pala rulers are:

- Universities of Nalanda, Jagaddala, Odantapuri and Vikramshila.
- Somapura Mahavihara is a magnificent monastery in Bangladesh.

Monuments under Sena rulers are:

- Dhakeshwari temple in Bangladesh

The architecture of Sena rulers had the following features:

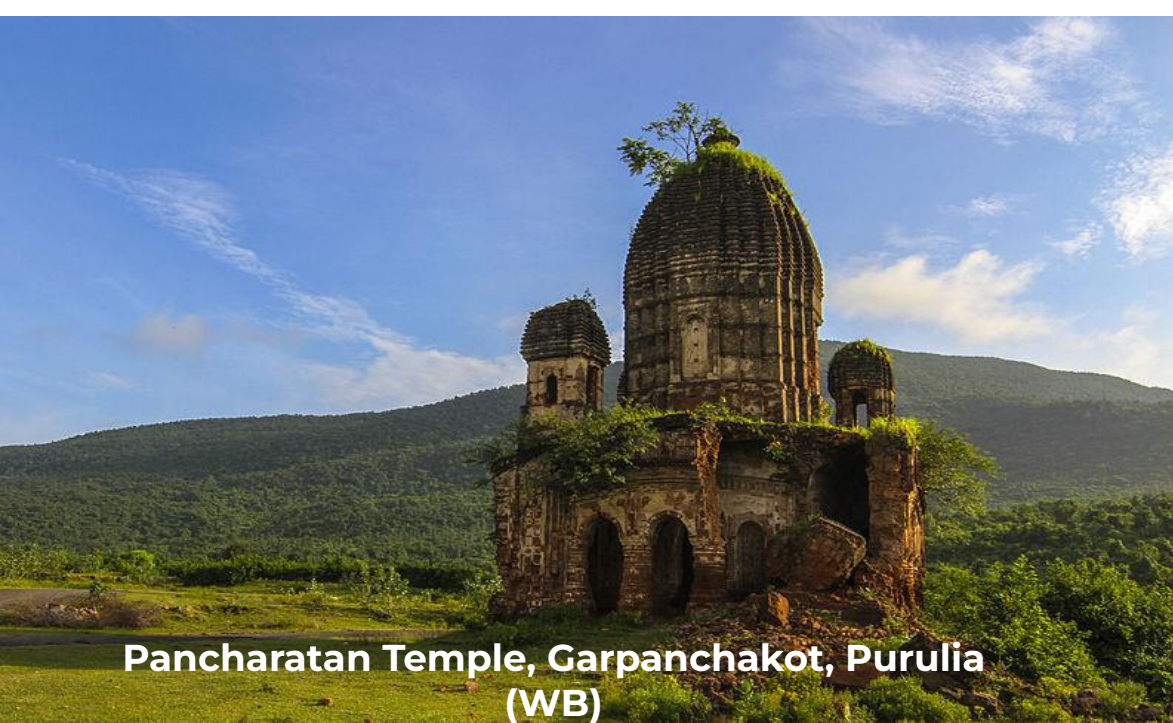
- The buildings had a **curve or sloping roof**, as in bamboo huts. This became popularly known as **“Bangla roof”** and was later adopted by the Mughal architects.
- Burnt bricks and clay, known as **terracotta bricks**, was the principal building material used.
- The temples of this region had a tall, curving shikhara crowned by a large **amalaka**, similar to the Odisha School.
- For the sculptures of this region, **both stone as well as metal was used**. Stone was the major component.
- The **figures** were unique in their **highly lustrous finish**.

Examples: Siddhesvara Mahadeva Temple in Barakar, Temples around Bishnupur (W.B.), etc.



Somapura Mahavihara, Bangladesh

- It was designated as a UNESCO World Heritage Site in 1985.
- It was built by the second Pala king dharmapala (c 781-821 AD).
- Taranatha and other Tibetan sources mention that devapala built it after his conquest of varendra.



**Pancharatan Temple, Garpanchakot, Purulia
(WB)**

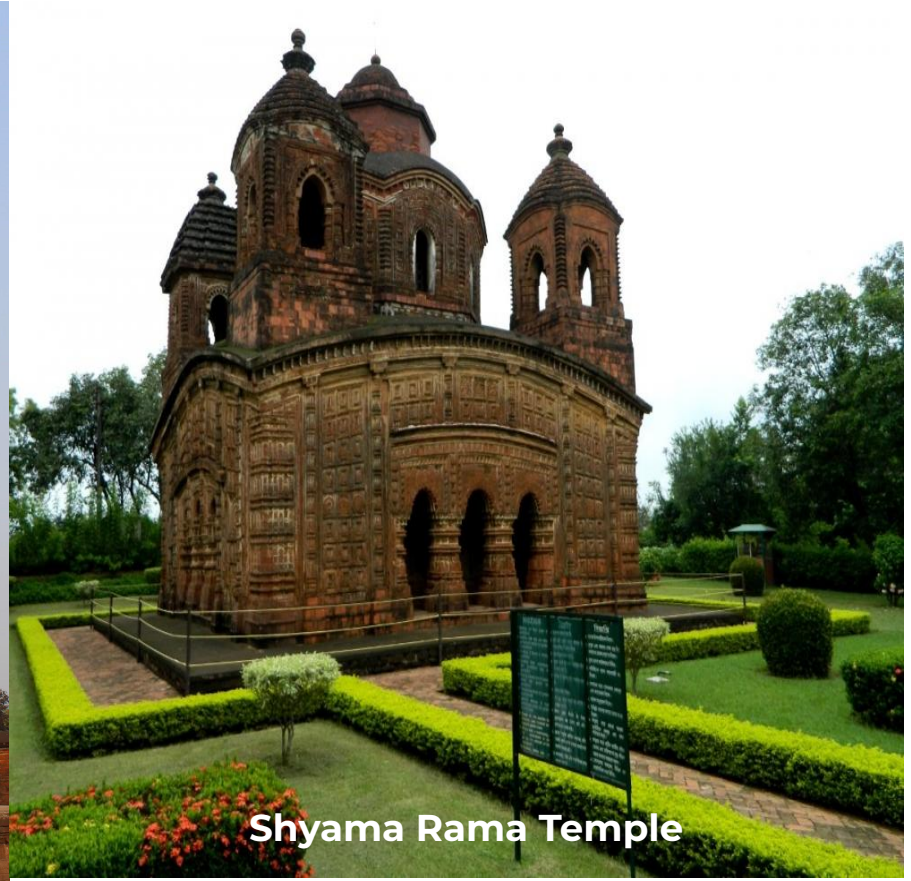
- Black to grey basalt, chlorite stone pillars and arched niches are characteristics of these temples.
- These temples have shape of curving and sloping side of the bamboo roof of a Bengali Hut.



