Chapter-- IV

ORIGIN OF TEMPLE AND ICON CONCEPT
IN INDIA

According to Hindu mythology, the time is divided in ancient Indian thought in the 'Four' immense periods-- Krta, Treta, Dvapara and Kali. Kali is the Dark Age and the temples appeared only during this period (now). In Krta, Treta and Dvapara ages, there was no need of temples because gods lived and moved amongst humans. In Kali period it was absent. Then man had to make images of these gods and worship them and the gods came down in distinguished forms and showed their graces.

Though there are numerous references regarding worship in India, most of them are medieval works. The art and architecture of India developed according to the religion prevailed in the contemporary society, and the subject was elaborately discussed in the Shastras, Āgamas and Purānas. India had highly skilled persons to produce art, architecture, craft etc, prior to the Indus Valley Civilization. Rigveda is the one among the earliest Vedas in India that mentioned the word 'Vastu'. Rig-veda identified Vastu with chief of the Gods 'Indra' (Vastoshpati). Indra was also mentioned as Purandar. Here pur means a village or a city and they were traced out in several places in the Harappan kingdom with well-planned fortifications. Structures like 'Mayasabha', 'Chitrashāla' appeared in the Mahābhārat, an epic story of India, and the worship of divine Gods, Surya, Agni, and Indra etc found the place in the epic.
Though the Rigveda and Atharvaveda have not given detailed information about art and architecture, the later documents like Shastras, Agamas and Puranas have given immense information about Indian art, architecture, craft, paintings, sculptures and religion.

Art: Atharvaveda describes art as ‘over flow’ (am ucchishta) of daily life. Art is an imagination with the help of divine creator ‘Nature’. It is an artist’s expression of his own ideas and mental concept with which he produces art in available material.

Architecture: Brahmans reveal that solid construction for the habitation of Gods was fashioned by the celestial mason. Tattiriya-brahmana mentioned the word ‘Rathakara’ (makers of chariot). But the ancient nomenclature of rathakara signifies the builder of temples.

Man being a creature of superlative intelligence, he is a social animal. Ever since man became a ‘Homo Sapien’ (another name for modern man), he has been religious. Man needs religion in order to secure himself from inconveniences from nature, animals and fellow men. The more weird and mysterious aspect of nature, the greater was the likelihood of the presence of this power. A high mountain, the rugged peak, a deep gorge, forest expanse, source of a stream, the sun, the moon, the earth, the stars, rivers, etc., would naturally provoke in man a sense of mystery. He naturally resorted to a device of compiling events to follow his imaginations. He drew a magic circle and placed outside a crude sketch of the animal he desired to hunt, or he sketched on a tree or carved on a rock (e.g., Bhimbetka, Lalitpur, Usgalimal, Kajur, Mauxi,
etc.,). He depicted wild animal with an arrow struck in its body, hunting scene with animals with great imagination. He might have carried on his person for inspiration the small pebble with some sort of a sketch or a usual stone (e.g. a sketch of Trishul in rock boulder at Mauxi). When he went out to hunt in the beginning stages, he ascribed his success to this ritual connected with the icon (the magical diagram, the unusual stone or the charmed pebble). He started to believe in it. The ritual was repeated and the so-called icon was preserved for future occasions. The ritual and the icon came naturally to be associated with each other and they occupied a place of enormous importance in his simple scheme of life. Gradually man started placing the icon or magic symbol in a special place and guarded it with care and zeal, for it contained his guardian spirit, his protective deity, his personal God. The spot, which housed the icon, was a shrine. It was a plain ground, cleaned for the purpose or a simple stone platform which for him was a seat for the icon. It might be outside his cave or rude hut, probably under a nearby tree or in a high place. To guard it against intruders or lifters, he had a fence round it or built for it a crude cover. In the time immortal it became a shrine for deity. Man first used the icons, attracted by their unusual shape or mysterious aspect. His continued contact with them made him derive an extraordinary power in them. When such an icon became more and more intimately involved in his life in the world, the icon no longer remained an object among other objects but turned a holy presence. When he lost it, he used his imagination and tried to make an image of it. The icon was now becoming a part of his daily life. The icon inspired in him a sense of the holiness. It was his personal God and it gave him emotional satisfaction. When
icons were fashioned later on by man with his skill and in conformity with his ideas of the holiness, others looked at them with fear and awe. Though the appearances of thematic and stylistic similarities are visible in rock pictures at Usgalimal in Mesolithic phase, it is not confirmed that Hindu worship started in Goa during Mesolithic period. A ‘Trishul’ (attribute of God Siva) and a ‘Bull’ (vahana of Siva) discovered by the author in the rock engravings at Mauxi in Sattari taluka, indicate that the incorporation of Hindu worship took place in Goa during Neolithic period. Similarly, image worship also started in Goa during Megalithic period (e.g. Mother Goddess at Curdi).

