Puranic period (300 A.D, - 750 A.D) and the Darsna period (750 A.D. – 1000 A.D)\textsuperscript{118}.

3.1. VEDIC PERIOD

An important characteristic of the Vedic period was the dominance of the priests. The priests conducted all sacramental activities and became all powerful. The Upanishads were considered to be the essence of the Vedic thought. The Upanishads taught their famous discovery of identification of Brahman with the self or the Atman. The self or the Atman is imprisoned in a particular way and the self tries to liberate itself from the prison house of the body. Moksha is the liberation and the real end of man. This is the true goal man wants to achieve.

3.2. SUTRA PERIOD

During the second stage of the ancient period, Hinduism slowly lost its hold over people and Buddhism and Jainism arose as revolts against Hinduism. Great Emperors like Asoka embraced Buddhism and Mahaveera comp raced Jainism. This was the most glorious period in the history of Buddhism and Jainism.
3.3. EPIC PERIOD

The third stage is to be found by the great Hindu Epics Ramayam and Mahabharata and also the Bhagavad – Gita. During this period Hinduism became popularized. It was also the period of Avataras.

3.4. PURANIC PERIOD

The puranic age was similar to the Epic. Here we see the rise of the six orthodox systems of Hindu philosophy, and the worship of Mother Goddess. Even though the Puranas were filled with stories of exaggerated events and things, it served to educate the masses. Preaching religious ideal through stories in public places, organising religious festival and providing entertainments of song and dance were some of the characteristic religious activities of this age.

3.5. DARISNA PERIOD

The last stage of the ancient period was called the Darsna. It is an important period in the history of Hinduism. Buddhism and Jainism lost their hold on the minds of the people in both the South and North. Groups of mystical poets and philosophers made strong attempts to put down the influence of these two religions. In South India during the seventh and eight centuries, there were twelve wandering mystical poets known as Alwars. They inspired people with their
devotional songs on Vishnu. Similarly, there were the sixty three Nayanmars who composed inspiring songs in praise of Siva. At the same time, in North India, a philosopher known as Kumarial Bhatta taught Buddhism and Jainism with his ritualistic system of philosophy known as Mimamamsankara, the founder of the well – known philosophical system. Advaita, travelad all over India, teaching Hindu ideals and started big monasteries in important centres. "His Advaita system of philosophy based on the Upanishads, the Vedanta Sutras and Bhagavad Gita is a monument of spiritual insight and intellectual subsidy."

3.6. MEDIEVAL PERIOD

In the medieval period we have the devotional movement in South and North India. This period extends from 1000 A.D. to the beginning of nineteenth century. The devotional movement in South was purely a Vaisanavite movement. During this period, Hinduism steadily rose to supremacy and Buddhism lost its hold all over country. The ancient Vedic Hinduism has fallen and modern Hinduism, was born. Temple worships and annual festivals became important aspects of religious life. Animal sacrifices were prohibited in temples. processions, dramas and dances were some of the important religious activities. Girls were kept in temples as dancing girls. They used to offer dancing performances. In front of the
sanctorum. Farquhar calls these changes in the beginning of the medieval period as, the period of reconstruction. The teaching of Ramanuja, Madhva, Meykandar and Ramananda became the basic factors in the thoughts of this period\textsuperscript{120}.

3.7. DEVOTIONAL MOVEMENT

The devotional movement under the leadership of Ramanuja made some changes in the basic ideals of Hinduism by uplifting the lower castes without prejudice to the higher castes. During the same period, a sect of Saivaite calling themselves as Linguists arose having Sivalingam as the symbolic image of Siva.

The Vaisnavite movement in the medieval period was mainly based upon the incarnations of Vishnu as Rama and Krishna. In the north, this movement started during 15\textsuperscript{th} and 16\textsuperscript{th} Centuries. Ramananda was the champion of this movement. To him, Rama was the Supreme Reality and salvation could be attained only by surrendering ourselves to him and by repeating his name several times. Ramananda's teachings greatly inspired two men, Kabir, a Muslim weaver in Banares and Nanak, the founder of Sikhism. Kabir accepted some of the Hindu ideals. But he rejected the authority of Vedas and Koran and denounced the caste system and ideal worship. Nanak also followed the same principle and emphasized the
purity of life. Several sects following these teachings rose over the country\textsuperscript{121}.