**Siddhesvara Mahadeva Temple
in Barakar**

- Built in 9th century.
- It is decorated by a curving shikara supported by large amalaka which is an example of Pala style.

Terracotta Temples of Bishnupur (West Bengal)



Temples in Eastern India

Features

- The main medium of construction of temples and sculptures was terracotta.
- A huge number of sculptures have been discovered in Assam and Bengal which shows the progression of regional school in these regions.

Temple of Shiva (Sivdol)

- It is built in post Gupta style theme.
- Siva dol is a group of structures comprising three Hindu temples of Sivadol, Vishnudol and Devidol shrines,
- The Sivadol or Shiva temple, built in the Shikhara architecture.
- This style came with the migration of the Tais from upper Burma mixed with dominant Pala style of Bengal and led to the creation of Ahom style.



Shivsagar Sivdol Temple

Kamakhya Temple

- Located at Nilachal hills in Guwahati, Assam
- It is a hindu temple dedicated to the mother goddess Kamakhya.
- It is one of the oldest and most revered centres of Tantric practice.
- It is dated to the 8th-9th century, constructed on the theme of Nilachal type.
- The Kamakya Temple became identified with the state power when the Mleccha patronised it first, followed by the **Pala kings of Kamarupa, the Koch, and the Ahoms.**
- The **temple has no Idol** but in the corner there is sculptured image of Yoni or vagina of the Goddess which is the object of worship.
- The worship progressed in three phases—yoni under the Mlechhas, yogini under the Palas and the Mahavidyas under the Kochs.



Temples in hilly terrain

- A unique form of temple architecture developed in the Himalayan hills of **Kumaon, Garhwal, Himachal and Kashmir**.
- In ancient times hilly regions of India have been close proximity to Gandhara sites which influenced the architecture of this region. From bottom side it get influenced by Gupta tradition from Mathura and Sarnath.
- Travelling of monks (of Hinduism and Buddhism) from north to south from kashmir to kanchipuram hybridised the idea of architecture.
- This amalgamation of architecture can be seen in several places where main garbhagriha and Shikhara are made in Latina style and Mandapa of olden form of wooden architecture.
- In some places temples itself take shape of Pagoda.
- Some of the famous temples of this architecture type are those in Panderthan in Kashmir, Champawat and **Jageshwar in Kumaon, Kedarnath in Garhwal** and sculptures in Chamba temples.



Pagoda Shape

Kedarnath Temple, Uttarakhand



- dedicated to the Hindu God Shiva
- located on the Garhwal Himalayan range near the Mandakini river, in the state of Uttarakhand.
- There are five temples around Kedarnath itself, namely- Tungnath, Rudranath, Madhyamaheshwar and Kalpeshwar which form the Panch Kedar pilgrimage sites.
- The head priest (Raval) of the Kedarnath temple belongs to the Veerashaiva community from Karnataka.

Kedarnath is a part of Chota char dham other pilgrimage are



Yamunotri



Gangotri

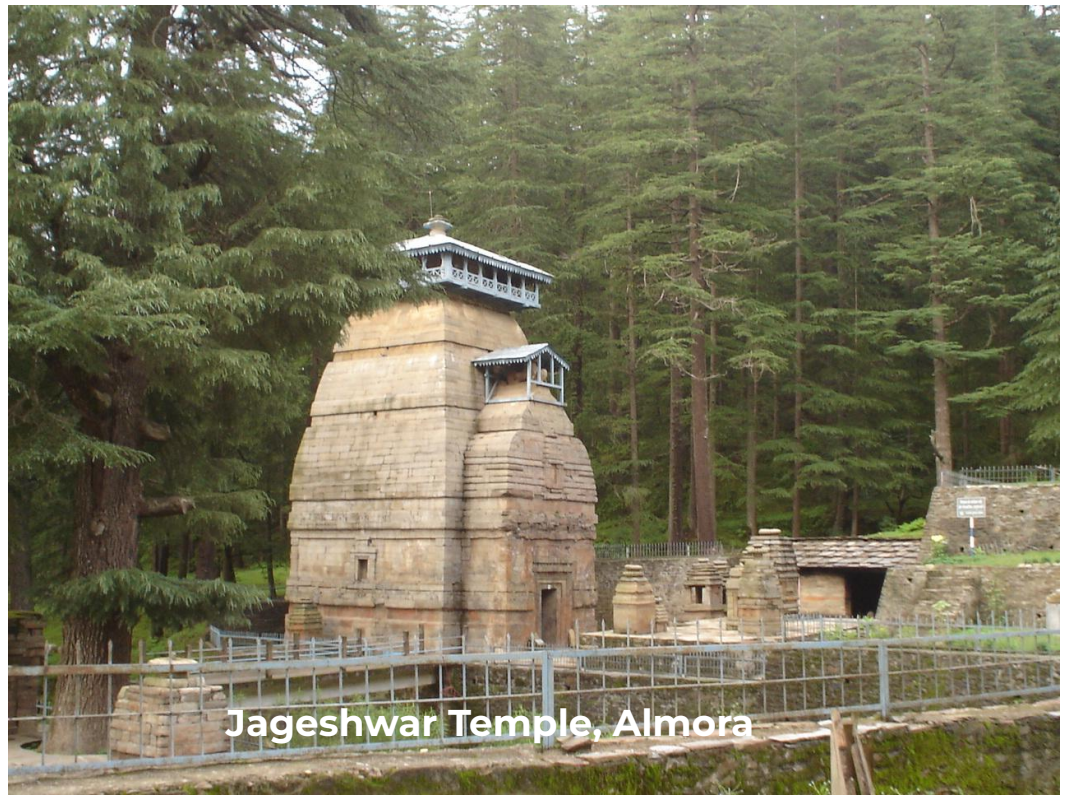
Badrinath





**Baleshwar Temple Champawat
Uttarakhand**

- dedicated to Shiva
- Built by the rulers of the Chand dynasty,
- There are two other temples in the compound of Baleshwar, one dedicated to Ratneshwar and other to Champawati Durga.