The earliest of man’s intuitive perception was that the death was not the end of the person’s existence and that he continued to live on in some way and that his disembodied spirit might harm or help the living. Both, the disposal of the dead and propitiation of his continuing spirit became elaborate magical rituals. When the man was a cave man he started burying the dead within the cave (e.g. Burzoham in Kashmir, Bhimbetka near Bhopal etc.,) with his belongings. When Nattukoti Chettiar of Tamil Nadu undertook to renovate many of the dilapidated Shiva shrines in the regions, it was discovered that under the floor of the sanctum in most of these shrines funerary pots, heaps of ash and skeletal remains had been placed. The graves of the Stone Age people are interesting. After the dead body was buried, three large stones were placed in the centre like a heap and they were encircled with a ring of stones. When the dead body of a person was of a respected chieftain or a priest of high status, mound would be larger and more lasting.
In an extension of this view, we find that Todas of Nilgiris burn their dead inside a circle of stones and bury the ashes in the same spot. They erect an upright stone block over the remains and surround it by rough, round or conical stones placed in a circle. Their funeral huts are also built inside a ring of stones. The hut is meant for receiving the spirit of the dead. The three stones that the primitives kept on the buried body were apparently meant to prevent his ghost from getting up and coming out. The two stones kept on either side might have been for their development into pillars and one central stone was placed on top of the these pillars as a superstructure seems to be the primitive development of the temple structure, which would be in circular or square plan with conical or pyramidal roof. This type of Bhuta shrines can be seen now in coastal Karnataka and Kerala. Later the central stone (mana), which symbolizes the spirit of the dead person, was kept there instead of the mound and later when the stone had to be more impressive, it assumed the form of a low dome shaped structural tumulus (stupa).

Recorded evidence tells that stupas are the earliest shrines in India. Stupa means a heap of grain or a mound of earth. Stupas are well known in India from 3rd century B.C. According to Jouveau Dubreuil, Stupa architecture was directly derived from the Vedic tomb, which was known as Agnidriya. The tomb called Agnidriya was hemispherical and hollow, with a central shaft and two raised stone platforms on either side of the shaft meant for the ‘Agni’ and ‘Soma’ rituals. The large number of stupas, which are built by Mauryas and Satavahanas have almost disappeared because they were constructed with perishable materials (King Ashoka had built nearly 84,000 stupas). But the
architectural form of *stupa*, which was developed by Mauryas, survived in many *stupas* of later period and can be seen in *stupa* at Sanchi, Sarnath and Bodhgaya and Bharhut 11. Unfortunately, no *stupa* evidence has been found in Goa so far.

These Buddhist *Stupas* were massive hemispherical structures, filling the hollow with earth, pebbles and stone, suffused by bricks and covered by stone slabs. It was erected in a broad circular platform (*medhi*) providing a passage for ceremonial circumambulation and fenced by running railing (*Vedika*). On top of this plain tumulus was a quadrangular terrace (*harmica*) over which was placed a parasol (*Chhatra*) signifying spiritual sovereignty. Later *Toranas* occupied the main points. *Ayaka stambhas* were also introduced in *stupa* architecture, which can be traced at Amaravati *Stupa* 12.

We can therefore say that Vedic tomb was transformed into Buddhist *stupas* and Buddhist *stupa*, changed into Hindu temple with some modifications 13. Since the caves were natural and earliest shrines, primitive worship was practised there. Where natural caves were not readily available, people constructed caves like shrines. These caves were excavated from hard, living rock on the faces of hills. In the course of time, these caves were elaborately carved and richly ornamented by pillars and arches and pierced windows. Though they had a shrine area containing either a *stupa* image or a Buddha icon, the major portion of the excavated cave was utilized for the assembly hall, habitation cells, porch and verandah. The significance of this cave sanctuaries is that the simple shrine was fast becoming a public institution, where people gathered not only to offer worship, but to meet monks and listen to their
discourses \(^{14}\) (e.g. Junnar 100 A.D, Kanheri or Krishnagiri 150-159 A.D, Ajanta, Ellora, etc.,)

