



राष्ट्रीयसंस्कृतविश्वविद्यालयः

**National Sanskrit University :: Tirupati
(Central University)**

A Central University established under an Act of Parliament

**Online Certificate Programme in
Temple Culture and Temple Administration**

Topic

TEMPLE SCULPTURE AND AGAMAS

M06 - Temple, North Indian and South Indian Temples and Vimanas

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Introduction

The Concept of Temple :

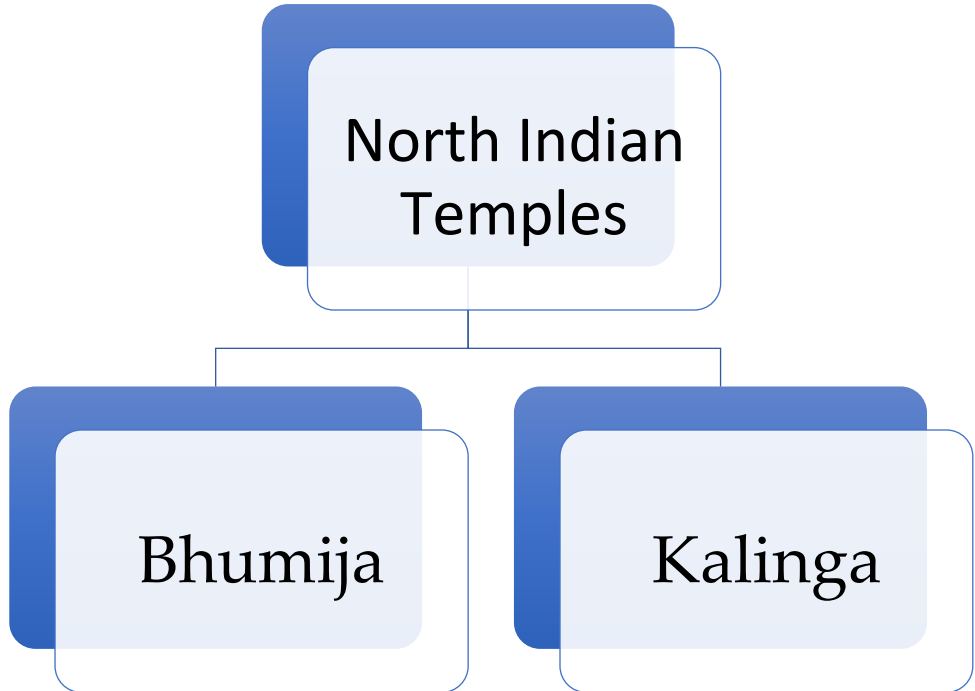
- North Indian
- South Indian

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Introduction

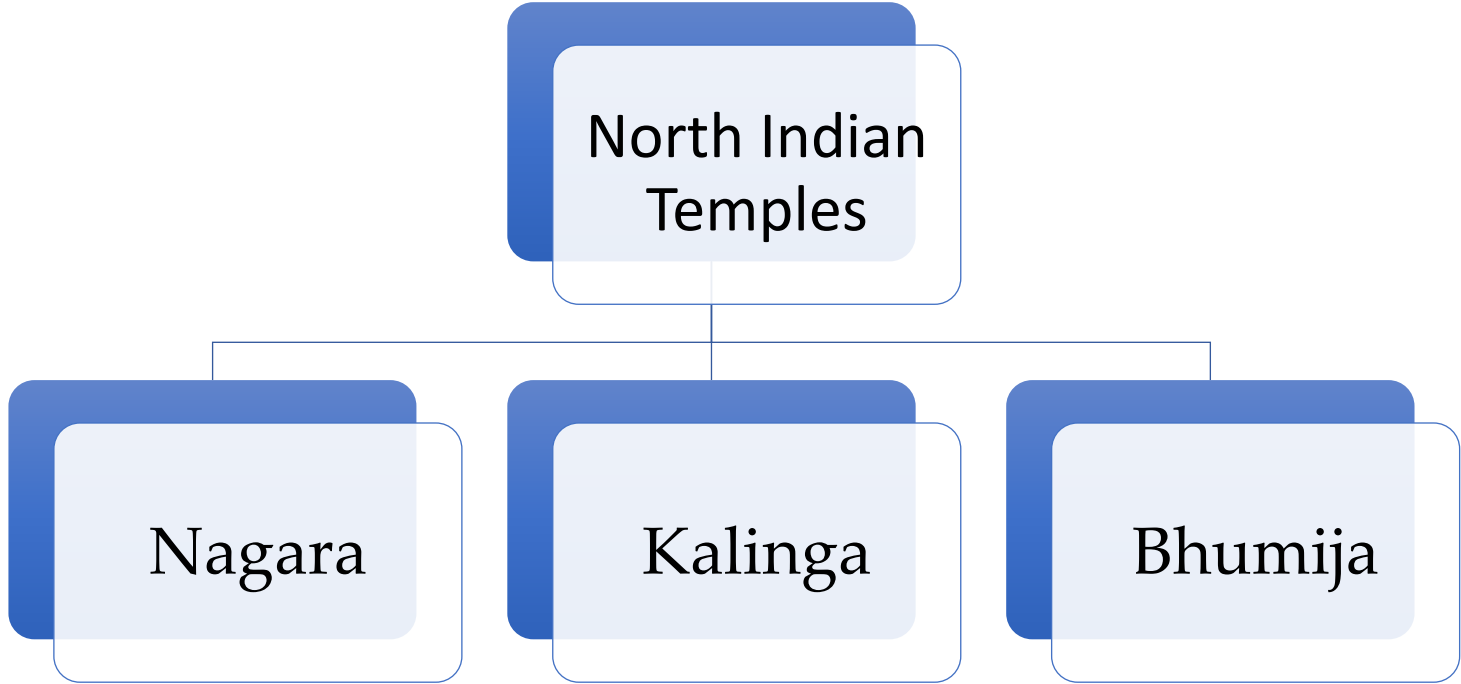


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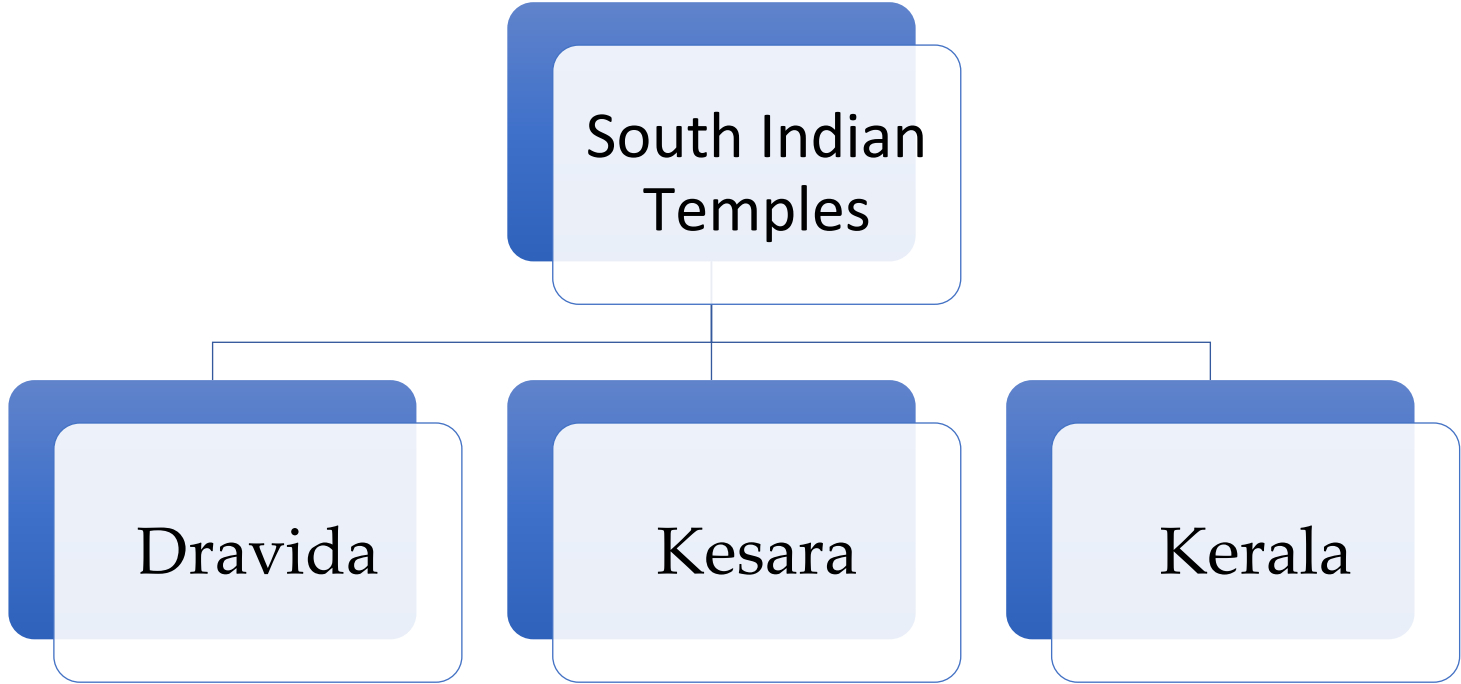