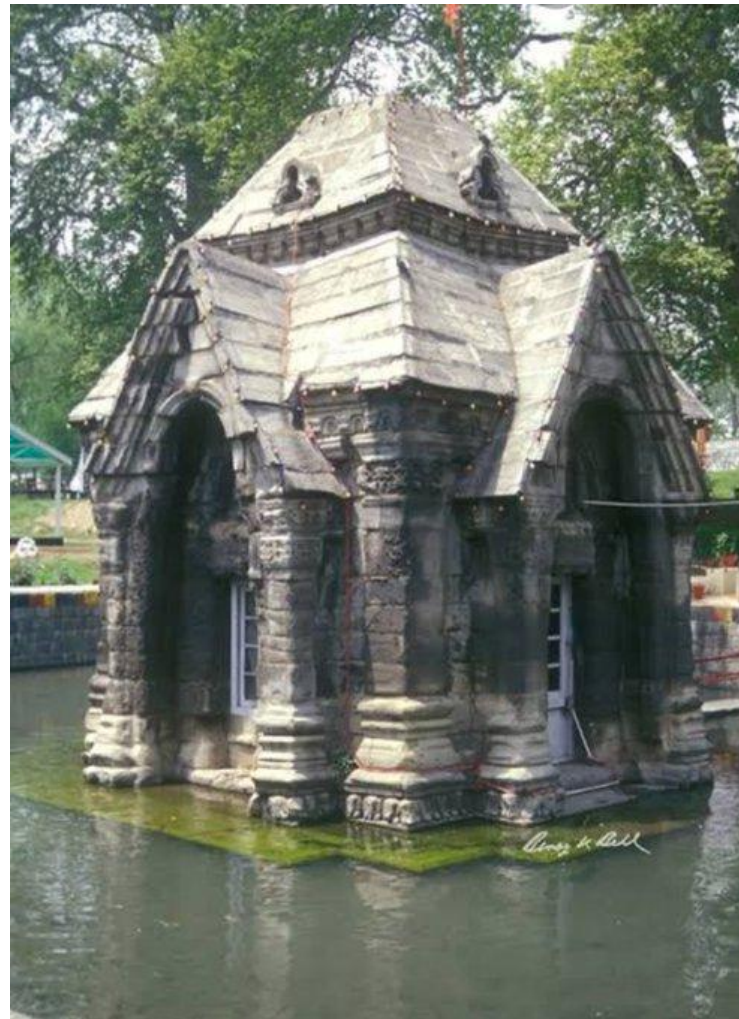


Jageshwar Temple, Almora

one of the twelve Jyotirlinga

Pandrethan Temple

- Pandrethan temple, dated 10th century CE, is located in the present cantonment area of **Srinagar**.
- It was built in Karkota period.
- Align with the tradition it is attached with water tank and standing on a plinth in middle of tank.
- It is embellished by the rows of elephant at the base and a decorated doorway.