When the people started excavation in hard living rock for caves or rathas (Māmallapuram), the ground plan of the structure changed from circular to square and rectangular form. The reason behind it may be that cutting rock in square or in rectangular shape is easier than the circular form. In the initial stage of worship, the icon or deity might have been kept in the open form for public worship (some tribal worship in this way can be seen in the present day Indian life). Later, the icon was covered on all the sides with wall, without any roof. These early shrines were temporary structures erected when the occasion of community worship demanded and were pulled down later on. The famous five-foot icon of Shiva found at Gudimallam (Renigunta in AP) has been assigned to first century BC. It is presently housed at Parusurameshwar temple, which is not a structure of any great antiquity \(^{15}\). It was a free standing one. Of similar type is the famous Chatur-bhuj Bhagvan (four armed Vishnu) in Bilaspur district of Chattisgadh, which is dated to first century BC\(^{16}\).

It is not possible to indicate when exactly the custom of building stylized temples began in our country. There are evidences to support that early shrines were temporary structures, e.g. mandapa (the concept of pavilion). Mandapa is to accommodate people who gather to worship at the temple only occasionally and watch rituals as they were conducted inside the sanctum, like present-day pandals for special occasions. According to (old text) Visvakarm-prakasa, two
kinds of shrines were recognized for worship of which one was 'Atmartha' which was a private shrine meant for the individual and the second 'Parartha' meant for all the people in the community. The sanctum of the public shrine was meant for the performance of the worship ritual and the pavilion (mandapa) for the participants to assemble and take part in the proceedings.

Atharvaveda describes art as an overflow (ucchishta) of daily life. It is true that great art is an expression of individual genius. The individual artist operates only as a chosen vehicle (nimithamatra) for the community. The role of an artist who operates within the stylized functional framework is discussed in texts like 'Sukra-Niti-Sara'. The earliest architect therefore worked within the stylized framework and whatever his innovations were, they might have been within the constrains provided by the framework. We have several specimens of such accommodations in our country, such as painting, sculpture, handicraft, household articles, public buildings (like temples, palaces etc.), picture galleries (Chitrasisalas – Mahabharata period).

The expression for a shrine in Sanskrit, Ayatara (abode) signifies that there is in it a power that abides, a sort of container of certain field – forces meaning that shrine could be either an icon (bimba or bera) or a temple (mandir).

The temple is a place for collective worship and this involves several interests. The assemblage of people is an important aspect of the temple and...
when people gather, the shrine assumes a new dimension. Temple served as school (*Ghatika-sthana*), assembly, religious institution, dance hall, *chitrasala*, *kalyana mandapa* etc.,

The first architect of stylized temples is imagined to be the Divine Creator, sculptor Vishvakarma (the all maker). He is represented as five faced. Each face has a name, deity, colour, an attribute and a form. For example, Shiva,

<table>
<thead>
<tr>
<th>Name</th>
<th>Deity</th>
<th>Colour</th>
<th>Attributes</th>
<th>Form</th>
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<tbody>
<tr>
<td>Sadyojata</td>
<td>Shiva</td>
<td>Crystal White</td>
<td>Inertia</td>
<td>Triangular</td>
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Rigveda mentioned four *Māyas*. *Chando-Māya, Deva-Māya, Deha-Māya* and *Vaha-Māya*. *Deha-Māya* means where a structure becomes a habitation of God. Though the Rigveda did not directly mention the temple, it did mention structures, which became a habitation of God, i.e. temple. The Vedic literature also was acquainted with the animal incarnations of Prajapathi, which were now projected on Vishnu. 19

**Texts**

Texts appeared in different periods of time and therefore they reflect social, economic and cultural changes of various periods. Apart from giving the idea of craftsmen, artists and architects, duties were also clearly mentioned. Texts also specified the relative proportions of the several details of the temple...
structure like Talamāna (scheme for sculpture), Ganyamāna (relevant for temple architecture) which consisted of six limbs (Shad-varga). They are 1) Base (Adhisthana) 2) Columns (Pada or Stambha) 3) Entablature (Prastara) 4) Wings (Karna) 5) Roof (Sikhara) and 6) Dome or Cupola (Stupa). If Talamana is ‘Angula’ as the unit of measurement, then Ganyamana is ‘Kishka’.20

A text also mentions the types of Toranas of temple ornamentation, and also speaks about all the parts of the temple which were utilized during religious functions. There are 1) Dance halls (Nṛitya mandapa) 2) Assembly halls (Sabha mandapa) 3) Picture gallery (Chitra mandapa) 4) Kitchens (Paka-sala) and 5) Store room (Bhandara) were parts of the temple.21

Archana-Navanita, an old text classified the holy places into five kinds 1) Svayam-Vyakta (self-manifest) 2) Daivika (installed by Gods) 3) Arsha (installed by sages) 4) Pauranika (glorified in the Puranas) and 5) Manusha (man-made shrines).