In the medieval period, the Mohammadans invasions caused great ethnic changes in the history of Hinduism. The Mohammadans attempted to conquer parts of North India at the beginning of thirteenth century. Later, their conquest extended to some parts of South India. Their early invasions were marked by violence, bloodshed, cruelty, forcible conversion and destruction of sacred places. The Hindu kingdom of Vijayanagar was able to withstand the mighty Muhammadans of the Deccan for two hundred years, but it too was over-thrown in the battle of Talikot in 1565 A.D.\textsuperscript{122}

3.8. MODERN PERIOD

The modern period of Hinduism had its beginning round about nineteenth century when the devotional movement had begun to decline. This period is marked by several changes both in Hindu ideals and in the Hindu way of life\textsuperscript{123}.

The British rule in India brought the Hindu into contact with the Europeans and made them adapt their art, science history, politics, customs and manners. It also broaden the Indian's outlook. It was perhaps this influence that made Raja Ram Mohan Roy to found the
Brahma Samaj in the first quarter of the nineteenth century. He strongly fought against the orthodox Hindu religious way of life, particularly the crude system of burning the wife along with her dead husband. He also fought against the evils of caste and idol worship and encouraged education on scientific lines. The Braham Samaj was a rationalistic and reformative movement. Educational institutions were started during these years by the missionaries. These greatly influenced the masses and produced sudden changes in the lives of the people. This was the period of ‘Renaissance’ in the history of Hinduism. It falls under three sects.

The first is Aryasamaj. It was started by Dayananda Saraswarathi in Punjab. It was purely theistic organisation which denounced idol worships and the caste system. The followers of this Mission practiced what they preached. They were within the limits of Hinduism and accepted Vedas as the only sacred scriptures.

The second is the Theosophical Society. It was founded by Madam Blavatsky and Colonel Olcott in 1875 in Newyork and the Head Quarters was shifted to Madras in 1878 and started functioning under the leadership of Mrs. Annie Besant. The aims of this organizations were the formation of brotherhood among the people of all religions, the study of oriental religions and the study of the
occult powers. It accepted the Karma theory and transmigration of souls. It supported idol worship and caste system. Due to these reasons it had failed to gain a real influence in India. But this society had rendered valuable services in the field of education in this country. The Banaras Hindu college was founded by this society as a college and later on it became a University.

The third is the Ramakrishna Mission. It is named after the renowned visionary, Saint Ramakrishna Paramahamsa. He had no formal education but, he was a man of full of practical wisdom commonsense and traditional knowledge. He developed a religious philosophy of his own based on the idea that as all rivers run into the sea so all forms of Hinduism lead to salvation. The religion he professed was not a sectarian but universal, a synthesis of all religions. He worshipped Kali and had a vision of the Absolute. He was able to inspire a spirit of service in his disciples. Swami Vivekananda, the greatest of his disciples went to America and Europe with the gospels of his Guru and spoke at Chicago and founded the Ramakrishna Mission. At present there are several branches of the missions all over the world.

Modern Hinduism underwent further changes due to the teachings of Sri Aurobindo, Rabindranath Tagore and Mahatama
Gandhi. According to Sri Aurobindo, the finite human spirit can attain liberations by the relation of the Divine spirit. The realization of higher life, he calls, as the life Divine. "He taught that by means of a new type of integral Yoga – the higher consciousness might not only be realized but also brought down to irradiate the mind and the body of the individual". It is possible to attain this stage by practising the integral yoga and who ever is successful in it becomes a 'spiritual superman'. He is the higher type of individual and all social and political problems would be solved if society produces this type of higher individuals. He started a hermitage in Pondicherry to practice his philosophy of integral Yoga. This has attracted people from all over the world.

Rabindarnath Tagore originally belonged to the Brahmas Samaj. He received his religious inspiration from various Hindu scriptures. As a result of this, he did not like to be within the framework of the Brahma Samaj. He was not only the greatest mystical poet of this period but also a political reformer who wanted to reshapes the present Hindu social set up from the humanistic point of view.