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Introduction



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Introduction

Types of Vimanas:

- Santika,
- Paushtika,
- Jayada,
- Adbhuta and Sarvakamika,
- Sribhoga,
- Sribhadra,
- Svastika,

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Introduction

Types of Vimanas:

- Sushobhana,
- Srikara,
- Vrttakesara,
- Rajakesara,
- Kalyana Sundara and Kosala,
- Ekatala,
- Dvitala,

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Introduction

Types of Vimanas:

- Tritala,
- Catustala,
- Panchatala Vimamans

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Concept Of Temple

- Gods, The Fore Most Of The Gods, Agni In The Rgveda
The Celestial Beings : Svar loka or Dyuloka

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Concept Of Temple

Vedic Deities :

- Agni,
- Indra,
- Varuna,
- Mitra,
- Surya,
- Siva,
- Vishnu,
- Narayana,
- Brahma or Prajapati and others

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Concept Of Temple

Svargaloka : Indra,

Satyaloka : Brahma,

Vaikuntha : Vishnu,

Kailasa: Siva

8 Quarters for the eight Quarterly Rulers

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Concept Of Temple

- East – Svarloka of Indra
- South East : Agniloka of Agni
- South : Yamaloka of Yama
- South West: The Abode of Demons under the rule of Nirti
- West : Varuna Loka of Varuna, the God of Waters
- North West: Vayuloka of Vayu
- North: Alakapuri of Kubera
- North East : Kalilasa of Ishana

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Concept Of Temple

- The Formless God, Para Brahman is **All Pervasive**. Hence, the entire Universe is his abode

देहो देवालयः प्रोक्तो जीवो देवः सनातनः

The human body as the abode of the God, social or collective places of worship : Temples



5 Types of Deities in the Temples

- Svayambhu - Self Emerged Deities
- Daiva Pratistha – Consecrated by Gods
- Arsha Pratistha - Consecrated by Sages
- Saiddha Pratistha - Consecrated by the Gods or Sages whose desires are fulfilled by doing penance in these places
- Manusha Pratistha – Consecration by Human beings



North Indian And South Indian Temple Styles

North Indian Style:

- Nagara,
- Kalinga and
- Bhumija

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North Indian And South Indian Temple Styles

South Indian Style :

- Dravida,
- Kesara and
- Kerala

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North Indian And South Indian Temple Styles

Dynasties Patroned:

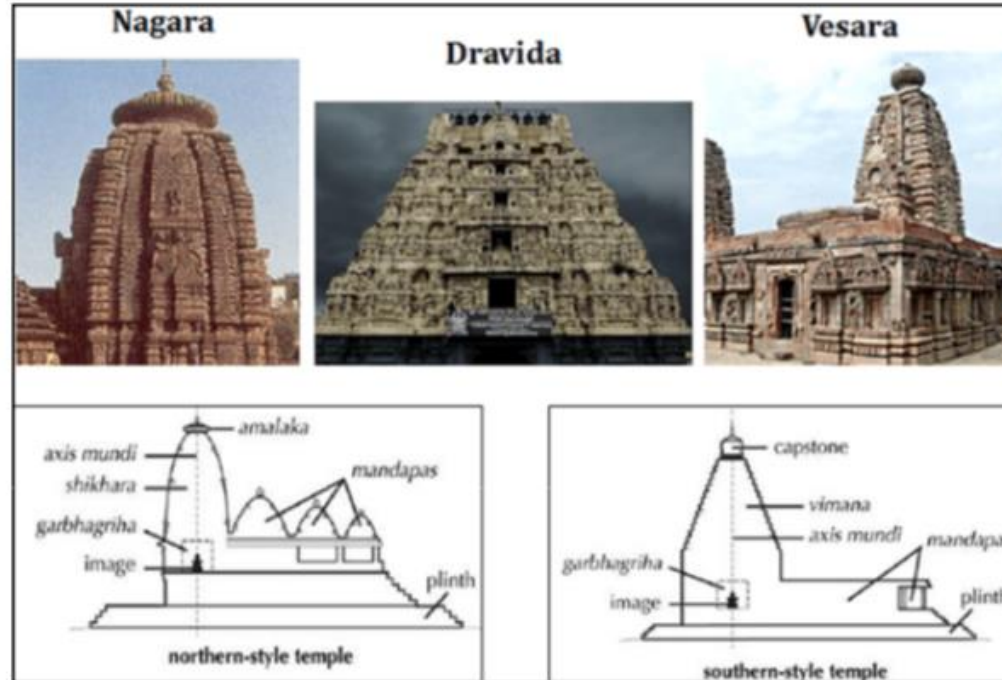
- Mauryas and Satvahanas: Cave temples and Stone built Temples.
- Badami Chalukyas: Temples on Hill Peaks
- Pallavas: The art of Sculpture found all its extremity of beauty during the period of these rulers.

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North Indian And South Indian Temple Styles



NORTH INDIAN AND SOUTH INDIAN TEMPLES

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North Indian And South Indian Temple Styles

Nagara



Dravida



Vesara



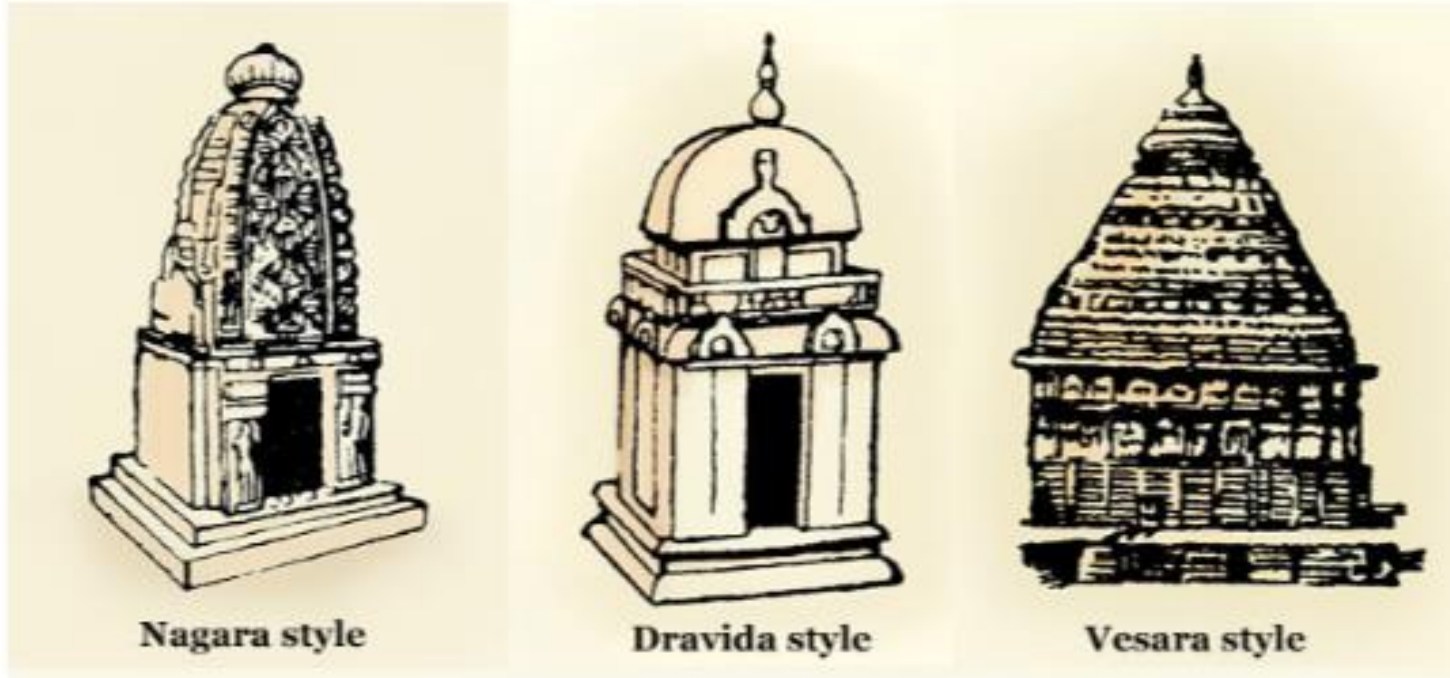
- Nagara (in North India) is associated with the land between the Himalayas and Vindhya.
- Dravida (in South India) with the land between the Krishna and Kaveri rivers.
- The Vesara style of temples as an independent style created through the mixing of Nagara and Dravida orders.