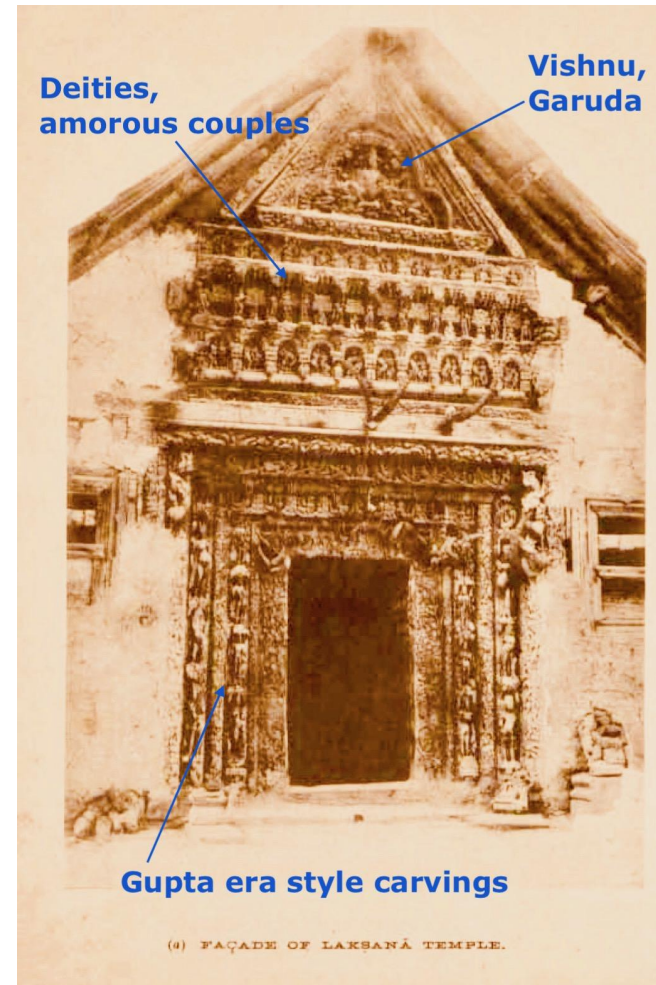


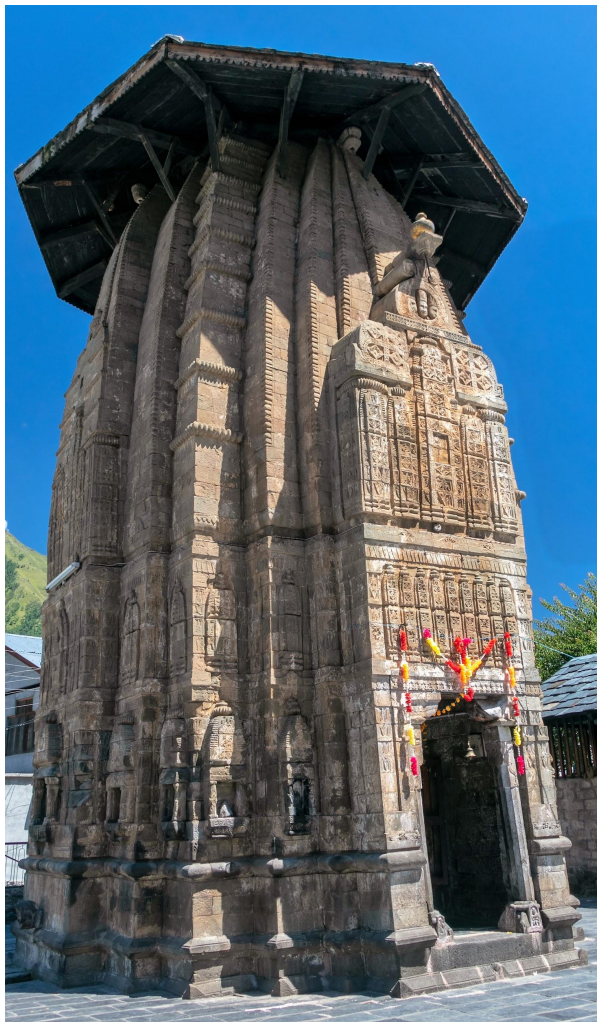
Chaurasi Temple

It is a temple complex consisting of 84 different shrines, located in the center of Bharmour town of Chamba district. Some prominent temples are

Lakshana Devi Temple, Bharmour (Himachal Pradesh)

- It is a post-Gupta era Hindu temple in Himachal Pradesh dedicated to Durga in her Mahishasura-mardini form.
 - Bharmour was the capital of Hindu mountain kingdom of Champa.
- It has intricately carved wooden entrance, interior and ceiling that reflects the high art of late Gupta style and era.
- Temple has an inscription which states that it was built during the reign of Meruvarman.





Manimahesh Temple

It is located in the centre of Chaurasi temple, it is also considered as the main temple enshrining a huge Shiva linga.

Narsingh (Narsimha) Temple Joshumath, Uttarakhand

- Devoted to Lord Vishnu
- Represented Vishnu as half man and half lion (therianthropic) form.



Temple Architecture

Annexure

#	Name of the Temple	Location (Place)	Dedicated to	Built by (Name, Dynasty and Period)	Special Features
1	Venkateswara Temple (Also Known as Temple of seven Hills)	Tirumala at Tirupati Chittoor District, Andhra Pradesh	Lord Sri Venkateswara (Incarnation of Vishnu)	King Thondaiman, Tamil ruler Later developed by Chola Dynasty kings.	Richest Temple in the world in terms of donation and wealth. It is believed Lord himself appeared on that place. That is why it is called "Svayam Vyakta Vighraha"
2	Varaha Lakshmi Narasimha Temple (also Known as Simahachalam Temple)	Simahachalam Hill, Andhra Pradesh	Lord Varaha Narasimha (a lion man incarnation of Lord Vishnu)		Except on Akshaya Tritiya, the idol of Varaha Narasimha is covered with sandalwood paste throughout the year which makes it resemble a Shiva Lingam.
3	Sri Bramarambha Mallikarjuna Temple	Srisailem, Andhra Pradesh	Lord Shiva and Parvati	Inscriptional evidences from the Satvahana Dynasty. Modern additions were done during the time of King Harihara of Vijayanagar Empire.	Significant to the Hindu sects of both Saivism and Shaktism. It is the only temple in India which is revered as both Jyotirlinga and Shaktipeeth. Deity worshipped with Jasmine (locally called Mallika), leading to the name of presiding deity as Mallikarjuna.
4	Suryanarayan Temple (also Known as Arasavalli sun Temple)	Arasavalli, Andhra Pradesh	Sun God	Creator of the temple was ruler Devendra Sarma, (7th century AD)	In the earlier parts of the day, the temple was built to direct the sun's light to fall on the feet of the Lord.
5	Sri Ranganathaswami Temple	Nellore, Andhra Pradesh	Lord Ranganatha (a resting form of Lord Vishnu)	12th Century	Before the main entrance of the temple is a huge tower, called Gaaligopuram, which means "wind tower" and is approximately 70 ft high.
6	Veerabhadra Temple	Lepakshi in the Anantapur district, Andhra Pradesh	Lord Shiva	Built in 1530 by Virupanna Nayaka and Viranna, both brothers who were Governors under the Vijayanagar Empire	Temple is of the Vijayanagara architectural style and has mural paintings on the walls and ceilings.
7	Malinithan	Northern bank of the Brahmaputra River, Arunachal Pradesh	Deity Durga in her Shakti form.	14th-15th century	Temple was built with granite stones during the period of Aryan influence in the region.
8	Kamakhya Temple (also known as Kamrup Kamakhya)	Nilachal Hill in western part of Guwahati, Assam	Mother Kamakhya	8th-17th century	One of the oldest of the 51 Shakti pithas. Important pilgrimage destination for Tantric worshippers.
9	Umananda Devaloi	Peacock island on river Brahmaputra in Guwahati, Assam	Umananda (Shiva)	Ahom King Gadadhar Singha (1681 - 1696)	Shiva is said to have resided here in the form of Bhayananda. This mountain is also called Bhasmakuta.
10	Navagraha Temple	Chitrasal Hill in Guwahati, Assam	Navagraha	Ahom King Rajeswar Singha in the late 18th century	Temple of nine major celestial bodies.
11	Negheriting Shiva Doul	Dergaon, Assam	Lord Shiva	Kacharis during 8th-9th century AD. In 1687 it was reconstructed by an Ahom King.	One of the attractions of the temple is the house of the Rhesus monkeys.