Texts like Mānasāra mentioned four guilds which were involved in production of things 1) Sthapathi (architect) 2) Sutragrahi (in charge of measurements) 3) Vardhaki (in charge of strength and quality of materials) and 4) Takshaka (worker in wood, stone and metal).22 Mānasāra also mentions architectural terms e.g., Uha (=Conjecture or addition), Apoha (= removal or omission), etc.
A text like Silpasastra provides a comprehensive framework for both sculpture and architecture. It describes the details formulating the varieties, provides the norms, suggests the methods and enjoins some rules to be followed. We have now references to more than four hundred texts on Silpasastra. There are twenty works ascribed to Vishvakarma, the primordial architect, sculptor and another twenty to his successor 'Maya'.

Samarāṅgana Sutradhāra which is incomplete text and dating back to 11th century A.D. mentioned craftsmen, artists and their fascination for their work by observing several factors like wisdom or traditional skill, study of texts, etc.

Brahatsamhita written by Varahmihira describes the sculpture and architecture and paintings. The text recommends a temple site of sixty-four squares and prescribes that the door must be located in the middle of the front wall.

Mandana Sutradhāra belongs to 15th century A.D. It prescribes 1) Vastumandara 2) Prasadamandara 3) Rupamandara which deal with iconography, sculpture and architecture respectively.

Texts like Kasyapa Silpa and Aparajita prichcha of Bhuvanadeva deals with sculpture, architecture and paintings. Apart from above texts 1) Manushyalaya chandrika and Grha-vastusara (building of houses) 2) Prasad Kalpa (building of palaces), 3) Mandira-vastu (temples) 4) Vapikupa-lakshana
(tanks and wells) 5) Prasadalankaralakshana (decoration of houses) 6) Jalargalam (waterways) 7) Vastu-ratrnvali mentions the designing buildings. 26

A text like Aparajitaprichcha describes the linga features. It mentions 33 kinds of lingas, both mobile (Chala) and immovable (achala), from 24 inches in height to 216 inches. 27

Silpa Texts

The background of the cult of temples in the country has not been sufficiently understood. Before the cult took shape, there were household shrines (grharcha), which were both necessary and sufficient. Āgamas clearly tell that temple is a public institution and household shrine should be given primary importance.

Silpa texts describe the Silpi as one who is conversant with reality (Yathartha-vit) and his job gives expression to his views and judgments on sculptures, which though are not strictly religious. Silpa-Sastra also provides the framework of both sculptures and architecture.

In the field of sculpture nearly 400 documents were written. 28. Books like Silapratna, Pratima Lakshana, Devatamurti-Lakshana and Sanat Kumar Silpa deal with icons for worship in temples. Texts like Chitra Karma-silpa, Saraswati-silpa, Silpa lekha etc. are concerned with images for secular purposes. Texts like Silāsangrah, Dārusangraha, Dipika and Parshana vichara
etc., recommend the selection of wood or stone for icons. Books like *Pratishtha-tantra* and *Pratishtha-vidi* are very popular for installation of icons.

**Shāstras**

Shastras allow freedom for the imaginative sculptor and painter to express all his feelings and thoughts to produce icons. Icons in India since very ancient times were carved in stone or wood, in clay or they were cast in metal. According to scholars, the three different symbols, *Triratna*, *Nandipada*, *Nandyavarta* represent Buddhism, Brahminism (Saivism) and Jainism respectively. But these symbols are one and the same with same meaning.

**Āgamas**

Āgamas are medieval works and gave importance to household shrines. Āgama texts give the message, *Sarvesham-sarva-sampat-pradam* good to all people. Āgamas also speak about several dance sequences and musical instruments which are relevant in the context of temples. Before cult took shape, there were household shrines (grharcha), which were both necessary and with enough space. The temple was a public institution, which was meant to be a substitute for the household shrines. Āgamas insist that the household shrine has the primary importance even for the priest who worships in a temple.