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North Indian And South Indian Temple Styles



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The Nagara or North Indian Temple Architecture



- Nagara is the style of temple architecture which became popular in Northern India.
- It is common here to build an entire temple on a stone platform with steps leading up to it.
- Unlike in south India, it doesn't usually have elaborate boundary walls or gateways.

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The Nagara or North Indian Temple Architecture



- Earliest temples had only one shikhara (tower), but in the later periods multiple shikharas came.
- The garbhagriha is always located directly under the tallest tower.

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Some South Indian Types Of Special Temples

- Maha Kovel – Huge Temples either naturally developed in caves or constructed by Human beings either on hills or plains of heaped stones
- Karak Kovel – Chariot like Temples
- Nanar Kovel – Gods or Goddesses under Teak Tree Shades
- Kokkudi Kovel – Temples covered with Jasmine Creepers



Some South Indian Types Of Special Temples

- Elang Kovel – Temples in infancy state Initially these are confined to Garbha Alaya
- Manik Kovel – Bell Shaped Temples
- Alak Kovel - Idols installed under the shades of Banyan Trees



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The Dravida or South Indian Temple Architecture



- Unlike the Nagara temple, the Dravida temple is enclosed within a compound wall.
- The front wall has an entrance gateway in its center, which is known as **Gopura/ Gopuram**.

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The Dravida or South Indian Temple Architecture



- The shape of the main temple tower is known as Vimana (shikhara in nagara style).
- The Vimana is like a stepped pyramid that rise up geometrically rather than the curving shikhara of north India.

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The Dravida or South Indian Temple Architecture



- In south India, the word Shikhara is used only for the crowning element at the top of the temple which is usually shaped like a small stupika or an octagonal cupola (this is equivalent to the amalaka or kalasha of north Indian temples).

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Comparison Between Nagara And Dravidian Style Of Temple Architecture

- In north Indian temples we can see images such as Mithunas (erotic) and the river goddesses, Ganga and Yamuna guarding the temple.
- But in the Dravida style of temple architecture, instead of these sculptures, we can see the sculptures of fierce dwarapalas or door keepers guarding the temple.



Comparison Between Nagara And Dravidian Style Of Temple Architecture

- A large water reservoir or a temple tank enclosed in the complex is general in south Indian temples.
- Subsidiary shrines are either incorporated within the main temple tower, or located as a distinct, separate small shrine besides the main temple.



Comparison Between Nagara And Dravidian Style Of Temple Architecture

- The north Indian idea of multiple shikharas rising together as a cluster was not popular in dravida style.
- At some of the most sacred temples in south India, the main temple in which the garbhagriha is situated has, in fact, one of the smallest towers. This is because it is usually the oldest part of the temple.
- When the population and the size of the town associated with the temple increased, it would have become necessary to make a new boundary wall around the temple (and also associated structures).



Comparison Between Nagara And Dravidian Style Of Temple Architecture

- An example for this is the Srirangam temple at Thiruchirapally, which has as many as seven concentric rectangular enclosure walls, each with gopurams.
- The tower right in the centre housing the garbhagriha is the oldest.



Comparison Between Nagara And Dravidian Style Of Temple Architecture

Gopuram:

- Gopuram is the huge tower at the entrance of a temple.
- It serves as the gateway to the temple complex.
- It is one of the most prominent things in a temple.



Comparison Between Nagara And Dravidian Style Of Temple Architecture

Mandapam:

- Mandapam is a porch-like structure through the Gopuram and leading to the temple.
- In general, it is a pillared outdoor hall.
- There are several types of Mandapam.



Comparison Between Nagara And Dravidian Style Of Temple Architecture

Garbhagriha:

- Garbhagriha refers to the innermost shrine (Sannidhi) or room of a temple, where the idol of the main deity is kept.
- It is rough equivalent to a Sanctum Sanctorum.



Comparison Between Nagara And Dravidian Style Of Temple Architecture

Vimana:

- Vimana refers to the dome like structure above the Garbha Griha.
- It is one of the important characteristics of a temple.
- Vimana of famous temples have a name, like Punyakoti Vimanam (Thirukachi), Ananda Nilaya Vimana (Thirumala), Sara Vimana (Thiruchera) etc.



Comparison Between Nagara And Dravidian Style Of Temple Architecture

Antarala:

- Antarala is a transitional space between a temple's main hall and the Garbha Griha.



Comparison Between Nagara And Dravidian Style Of Temple Architecture

Ratha:

- A Ratha is a facet or vertical offset projection on the tower.
- The rathas are decorated with geometric figures or statues.



Comparison Between Nagara And Dravidian Style Of Temple Architecture

Shikhara:

- Shikhara refers to the rising tower in a temple.
- It is equivalent to Vimana.
- There are 3 major styles of Shikhara.



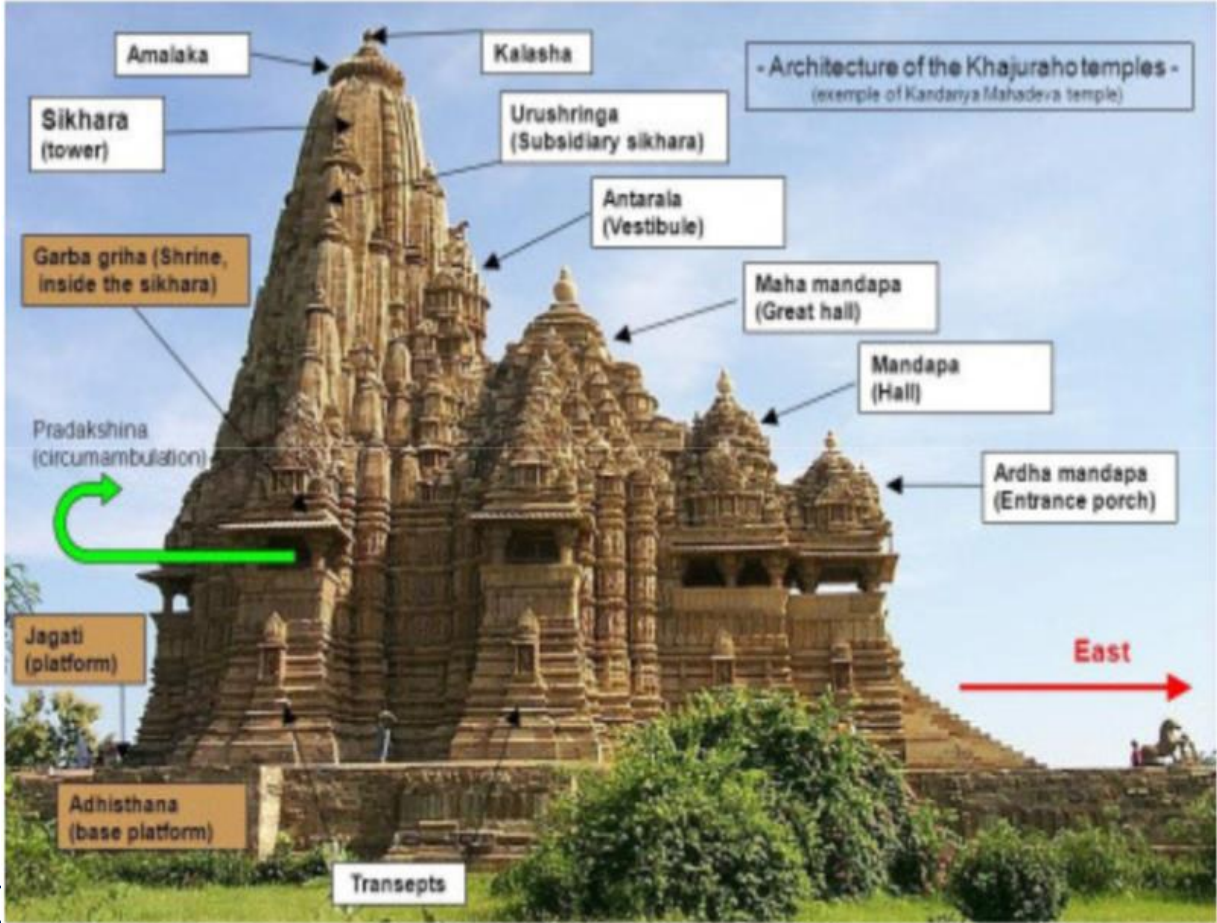
Comparison Between Nagara And Dravidian Style Of Temple Architecture