#	Name of the Temple	Location (Place)	Dedicated to	Built by (Name, Dynasty and Period)	Special Features
12	Hayagriva Madhava Temple	Monikut Hill in Hajo, Assam	Narasimha	The present temple structure was constructed by the king Raghudeva Narayan in 1583. According to some historians, the king of Pala dynasty constructed it.	Some Buddhists believe that Buddha attained Nirvana at this place. This temple Preaches both Hinduism and Buddhism, which attracts Buddhist Monks.
13	Mundeshwari Temple	Kaura in kaimur district, Bihar	Lord shiva and Shakti	105 AD	This temple, built of stone, is on an octagonal plan which is rare. It is the earliest specimen of the Nagara style of temple architecture in Bihar.
14	Somnath Temple	Veraval, Gujarat	Lord shiva	First temple unknown, second temple built around 649 AD.	It is believed to be the first among the 12 Jyotirlingas This temple was looted and destroyed many times in the history. The present temple is built in the Chalukyan style of temple architecture
15	Dwarkadheesh Temple	Dwarka, Gujarat	Lord krishna	Around 2200 years old.	It is a Pushtimarg temple. It is one of the char dham pilgrimage. The other three being badrinath, Puri and Rameswaram.
16	Bahuchara Mata	Bahucharaji town in Mehsana district, Gujarat	Goddess Bahuchara Mata	1783 AD	Bahuchara Mata is a patroness of the Hijra Community in India.
17	Nageshwara Jyotirlinga	Dwarka, Gujarat	Lord Shiva	-	It is one of the Jyotirlinga among the 12 Jyotirlingas.
18	Modhera sun Temple	Modhera, Gujarat	Sun God	It was built in 1026-27 AD during the reign of Bhima I of the Chalukya dynasty.	It was built in Maru-Gurjara style (Chalukya style). No worship is offered here presently.
19	Bhoramdeo Temple	Chaura Village Chhattisgarh	Lord shiva	1089 AD	Erotic sculptures has given a distinct style like Khajuraho Temple and the Konarak Sun temple on Odisha, and hence the Bhoramdeo temple is also known as "Khajuraho of Chhattisgarh"
20	Danteshwari Temple	Dantewada Bastar district Chhattisgarh	Goddess Danteshwari	It was built in 14th Century.	It is one of the shakti Peetha among the 51 shakti peethas. It is believed that the temple is built on the spot where the Daanth or Tooth of sati fell.
21	Mahamaya Temple	Ratanpur Chhattisgarh	Goddess lakshmi and saraswati	Built in the 12th-13th century, during the reign of Ratnadeva, Kalachuri king of Ratnapura.	One of the Shakti Peetha among the 51 shakti peethas. Each hakti peetha has a shrine for shakti and Bhairava.
22	Jwalamukhi Devi Temple	Kangra district Himachal Pradesh	Goddess Jwalamukhi (Deity of flaming mouth)	-	One of the Shakti Peethas among the 51 shakti Peethas.
23	Baba Balak Nath Temple	Hamirpur district, Himachal Pradesh	Incarnation of Lord Shiva in Kaliyuga.	-	Woman are not allowed to enter the Garbagriha.
24	Baidyanath Temple	Jharkhand	Lord Shiva	-	One of the 12 Jyotirlingas.
25	Durga Temple	Aihole, Karnataka	-	7th-8th century by the Chalukya Dynasty.	The shape of the temple resembles the back of an elephant.

#	Name of the Temple	Location (Place)	Dedicated to	Built by (Name, Dynasty and Period)	Special Features
26	Virupaksha Temple	Hampi Karnataka	A form of Lord Shiva	By Vijayanagara empire.	Designated as a UNESCO world Heritage site under group of monuments at Hampi. There is another Virupaksha temple at Pattadakal.
27	Vittalaswami Temple Complex	Hampi Karnataka	Lord Vittala, an incarnation of Lord Vishnu.	Built in 15th-16th century by Vijayanagara kingdom	Iconic stone chariot is present here. There is also a swing pavilion present here. The temple contains images of foreigners like persian selling horses.
28	Hoysaleswara Temple	Halebidu Karnataka	Lord shiva	By Hoysala empire in 12th century	Presence of stellate design and temple is elevated on a Jagati (platform).
29	Chennakesava Temple	Belur Karnataka	Lord Vishnu	By Hoysala empire in 12th century	Jagati follows the staggered square design of the mandapa and the star shape of the shrine. Sculptures present include Gajasurasamhara, Shilabalika, etc.
30	Chennakesava Temple	Somanathapura, Karnataka	Three forms of lord Vishnu	By Hoysala empire in 13th century	Sculpture of krishna playing flute in the sanctum. Intricate carvings making it one of the finest architecture of Hoysala empire. Jagati based on Stellate Plan.
31	Padmanabhaswamy Temple	Thiruvananthapuram, Kerala	Lord Vishnu		A strict dress code has to be followed for entry. Laksha Deepam festival once every six years.
32	Sabarimala Temple	Periyar Tiger Reserve Kerala	Ayyappan, an incarnation of Vishnu and shiva	Before 12th century AD	One of the largest annual pilgrimage in the world. Pilgrims wear black and blue dress and do not shave until the completion of pilgrimage.
33	Kandariya Mahadeva Temple	Khajuraho, Madhya Pradesh	Lord shiva	11th century by a Chandela ruler.	Erotic sculptures on the walls of the temple can be found.
34	Sas-Bahu Temple (also called Sahastrabahu temple)	Gwalior, Madhya Pradesh	Lord vishnu and lord shiva in two separate temples	11th century by king Mahipala of Kachchhapaghata dynasty.	Lord vishnu was worshipped by king's wife. But his son's wife became a devotee of shiva. Hence another temple of lord shiva was built.
35	Omkareshwar Temple	Khandwa, Madhya Pradesh	Lord shiva	-	It is one of the 12 Jyotirlingas.
36	Mahakaleshwar Temple	Ujjain, Madhya Pradesh	Lord shiva	Before 13th century	The deity is in the form of Swayambhu. It is one of the 12 Jyotirlingas as well as a Shaktipeeth.
37	Vitthal Temple or Vithoba Temple	Pandharpur, Maharashtra	Lord Vitthal, believed to be a form of Vishnu and his consort Rakhumai.	By Hoysala empire in 13th century	In 2014, the temple became first in india to invite women and people from backward classes as priests. Annual pilgrimage-Vari Varkari
38	Trimbakeshwar Temple	Nashik, Maharashtra	Lord shiva	By Balaji Baji rao	One of the 12 Jyotirlingas and a source of Godavari River
39	Konark sun temple	Konark, Odisha	Sun god	By eastern Ganga dynasty in 13th century.	It is also called Black Pagoda. The wheels of the temple are sundials which can be used to calculate time accurately to the minute.