**Kāmikagama**

Kāmikagama elaborates an extensive stylistic difference between ‘*Nagara*’, ‘*Dravadian*’ and ‘*Vesara*’ types of temple *sikharas*. It describes about
craftsmen who worked on wood, gold, iron, cane, stone, etc., It also described skill of the craftsmen while manufacturing their ware -- how they used their hands, intelligence, etc., and how it was important for functional property and elegance. 29

Mukutāgama

Mukutagama also reveals the different styles of Hindu temple sikhara.s. It gives a broad account of different features of Nagara, Dravidian and Vesara types of temple sikhara.s 30.

Suprabhedāgama

Suprabhedagama is quite specific on the boundary wall of the temples. It also gives a broad account of temple prakara. Types of prakara, towers, gopura, etc., of prakara.s have been described in it. It recommends that temple gateways should be in all four directions on the outer wall of the temple (Chathurdwaram-Chathurdikshu). 31

Vaikhanasāgama

Vaikhanasāgama also gives a detailed account of gopura, the tower above the door, and ways of the prākara of the temple.
Ajitāgama

It gives us a list of materials which is to be preferred for making icons like gems, stones, metals, wood and clay which are to be used according to order. It also describes ‘Linga’ as pillar of light (Jyoti Stambha) etc.  

Purānas

Puranas are medieval works. They not only glorify temples but also promise great glory to the builders of the temples. Puranic accounts refer to the creator Vishvakarma and his emergence as head of five master craftsmen 1) Suparna 2) Sanga 3) Sanatan 4) Ahabhuna and 5) Pratna.  

The early Puranas had focused the religious attention of the country on a few places where the icons were reputed to be self- manifest (Svayam-Vyakta), which were not created by man. Man built temples over them. Then these places themselves were considered holy places such as Kashi, Kedaranath, Badari Vana, Jagananath-Puri, Prayāga, Simhadri-Venkatachal, Setu (Rameshwarma) and Kanchipuram etc., Puranas and Agamas are responsible for the rapid development of Tantric sect in Hindu religion.

Agnipurāña

Agnipurāṇa deals mainly with the worship of Vishnu and his popular forms. It says that if a person merely desires to build a temple for ‘Vishnu’, all the sins that he had accumulated during his previous lives would disappear. Agnipurana also specifies the details in the temple architecture. It mentions Rathakara in the sense of temple or shrine. It classified the architecture into
seven types. 1) Semi-circular, 2) Circular 3) Elliptical 4) Rectangular 5) Octagonal 6) Hexagonal and 7) Oval. The chariot is also described in four types such as Nagara, Dravida, Andhra and Vesara. Agnipurana also advises that the temple door must always be in one of the four directions and never in a corner.  

Vishnudharmottarapurāṇa

It has given a broad account regarding origin of temples. To acquire merits to build a temple, one (he) should perform both the sacrifices namely Rajasuya and Asvamedha together.  

Vishnu Rahasya

It describes about Vishnu worship and its benefits. Vishnu rahasya promises that the child that playfully builds a temple in sand begets heaven.

Haya-Sirsha-Samhitha

It deals with the benefits of temple construction and worship. It proclaims that if one puts a brick in place for building a temple and dies soon after that act, he would acquire the benefits of performing a sacrifice.

Matsya Purāṇa

It mentions about the conception of Vastu-mandala in temple architecture.
Brahma-Vaivarta Purāna

_Brahma-Vaivarta Purana_ gives an elaborate account of craftsmen who worked for the temple. It mentions about 'Nine' craftsmen and their origin from Visva Karma as under:

a) **Svarna-Kara:** He is a goldsmith who is in charge of preparing jewellery

b) **Sankha-Kara:** They are shell workers, skilled in carving ivory, tortoise shells, bones of animals and snail shells.

c) **Mrt-Pancha:** Workers in the field of carving pottery, ceramic, brick, clay and terracotta.

d) **Kuvindaka:** Weavers in cotton, silk, wool and gold lace and also skilled in brocades, embroidery. The group also includes mat weavers and workers in coir (coconut fibre) felt rugs and pile carpets.

e) **Kandakara:** Carvers of pith, reed and rush. The group includes makers of flower garlands (mala-kara) and gardeners in general.

f) **Charma-kara:** Leather workers

g) **Pratima-Kara:** Workers who make images and dolls in metal, wood, clay or stone. The group includes painters (Chitra-kara), Stone sculptors (Shilpi) and wood carvers (Takshaka).

h) **Sutra-Dhara:** String holders and those who are specialists in wooden furniture (carpenters), wood inlay, lacquered ware, puppet making and making of dolls and toys.

i) **Karma-Kara:** Smiths of all other kinds.
Sthala Purānas

Sthala Purānas give the mythological account of the temple worship. They describe how the temple came to be built, how its decoration was done and how the image was consecrated in the temple.