Kalasha:

- Kalasha on top of the Garbha Griha (on top of Vimana or Shikhara) represents the roots of the inverted tree concept found in the Upanishads.
- Kalasha as per Puranas is one of the 14 precious gems that came out during Samudra Manthan.



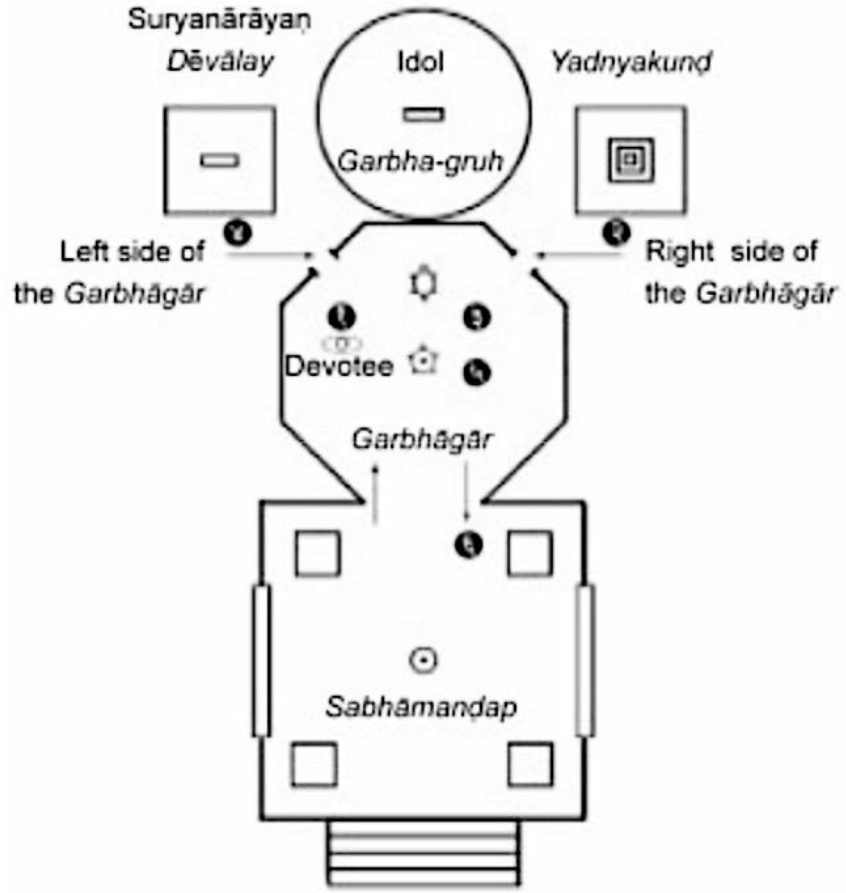
Comparison Between Nagara And Dravidian Style Of Temple Architecture



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Comparison Between Nagara And Dravidian Style Of Temple Architecture



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Comparison Between Nagara And Dravidian Style Of Temple Architecture

विमानविपुलस्य सपादोत्सेथं शाण्टिकं अर्धाधितोत्सेधं षौष्टिकं, पादोन
द्विगुणं जयदं, द्विगुणं अद्भुतं, पादाधिकं द्विगुणं सार्वकामिकम्

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Types Of Vimanas

- Santika – Peace Provider
- Paushtika – Keeps the region Healthy
- Jayada- Brings Vicotry
- Adbhuta – Wonderful
- Sarvakamika – Fulfils all wishes
- Sribhoga – Enables to enjoy wealth
- Sribhadra – Protects the wealth

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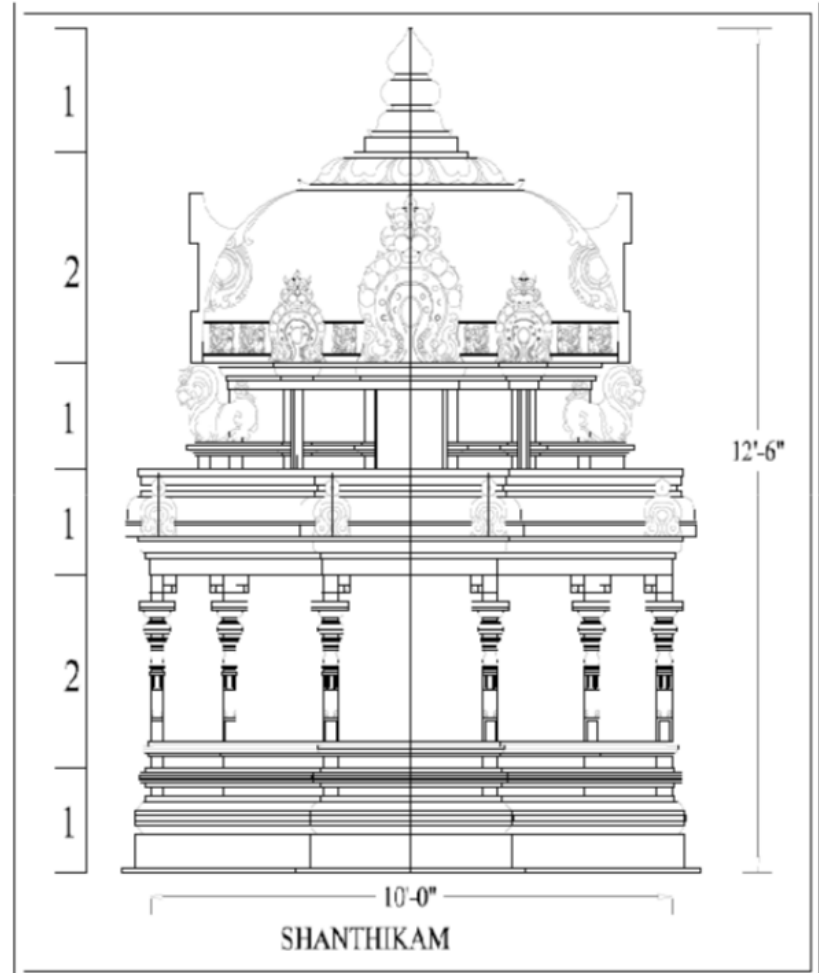


Types Of Vimanas

- Svastika – Brings welfare
- Sushobhana – Ever Beautiful
- Srikara – Fetches Wealth
- Vrittakesara
- Rajakesara
- Kalyanasundara
- Kosala