#	Name of the Temple	Location (Place)	Dedicated to	Built by (Name, Dynasty and Period)	Special Features
40	Lingaraja Temple	Bhubaneswar Odisha	Harihara, form of shiva and vishnu	By Somavamsi dynasty in 11th century	The temple is built in the Deul style.
41	Karni Mata Temple	Deshnoke, Rajasthan	Goddess Durga	By Maharaja Ganga Singh	It is called the temple of Rats as more than 25000 rats can be found inside the temple premises.
42	Thousand Pillar Temple	Hanamakonda Telangana	Vishnu, shiva and surya	By Kakatiya Dynasty in 12th-14th century	The temple is star shaped and there are three shrines inside. It has 1000 Pillars.
43	Ramappa	Near Warangal, Telangana	Ramalingeswara	By kakatiya Dynasty in 11th Century	Intricate carvings on walls and sculptures include Ramappa, Nandi, etc.
44	Shore Temple	Mahabalipuram Tamil Nadu	Lord shiva	8th century AD by the pallavas	One of the oldest Rock-cut temple and is a UNESCO heritage site.
45	Meenakshi Temple	Madurai, Tamil Nadu	Goddess, Parvati	16th century	Famous for huge Prakarms and a hall of 1000 pillars.
46	Murugan Temple	Palani Tamil Nadu	Murugan (Lord kartikeya)	-	The original idol of the presiding deity is believed to have been made by Boga Siddhar using highly toxic herbs, which could kill people with its very presence and hence has been in controversy many a times.
47	Brihadeeswara Temple	Thanjavur, Tamil Nadu	Lord shiva	By Raja Raja I in 1010 AD.	One of the largest temples in india and is a magnificent example of Chola architecture. Chola murals can be found on temple walls.
48	Ranganathaswamy Temple	Sirangram, Tamil Nadu	Lord Vishnu	-	Largest Temple in India, located on an island in Cauvery River.
49	Unakoti Cave Temple	Unakoti Caves, Tripura	Lord shiva	600-700 AD	Marvelous rock carvings and murals can be found.
50	Vishvanath Temple	Varanasi, uttar pradesh	Lord shiva	1780 AD	One of the 12 jyotirlingas.
51	Dakshineswar Temple	Kolkata, West Bengal	Goddess kali	1855 AD	The temple is related to the spiritual saint Rama krishna Paramhansa.

#	Jyotirlinga	Location	State
1	Somnath Temple	Saurashtra	Gujarat
2	Nageshvara Jyotirlinga	Devbhumi Dwarka	Gujarat
3	Mallikarjuna Swami	Srisailam	Andhra Pradesh
4	Mahakaleshwar	Ujjain	Madhya Pradesh
5	Omkareshwar	Khandwa District	Madhya Pradesh
6	Kashi Vishwanath Temp	Varanasi	Uttar Pradesh
7	Kedarnath	Kedarnath	Uttrakhand
8	Baidyanath Temple	Deoghar	Jharkhand
9	Rameshwer	Rameswaram	Tamil Nadu
10	Grishneshwar	Near Ellora, Aurangabad	Maharashtra
11	Trimbakeshwar Temple	Nasik	Maharashtra
12	Bhimashankar	Pune	Maharashtra

PROMINENT TEMPLES OUTSIDE INDIA

Angkor Wat, Cambodia

The world's largest Hindu temple-Angkor Wat, is situated deep in the jungles of Cambodia. However, it is just one of the many Hindu temples in SouthEast Asia. The sea-faring activities of the Chola Empire, Kalinga Empire, etc. brought the religion in these parts and gave rise to many Hindu dynasties - the Champa Civilisation in Vietnam, the Khmer empire in Cambodia and the Majapahit Empire in Java.

The Angkor group of temples were built in the period between 800-1300 AD by the Khmer rulers. Suryavarman II is however credited with building most of the monuments. The architecture is very closely related to the Chola architecture, but has some distinct local flavours as well.



Prambanan Temple, Java-Indonesia

The largest Hindu temple in Indonesia, a UNESCO World Heritage Site,

dedicated to the 'Trimurti' gods of the Hindu pantheon namely Brahma (Creator), Vishnu (Preserver) and Shiva (Destroyer). It has around 240 small temples and shrines in its compound.

It was built in 9th century AD by the Sanjaya Kings of the Mataram or Medang Kingdom who were mainly Shiva worshippers.



Pashupatinath Temple, Kathmandu, Nepal

The temple is built in the Nepalese **Pagoda style** on the banks of River Bagmati. It is dedicated to Lord Pashupatinath or Shiva. Its shape is cubical and is two tiered.

It has two Garbhagrihas- Inner and Outer.



Preah Vihear Temple, Cambodia

The temple is dedicated to mountain gods Sikharesvara and Bhadresvara (manifestations of Lord Shiva). The temple symbolically represents the mythological "Mount Meru", the abode of gods. Although the construction began in the 9th century AD, it was mainly **built by the Khmer kings** Suryavarman I and Suryavarman II in 11th and 12th centuries. **It is included in the UNESCO's World Heritage list.**



Katas Raj Temple, Pakistan

The ancient temple is dedicated to Lord Shiva. It is made up of soft sandstone and has trefoil arches, dentiles and pointed roofs.

It is believed that Pandavas visited the temple during their exile.

It is mentioned in the travelogues of Hiuen Tsang, the 7th century Chinese traveller. The complex has 'Satgraha' (seven temples), a sacred lake and ruins of a Buddhist stupa.



Aditya Sun Temple of Multan, Pakistan

It is one of the oldest and revered temples of South Asia and was mentioned by the 5th century historian Herodotus, Chinese traveller Hiuen Tsang and 10th century Persian geographer Al-Istakhri. The temple famous for its riches was raided constantly by invaders, and notably Mahmud of Ghazni.

It had an idol of Sun god made up in gold with eyes of beautiful red rubies.



Munneswaram Temple, Sri Lanka

It is believed to be thousand years old with re-construction done in phases by Sri Lankan kings in 16th century following destruction done by Portuguese Jesuits in early 16th century.

It is mainly dedicated to Shiva with shrines of Ganesha, Kali and Ayyanayake (Sinhalese Buddhist deity) also present.



Sun Temples in India

Sun has been revered since Vedic age with many hymns written for the celestial body. It is worshipped as Aditya or Surya under Hinduism. There are many rituals in practice for worshipping the deity. Many temples have also been constructed with Sun as the chief deity. Sun temples are even found in Japan, Egypt, China, etc. Some of the Rajput clans namely "Suryavanshi", worship Sun and claim themselves to be the descendants of the deity. Some of the major sun temples in India are:

- **Modhera Sun Temple, Gujarat.** It was built in 11th century.
- **Konark Sun Temple, Odisha.** It was made by Narasimhadeva I, the Eastern Ganga king in 13th century. It is in a shape of "Rath"(Chariot) with mandapa on a raised platform.