The earliest architectural evidence that could be traced so far is from Jerico (West Asia – 7000 BC). Fortification and some structures too have been discovered there. After Jerico, the structural evidence was found at Mehargarh (5000 B.C) in Indo- Pakistan sub- continent. Later, well developed and meticulously planned cities, towns and fortifications were found in Harappan kingdom at different places like Mohenjodaro, Harappa, Dholavira, Kalibanga, etc., Forts and buildings are recorded from the epic age also, and we can find in Mahābhārata, Mayasabha, Chitrasala, Vanadurga etc. These buildings might have been constructed with perishable material, due to which they disappeared. Rapid structural activities came up in India only after Mauryans. They started using permanent material like stone, rocks, bricks, etc., in their constructions. Maurya Ashoka introduced monolithic stambhas for his art and architecture and natural rocks were used for his famous rock edicts. He used bricks for constructions of Stupas. The popular stambhas of Mauryan period are Sarnath, Basarh Bakhira, Laurya-Nandanagiri, Pataliputra, etc. The world famous major rock edicts, thirteen in number and number of minor rock edicts of that
period are scattered all over India at different places like Kalsi, Girnar, Dowli, etc. besides the stupas built at Sanchi.

Timber form structures of early phase were transformed during the Mauryan period into stone and made permanent structures, eg, rock cut caves at Barabara and Nagarjuna hills. The chaitya door of Barabara cave resembles the Toda (tribe) hut in timber form. After Mauryans, the real structural temples came into existence in India only during Gupta period. They started constructions with permanent material like stone and bricks eg, Temple No.17 at Sanchi, M.P. Here vertical pillars had been used for support and horizontal beams alongwith slabs for flat roof. Use of vertical pillars, horizontal beams and the walls covered with stone and brick formed the earliest state of solid construction in India. Capitals of the pillar adorned with animal form of ornamentation and the same ornamentation confined to entrance door and frame of splendid early architecture also developed during Gupta period eg, at Bitargoa, Nachana, Tigawa, etc.

The temples of Goa under study are of different types. Some are very simple with a garbhagriha and a mandapa, while some are very large with many components such as garbhagriha, antarala, sabhamandapa, mukhamandapa and a mahamandapa, etc. Even size and shape of garbhagrihas and mandapas vary from temple to temple. Similarly, the exteriors and interiors of some temples are simple whereas others were
elaborately carved. The superstructure and ornamentation of the temple also changed rapidly according to the ground plans of the temples.

'Brihat Samahita' has given an account of Vastu Mandala in temple architecture. 'Mānasāra' mentions thirty-two varieties of square plans. 'Suprabhedagama' tells that the mandala is the very essence of the temple. 'Agama' texts also reveal that the 'Sanctum' represents the concrete and worship (archa), the manifestation of the divine power. The 'icon' inside it is the inner controller (antaryami) corresponding to the divine presence in the heart of each individual. The 'Vimana' over the sanctum represents the glory (Vaibhava) aspect of the divine. The 'Crown Vessel' on top of the Vimāna is the patterned expression (Vyuha) of the divine power and 'Pinnacle' which vanishes in a point is the transcendent (para) aspect.

Plan, elevation and section is essential for any raised structure. Early structures were in timber form. These timber forms formulated as secular and take expansion on open courtyard, surrounded by pillars, verandah and cells, which were added later. And this became the part of the ground floor. In the course of evolution, both width and height in temple architecture increased and similarly the ornamentation also developed. Projections were added on all the three sides of the exteriors of square sanctum, and then it was called as tri-ratha pattern. Gradually, the Prathiratha and Aprathiratha also became a part of temple architecture. Subsequently, they were called as Pancharatha or Saptaratha temples. Ratha pattern was found more in Kalinga architecture. In Goa also we have tri-ratha pattern of temples such as Mahadev temple at Tambdi Surla and Curdi, which is quite significant.
References and Notes:


5. Ibid, p. 28.


7. n.1, p.29.

8. Idem.


10.Idem.


12.n.1,p.34.


14.n.1, p.37.

15.Ibid, p.43.


22. Ibid, p.5.
27. Ibid, p.175.
33. Ibid, p.3.
34. Ibid, pp.38-57.
35. Ibid, p.98.
36. Ibid, pp.3-4.

41. Ibid, p.118.

42. Idem.