Types Of Vimanas

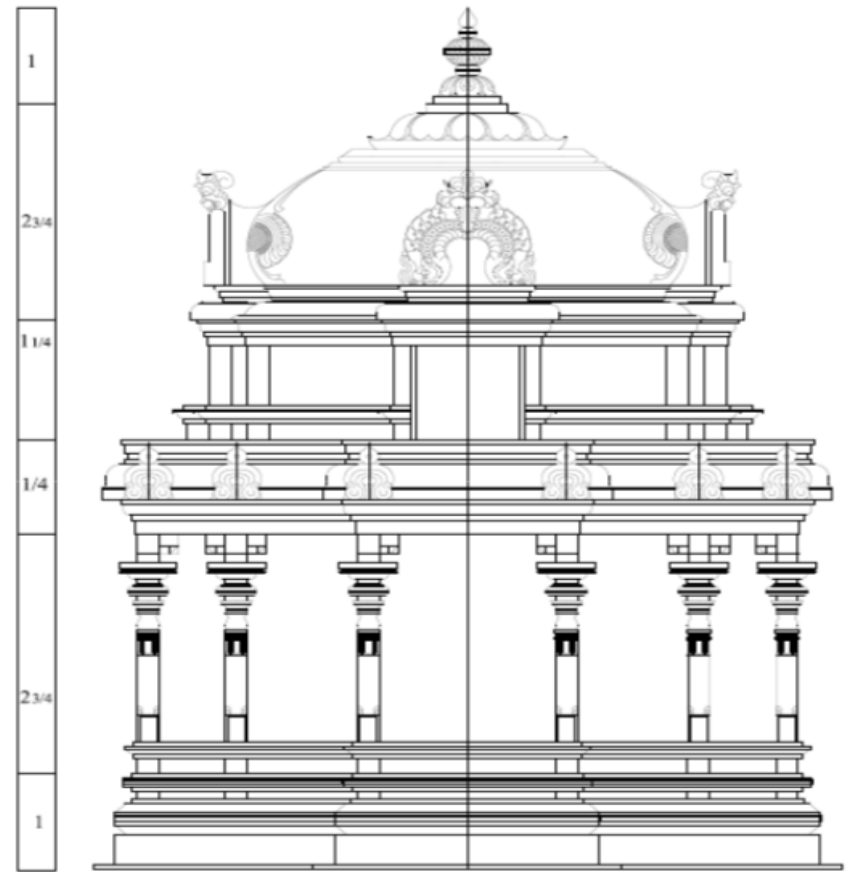


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Types Of Vimanas



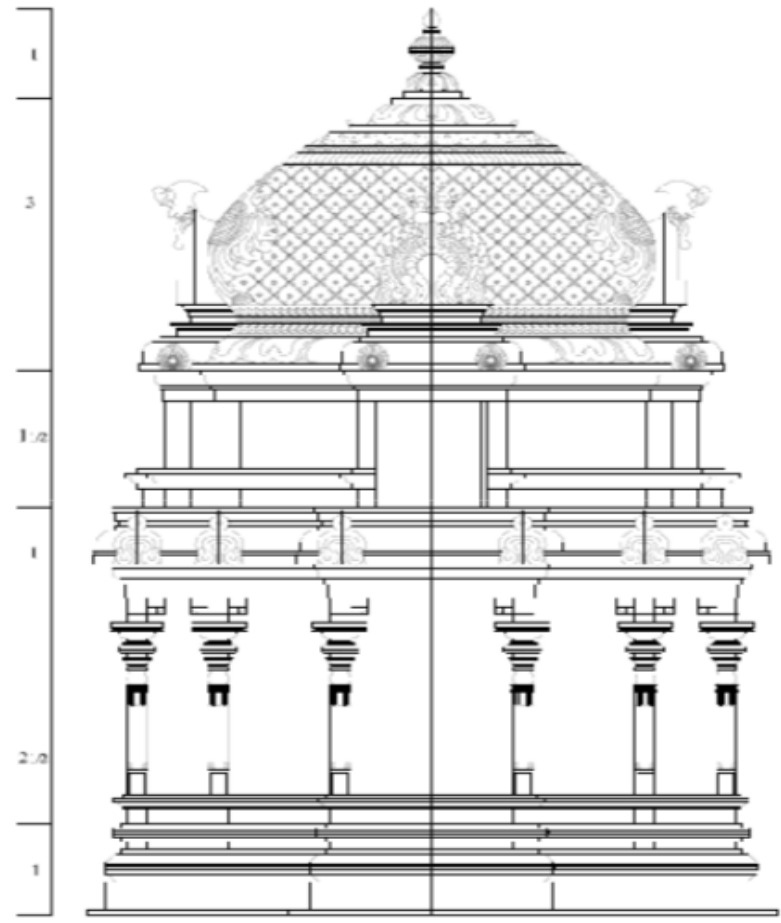
POUSTIKAM

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Types Of Vimanas



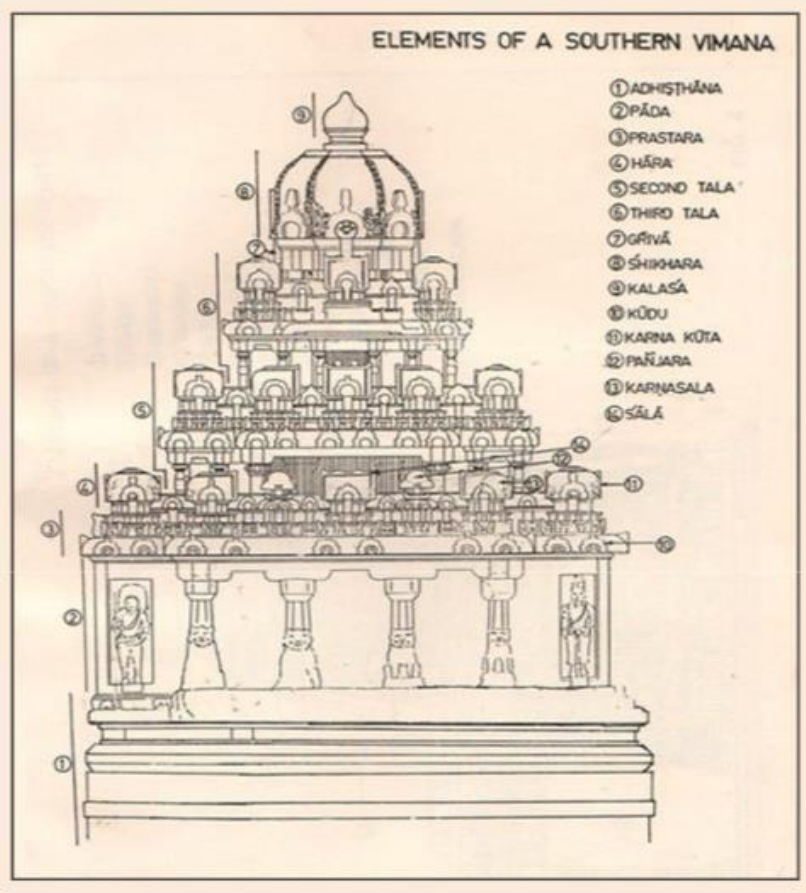
JAYADAM

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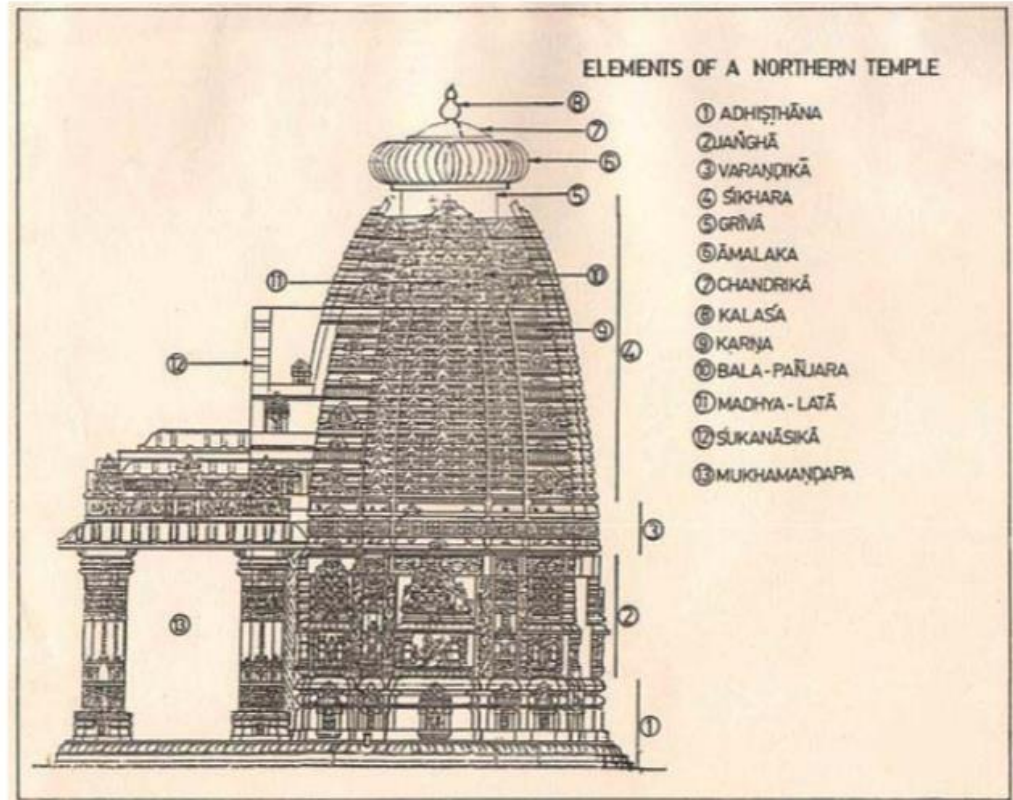