- **Brahmanya Dev Temple, Unao (Madhya Pradesh)**
- **Suryanar Kovil, Kumbakonam (Tamil Nadu)** was built in 11th century in Dravidian style. It has shrines of sun god and eight other celestial bodies, together called 'Navagraha'. It has beautiful five-layered Gopuram.
- **Suryanarayana Swamy Temple, Arasavalli (Andhra Pradesh).** It is said to be made by a Kalinga king in 7th century. The idol is made of granite and holds a lotus.
- **Dakshinaarka Temple, Gaya (Bihar)** is said to be built by King Prataparudra of Warangal in 13th century AD. The deity is made in granite and the idol wears Persian attire like waist girdle, boots and a jacket. It has a Surya Kund (water reservoir) nearby.
- **Navalakra Temple, Ghumli (Gujarat)** was made in 11th century. It is built in Solanki and Maru-Gurjara style. It faces east and is built on a large platform.
- **Surya Pahar Temple, Goalpara (Assam)**
- **Martand Sun Temple, Kashmir**

SIGNIFICANCE OF TEMPLES

- **Mains: Q. “Indian Temples reflect the socio-cultural life of India”. Comment**
- Indian temples are not only a living example of progress in the field of architecture but also an integral part of Indian socio-cultural life. They have been an institution in themselves and have played a critical role in the life of people.
- **Some of the important roles and responsibilities** performed by temples in the social, economic, religious, political and cultural life during the ancient age were as follows:
 - Temples acted as agents of central **authority** at the local level. They helped in maintaining central control over an extensive territory.
 - During the ancient age temples provided **employment** to a large number of people like priests, musicians, dancers, etc.
 - Temples imparted **learning** to people. Educational institutions such as Shalabhogam, Palichhandam and Gathikas were attached to temples.
 - Big temples used to have departments attached to them to look after **irrigation** facilities.
 - Temples worked as the seat of **justice** at the local level. Disputes and differences were settled by temples.
 - Temples were big **landlords** too. Thousands of peasants worked on temple lands, which were donated by rulers to temples for their maintenance.
 - **Sporting** competitions were organized by temples for the entertainment of the common masses.
 - Temples also acted as **banking** institutions in India. They extended loans to merchants and traders for various economic activities.

TEMPLES IN NEWS

- **Conservation of Konark Sun Temple**

- The Archaeological Survey of India is working on a preliminary roadmap to safely remove sand from the interiors of Odisha's Sun Temple, which was filled up by the British 118 years ago to prevent it from collapsing.
- The British administration in 1903 had filled the hall with sand and sealed it in order to maintain the durability of the thirteenth-century world heritage site.
 - They had made hole on the top portion of the Jaga Mohan and poured the sand through that.
- Built in the 13th century by King Narasimhadeva I (AD 1238-1264).



Somnath Temple

- Prime Minister of India has inaugurated and laid the foundation stone for multiple projects in Gujarat's Somnath.
- It was developed under the PRASHAD (Pilgrimage Rejuvenation and Spiritual, Heritage Augmentation Drive) scheme, the 1.48 kilometre-long Somnath Promenade has been built at a cost of over Rs 47 crore.
- Somnath temple is located in Gujarat.
- It is to be the first among the twelve Jyotirlinga shrines of Shiva.
- It is constructed in the Chalukya style of architecture.
- Somnath temple and its sculptures having **Nagar style** temple architecture.



Laxmi Devi Temple

- Idol of Mahakali found broken in this famous **Hoysala-era** Laxmi temple in Karnataka

About

- It was built by the Hoysalas in the year 1114 CE during the rule of king Vishnuvardhana.
- It does not stand on a jagati (platform), a feature which became popular in later Hoysala temples.
- The temple is a chatuskuta construction (4 shrine and tower).
 - The towers are in Kadamba nagara style.
 - The mantapa is open and square.
 - The reason for the square plan is the presence of shrines on all four sides of the mantapa.



Ramappa temple

Telangana's first UNESCO World Heritage Site

About

Ramappa Temple, also known as the Rudreshwara temple.

It was constructed in the year 1213 CE by Recharla Rudra—a General of Kakatiya ruler Ganapati Deva 1199–1262.

Marco Polo, during his visit to the Kakatiya empire, allegedly called the temple "the brightest star in the galaxy of temples".

It is built in Kakatiya/vesara style.



Syncretism

the amalgamation or attempted amalgamation of different religions, cultures, or schools of thought.

Lingaraj Temple

- Odisha government has decided to give a facelift to the 11th century Lingaraj Temple, akin to its pre-350-year structural status.
- The redevelopment plan of the peripheral area of the temple, known as 'Ekamravan Kshetra', in Bhubaneswar, has been approved.
- It is believed to have been built by the Somvanshi King Yayati I.
- It signifies the syncretisation of Shaivism and Vaishnavism sects in Odisha.





Previous years question (Prelims)

Q) With reference to Chausath Yogini Temple situated near Morena, consider the following statements? (2021)

1. It is a circular temple built during the reign of Kachchhapaghata Dynasty.
2. It is the only circular temple built in India.
3. It was meant to promote the Vaishnava cult in the region.
4. Its design has given rise to a popular belief that it was the inspiration behind the Indian Parliament building.

Which of the statements given above are correct?

- a) 1 and 2
- b) 2 and 3 Only
- c) 1 and 4
- d) 2, 3 and 4

Q) Building 'Kalayaan Mandapas' was a notable feature in the temple construction in the kingdom of: (2019)

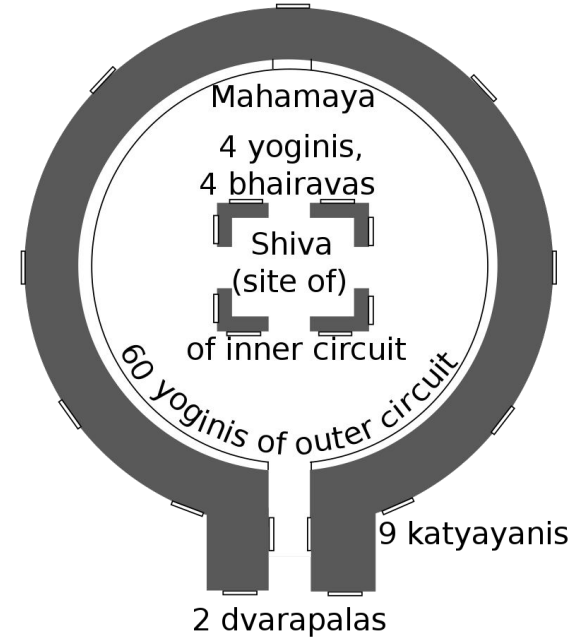
- a) Chalukya
- b) Chandela
- c) Rashtrakuta
- d) Vijayanagar

Q) Which of the following is/are famous for Sun Temples?