Mahatma Gandhi, the leader of India Freedom Struggles and the architect of the new India was the greatest Hindu Saint of this
period. For him, politics without religion was empty. " He considered politics to be a Sadhana for perfection; and therefore, he sought to the world how political ends could be achieved through non-violence"^129. His originality lay in his application of the principle of non-violence to politics. Non-violence , is one of the cardinal virtues of Hinduism. So far, it had been applied only to individuals. Now Gandhi applied it to society as a whole.

He is the greatest reformer of Hindu religion. He called himself as Hindu because he accepted the authority of Vedas and Upanishads. He has no faith in Varnasramadharma, agitated against cow-slaughter and approved idol worship. He found that the serious defect of Hinduism, was untouchability. In 1927, Gandhi wrote, "I speak with a due sense of may reasonability that this untouchability is a curse that is eating into the vitals of Hinduism and I often feel that unless we take due precautions and remove this curse from our midst, Hinduism itself is in danger of destruction"^130. His desires were that all temples should be opened to all Hindus, that child-marriage should be abolished, that women should be given equal status with men, that inter- caste marriages should become a common occurrence and that higher education of women should be encouraged.
So far, I have dealt with the psychological analysis of how an individual becomes religious and how for his emotions pave general on simpler way in religions to resolve all his physical and mental agonies. Further the brief history of Hinduism may give a clue cow the aboriginals of this sacred India have acted in the multi-dimensional religious activities. In the following paragraphs I, with a greater effort provide a short detail about the religious impact upon art.

4. IMPACT OF HINDUISM ON ART

The art of India is the image and vehicle of her thought and civilization. It cannot be rightly understood and interpreted without an appreciation of the inner life and vision of the Indian people. Art sets forth the vision of Indian people in profound luminant and symbols through the ages. Symbols, icons, and temples reveal in sensuous patterns and formal or stylistic values apart from the abstract concepts and values of metaphysics, religion, and immediate spiritual experience.

Indian culture is rooted in a broad universalism, and socialism, human tenderness and compassion. Religion and philosophy in India defined certain cosmic emotions, values and myths. Art, in its turn,
discovers and crystalizes pattern of symbolism, images and forms of truth and beauty and integral motives that render in visual terms the same universal or generic experience of life, universe and deity beheld and transmitted to myths. George Michelt defines Hinduism as it is unimaginable that any activity. Impulse or process can be without some Divine potential. Hinduism spans the complete spectrum of Indian culture from the every day agriculture life of the village to the transcendental speculations of the philosopher. At its most rectified and abstract level, Hindu thought dismisses the world as illusory.

It aims at breaking through this illusion to discover an ultimate reality beyond. The temple reflects this range of Hinduism and is much more than a mere setting for the practices associated with certain beliefs; It is imbued with a complex system of symbolism by which it embodies the requirements of everyday religious life. It is, therefore an expression both an Hindu society and of the most profound levels of Hindu civilization.\textsuperscript{132}

Art has been the perennial medium not merely of the revelation and clarification of India's Universal metaphysics and ethics, but also of the spread and diffusion, for beyond the confines of the land. This explains the constructive historic role of Indian art in shaping and
moulding the manners and attitudes of half of Asia through about to millennia. Even now there is a living greater India in the East which is the product of Buddhism and Brahmanism and the Indian Smrthi and schools of philosophy, and more of the serene and beautific meta-physical images of Indian art. Mukerjee defines that Buddhist and Brahmanical philosophy invested the myths and legends of the Buddha, Bodhisattuva, Vishnu, Siva, Vairochana, Sakti and Apsara with transcendental meanings and values.133

This task of researches of Indian art is by no means easy. It should embrace the following: First, to understand the religious and philosophical movements in India through the ages that have gone into the making of the epoch-less images, symbols and motives of Indian art, visual representation of doctrines of purely metaphysical order; second, to appreciate the structure and development of Indian art for the delineation of its basic and indelible characteristics in terms of the relations between vision and form; and third, to survey the influences of Indian art on the art, religion and culture of India. The fundamental styles, themes and motives of Indian art have endured through the centuries in several art regions of Asia, while in others the art became cold and mechanical or was smothered and replaced by the archaisms of folk art.
The pioneer in the study of Indian art, Havell, Ananda Coomarasamy and O.C Ganguly attributed the significance and glory of Indian art mainly to Indian idealism, relatively neglecting its intrinsic qualities. An unfortunate result is that esoteric symbolism and iconographic continue to hold the field in Indian art study, instead of the naturalism proportions of artistic practice. Stellakramrish, Codrington, Benjamin, and Rowland have discussed about a style, form and technique of Indian art development.