Types Of Vimanas





Types Of Vimanas



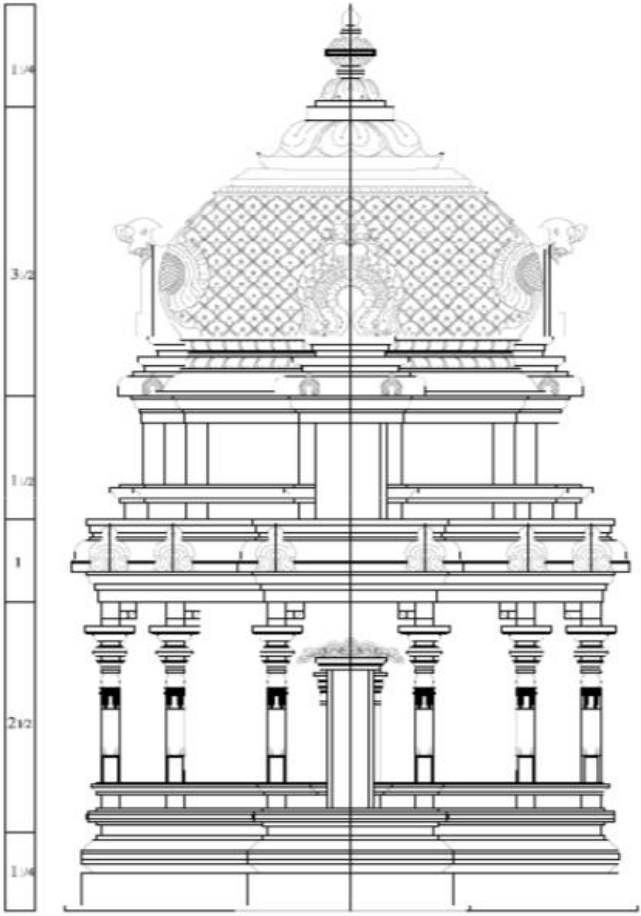
ELEMENTS OF NOTHERN TEMPLE

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Types Of Vimanas



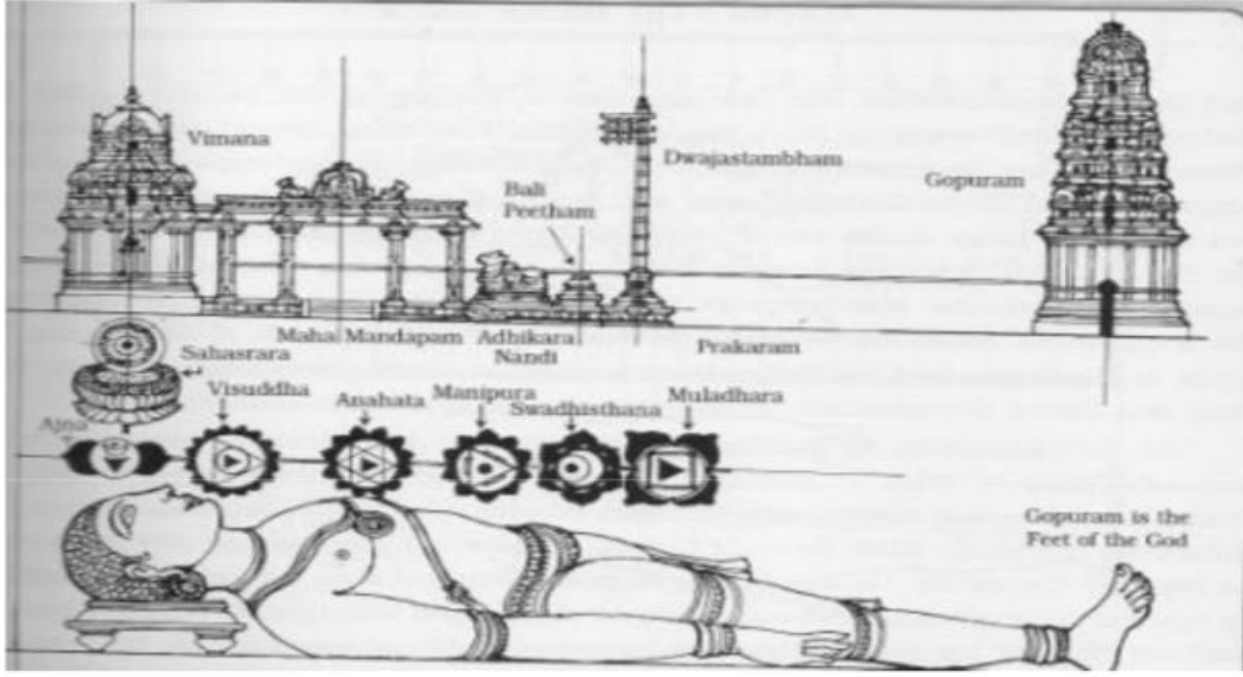
ADBHUTAM

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Types Of Vimanas



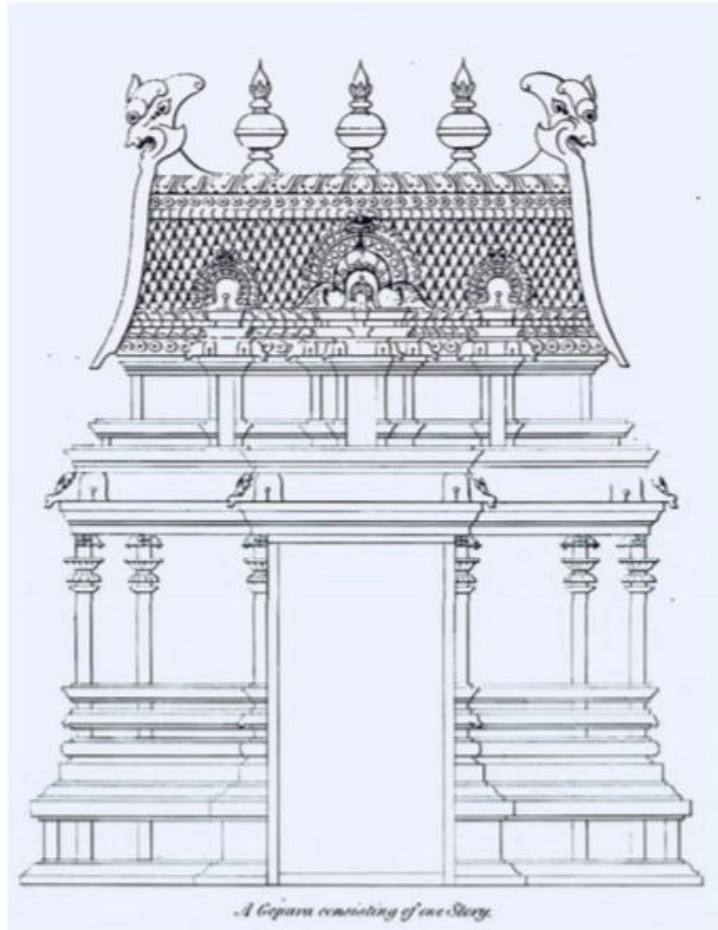
GOD IN THE TEMPLE WITH THE 7 CHAKRA SYSTEM