- 1. Arasavalli
- 2. Amarakantak
- 3. Omkareshwar

Select the correct answer using the code given below:

- a) 1 Only
- b) 2 and 3 Only
- c) 1 and 3 Only
- d) 1,2 and 3



**Q) What is/are common to the two historical places known as Ajanta and Mahabalipuram?
(2016)**

1. Both were built in the same period.
2. Both belong to the same religious denomination.
3. Both have rock-cut monuments.

Select the correct answer using the code given below.

- a) 1 and 2 only
- b) 3 only
- c) 1 and 3 only
- d) None of the statements given above is correct

**Q) With reference to the Indian history of art and culture, consider the following pairs:
(2014)**

Famous work of sculpture	Site
1) A grand image of Buddha's Mahaparinirvana with numerous celestial musicians above and the sorrowful figures of his followers below.	Ajanta
2) A huge image of Varaha Avatar (boar incarnation) of Vishnu, as he rescues Goddess Earth from the deep and chaotic waters, sculpted on rock	Mount Abu
3) Arjuna's Penance"/ "Descent of Ganga" sculpted on the surface of huge boulders	Mamallapuram

Which of the pairs given above is/are correctly matched?

- a) 1 and 2 only
- b) 3 only
- c) 1 and 3 only
- d) 1, 2 and 3

Q) With reference to the cultural history of India, the term 'Panchayatan' refers to: (2014)

- a) an assembly of village elders
- b) a religious sect
- c) a style of temple construction
- d) an administrative functionary

Q) Some Buddhist rock-cut caves are called Chaityas, while the others are called Viharas. What is the difference between the two? (2013)

- a) Vihara is a place of worship, while Chaitya is the dwelling place of the monks.
- b) Chaitya is a place of worship, while Vihara is the dwelling place of the monks.
- c) Chaitya is the stupa at the far end of the cave, while Vihara is the hall axial to it.
- d) There is no material difference between the two

Q) The Nagara, the Dravida and the Vesara are the: (2012)

- a) three main racial groups of the Indian subcontinent.
- b) three main linguistic divisions into which the languages of Indian can be classified.
- c) three main styles of Indian temple architecture.
- d) three mains musical Gharanas prevalent in India.

Q) Where is the famous Virupaksha temple located? (2009)

- a) Bhadrachalam
- b) Chidambaram
- c) Hampi
- d) Srikalahasti

Q) Match List-I with List-II and select the correct answer using the codes given below the lists: (2009)

List-I (Famous Temple)	List-II (State)
1) Vidyashankara Temple	(A) Andhra Pradesh
2) Rajarani Temple	(B) Karnataka
3) Kandariya Mahadev Temple	(C) Madhya Pradesh
4) Bhimesvara Temple	(D) Odisha

Which of the following combination is correctly matched?

- a) 2-A 4-B 3-C 1-D
- a) 2-C 3-B 4-A 1-D
- b) 1-B 4-C 3-A 2-D
- c) 1-D 3-A 4-B 2-C

Previous years question (Mains)

Q1) Chola architecture represents a high watermark in the evolution of temple architecture. Discuss. (2013)

Classification as per topics:

- **Generic**

- Safeguarding the **Indian Art Heritage** is the need of the moment. Discuss. (2018)
- **Assess the importance of the accounts of the Chinese and Arab Travellers in the reconstruction of the history of India. (2018)**

- **Harappa**

- The **ancient civilization** in the Indian sub-continent differed from those of Egypt, Mesopotamia, and Greece in that its culture and traditions have been preserved without a breakdown to the present day. Comment. (2015)
- To what extent has the urban planning and culture of the **Indus Valley Civilization** provided inputs to the present-day urbanization? Discuss. (2014)

- **Architecture**

- The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss. (2020)
- Highlight the Central Asian and Greco- Bactrian elements in Gandhara art. (2019)
- Early **Buddhist Stupa-art**, while depicting folk motifs and narratives successfully expounds Buddhist ideals. Elucidate. (2016)
- **Mesolithic rock-cut architecture** of India not only reflects the cultural life of the times but also a fine aesthetic sense comparable to modern painting. Critically evaluate this comment. (2015)
- **Gandhara sculpture** owed as much to the Romans as to the Greeks. Explain. (2014)
- b) **Chola architecture** represents a high watermark in the evolution of temple architecture. Discuss. (2013)

- **Bhakti**

- Evaluate the nature of the Bhakti Literature and its contribution to Indian culture. (2021)
- The Bhakti movement received a remarkable re-orientation with the advent of Sri Chaitanya Mahaprabhu. Discuss. (2018)
- **Sufis** and medieval mystic saints failed to modify either the religious ideas and practices or the outward structure of Hindu / Muslim societies to any appreciable extent. Comment. (2014)

- **Philosophy & Religion**

- Indian Philosophy and tradition played a significant role in conceiving and shaping the monuments and their art in India. Discuss. (2020)
- **Taxila university** was one of the oldest universities of the world with which were associated with a number of renowned learned personalities of different disciplines. Its strategic location caused its fame to flourish, but unlike Nalanda, it is not considered as a university in the modern sense. Discuss. (2014)
- Pala period is the most significant phase in the history of Buddhism in India. Enumerate. (Answer in 150 words) 10 2020

- **Literature**

- Krishna deva Raya, the King of **Vijayanagar**, was not only an accomplished scholar himself but was also a great patron of learning and **literature**. Discuss. (2016)
- Though not very useful from the point of view of a connected political history of South India, the **Sangam literature** portrays the social and economic conditions of its time with remarkable vividness. Comment.

- **Dance**

- a) Discuss the Tandava **dance** as recorded in the early Indian inscriptions. (2013)

- **Coins**

- How do you justify the view that the level of excellence of the **Gupta numismatic art** is not at all noticeable in later times? (2017)