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Types Of Vimanas



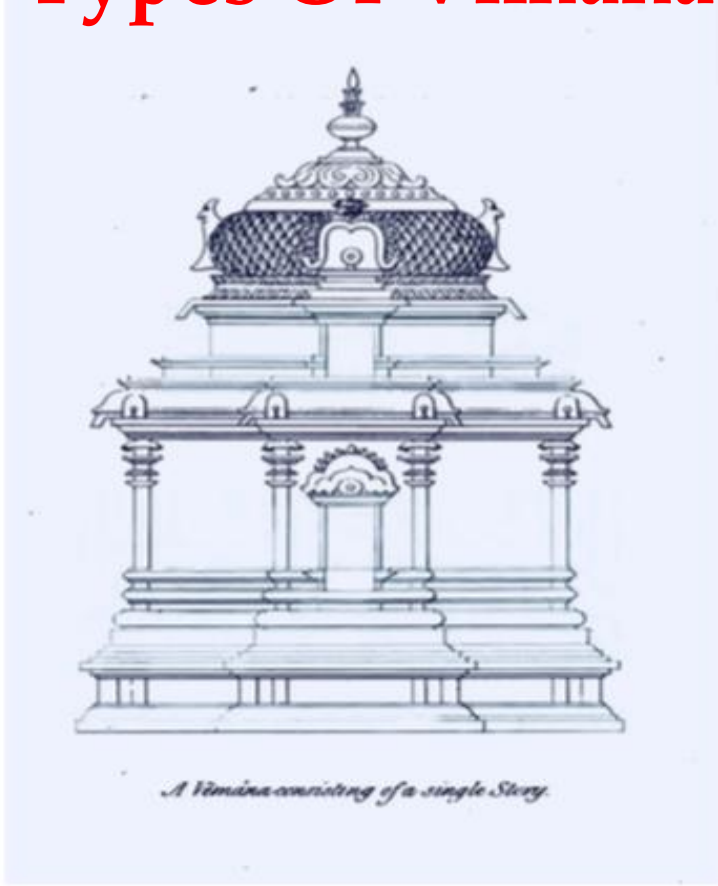
SINGLE STOREYED VIMANA

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Types Of Vimanas



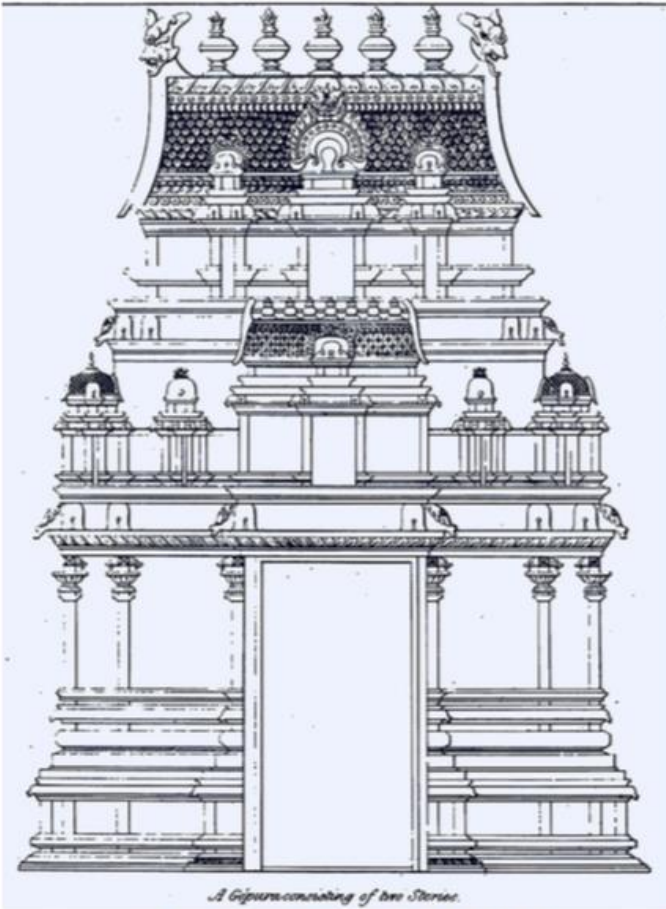
A SINGLE STOREYED VIMANA

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Types Of Vimanas



A Vimana consisting of two stories.
TWO STOREYED VIMANA

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Types Of Vimanas



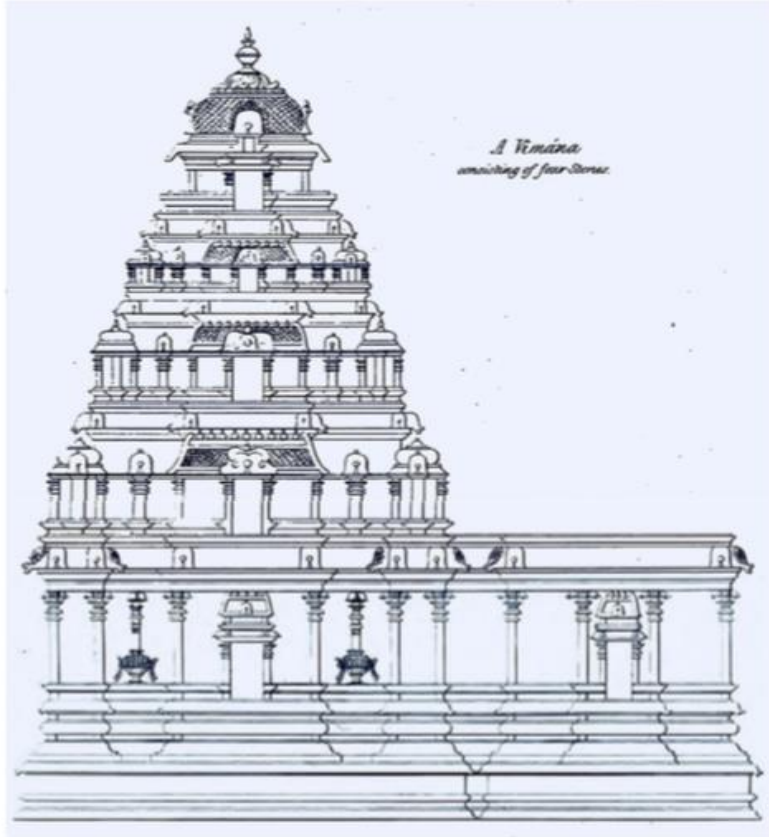
A VIMANA WITH THREE STOREYS

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Types Of Vimanas



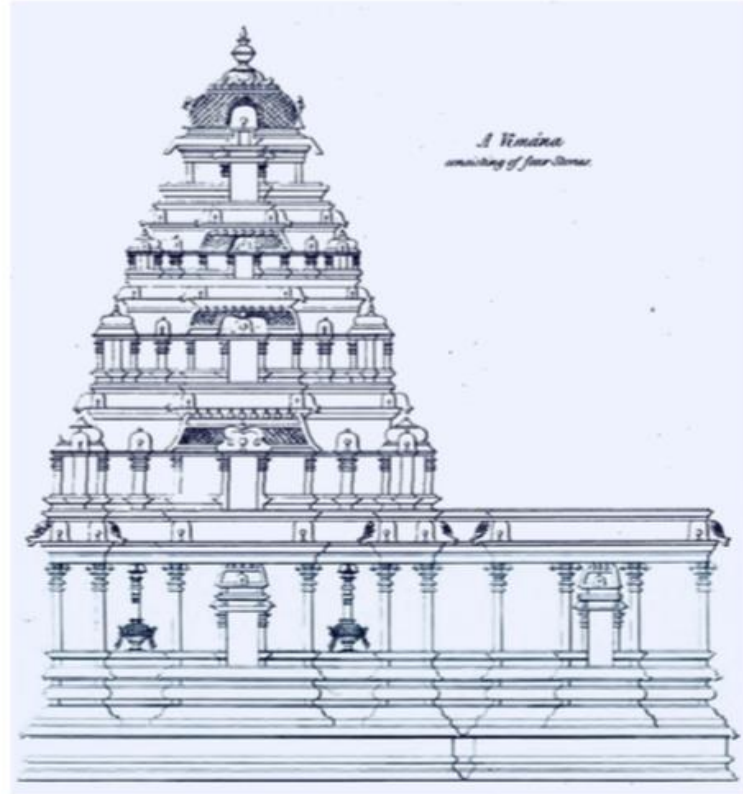
VIMANA WITH MANTAPA

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Types Of Vimanas



A VIMANA WITH FOUR STOREYS

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Types Of Vimanas



A VIMANA WITH FOUR STOREYS

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The Five-storey Temple (pañcabhūmika-prāsāda)

Samaraṅganāsūtradhāra, Chapter 62

[This translation by Mattia Salvini is included here to show how the interpretations put forward in the article have been arrived at.

Technical terms have not been given English equivalents, as it is felt that a better understanding can be gained by reading the text in close conjunction with Figures 11 and 13.

This is work in progress; comments and suggestion will be welcomed by the author of this article and by the translator.

The passage begins with the overall description illustrated in Figure 11.]

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The Five-storey Temple (pañcabhūmika-prāsāda)

pañcabhaumam atha brūmah. prāsādam' rājapuṅgitam || 106 ||

We will now explain the five-storeyed temple, worshipped by kings.

**vistāreṇa vidhātavyaḥ sa hastra(sta)n ekavimśatim | vibhājayet
tathotsedham' pādonatriśatam' karaṇ || 107 ||**

It should be built with a width of twenty-one cubits. One should then divide its elevation into thirty cubits minus a quarter.



The Five-storey Temple (pañcabhūmika-prāsāda)

pīṭham' bhāgadvayam' sārdham' janghā(sārāmra)19 tribhāgikī | kurvīta
kuṭaprastāram' sārdhahastam' ca buddhimān || 108 ||

- The pīṭha (base) is two bhāgas and a half, the janghā (wall zone) is three bhāgas.
- The intelligent should construct a kuṭaprastāra of one and half cubits.



The Five-storey Temple (pañcabhūmika-prāsāda)

janghā dvitīyā kartavyā hastatritayam ucchritā | bhūyo'pi kuṭaprastāram'
sārdhahastam' prakalpayet || 109 ||

- A second janghā should be constructed, with a height of three cubits.
- Once again one should construct a kuṭaprastāra of one and half cubits.



The Five-storey Temple (pañcabhūmika-prāsāda)

janghā tr̥tīyā kartavyā pādahīnam karatrayam | sārdhahastasamutsedhah
kuṭaprastāra isyate || 110 ||

- The third janghā should be constructed, three cubits minus a quarter.
- The kuṭaprastāra is accepted as one and a half cubits in elevation.



The Five-storey Temple (pañcabhūmika-prāsāda)

**caturthabhūmijanghā ca sārdhahastadvayocchritā | kuṭaprastārakam
kuryāt pūrvamañena buddhimān || 111 ||**

- The janghā of the fourth storey should be two cubits and half high.
- The intelligent should construct a kuṭaprastāra of the same size as the previous ones.



The Five-storey Temple (pañcabhūmika-prāsāda)

pañcamyāmī bhuvī kurvīta (janghā sā?) hi karadvayam | kurvīta
kuṭaprastāram tathā prāga(gu)ditō yathā || 112 ||

- On the fifth level one should construct a janghā of two cubits. One should build the kuṭaprastāra as explained earlier.



The Five-storey Temple (pañcabhūmika-prāsāda)

kuryādd hastadvayotsedham kapotam api buddhimān |
caturbhāgasamutsedhā mahāghaṇṭā vidhīyate || 113 ||

- The intelligent should also construct a kapota with an elevation of two cubits.
- A great ghaṇṭā is to be built, with an elevation of four bhāgas.



The Five-storey Temple (pañcabhūmika-prāsāda)

**upariṣṭād bhavet tatra prāsāde pañcabhūmike | kumbham tadūrdhvam
kurvīta starān ekonaviṁśatim || 114 ||**

- On the upper portion of that five-storeyed temple, one should construct a kumbha above (the ghaṇṭā), divided into nineteen staras.



The Five-storey Temple (pañcabhūmika-prāsāda)

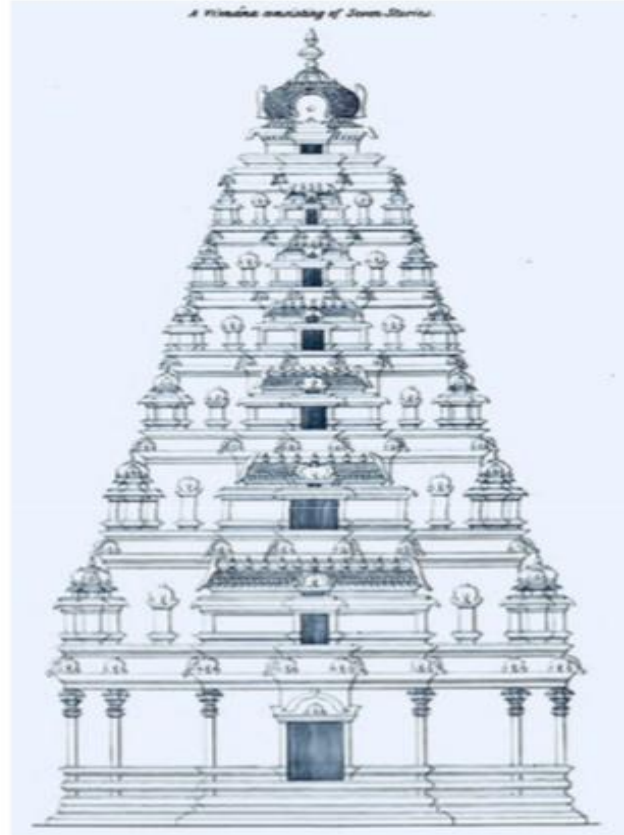
**samsthānam etat kartavyam sarvatobhadrasamjñakau(ke) | vibhājayed
viśeṣeṇa tataḥ staravibhājanāt || 115 ||**

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The Five-storey Temple (pañcabhūmika-prāsāda)



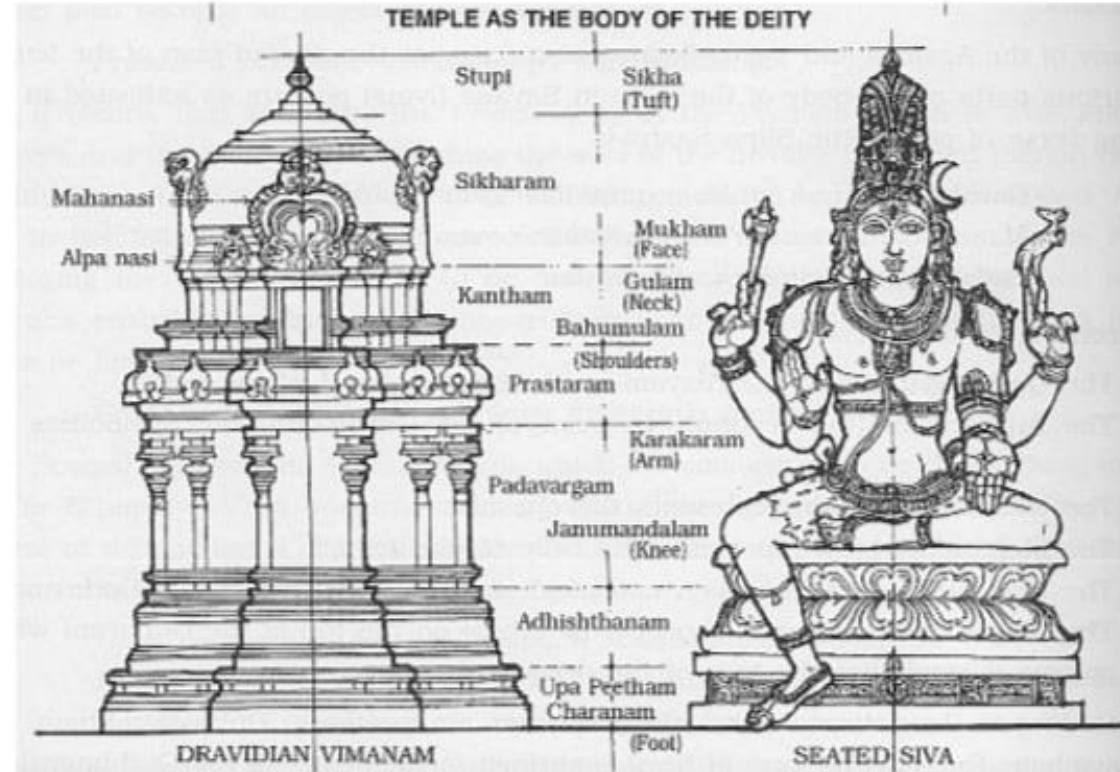
A VIMANA WITH SEVEN STOREYS

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The Five-storey Temple (pañcabhūmika-prāsāda)



TEMPLE AS THE BODY OF THE DEITY

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