Indian art underlies and impels history, carrying its burden and message through the epochs amidst the vicissitudes of Indian civilizations. It brings about the identity between the sensible and the supersensible that neither doctrines of philosophy nor dogmas or religion can achieve.

The spread of Indian art was a continuous process covering over two millennia. It may be defined, however by certain successive waves of influences corresponding to the major renaissance of Indian culture.
DEVELOPMENT OF HINDU TEMPLES

Encyclopedia Britannica elucidates, the architectural types as domestic, religious, governmental, recreational, for welfare, education, commercial and industrial architecture. It also defines that the architectural constructions have been planned under the environmental and the economical positions. The materials used for architecture were stone, brick, wood, iron, steel and concrete. The methods of constructions were wall, post, and lintel arch, vault, doom, truss and framed structure. The architecture expressed the symbols of use and techniques. The form of the architecture comprises of space and mass, composition scale, light, texture and color. This types of architecture are established not by architects but by society according to the needs of its different institutions. Society sets the goals and assigns the architects, the job of finding the means of achieving them.

This section is concerned with types, the role of society in determining the kinds of architecture, and with planning, the role of the architect in adapting in designs to particular uses and to the general physical needs of human being. The major commemorative buildings of Christianity are those connected with the life of Christ and the apostles of early church fathers or with the medieval cult of relics. No single formal design characterizes this type, but the theme
of the dome is, central-plan structure a round – square polygon, Greek Cross etc., which connects the memodia of Asia in the Indian Stupa and Chinese Pagoda. So far as my thesis is concerned it is not necessary to go beyond the general features of architecture except religious. Religious contributions to the development of temple architecture is very common in the world. The churches of Christians, the Mass of Muslims and the temples of Hindus etc., have been constructed by the government of the particular region to gain support from the citizens in the religious point of view. Dictators and the Emperors have contributed much to the development of temple architecture all over the world. It was thus because the total endeavour of human affair, from time immemorial, was based under the faith of their religion of their nativity.

Without religion, temple is impossible; I have dealt with in my previous chapter how the psychological background have turned a man to religious behaviour, and religious activities. The religious activities of the human beings of the entire world is generally directed towards the same principle though there were multiplicity of opinions and dogmas of various innumerous religions. The western contributions, to the faculty of Indian fine arts cannot be expressible in terms of words. I shall be ever greateful to their sincere attempts to enlighten the glorious art and architecture of India.
In this Chapter, I have attempted to define the definition of Hindu temple, the evolution of temples and the folk origin of Indian architecture.

1. THE DEFINITION OF TEMPLE

The word “temple” from the Latin word “templum” originally signified any holy enclosure or building that is screened from the eyes of the profane. It is the dwelling place of God; it serves the purpose of housing his image; and it is the architectural frame of the liturgy and cult of the God. The architectural forms of temples are manifold. They are primarily conditioned by the requirements of the cults, which in their turn reflect different religious beliefs. In later times, “temple” came to signify, in a broader sense, any shrine of any denomination or even of fraternal orders.

"A temple in the original sense of the Latin word templum meant for a rectangular place marked out by the angur for the purpose of his observations which were taken within a rectangular text". "An extended sense gave it the meaning of a consecrated place of building, of rectangular shape, inaugurated by an angur".

In this sense, it is known that it is the place of God. Primitively it was known as a scared place, later as God’s place. We cannot
sketch out the origin of temples. No single source for all can be found as this differs in different regions. Nomades could have no temples, though they might have tribal sacred places, or sacred tents carried in their wanderings. With the advent of a more fixed mode of life and permanent dwellings, a similar dwellings became necessary for the deity. A variety of primitive temple is seen, and it could have been only in the course of a long period of time that the more elaborate buildings came into existence, while generally speaking, the intermediate stages are not always discoverable\textsuperscript{10}.

2. ORIGIN OF TEMPLES

2.1. HYPÄETHRAL TEMPLES

This form of temple often called a temenos, is generally dedicated to a nature deity, thought to promote the fertility of soil, of animals and of men. This being a common idea in primitive religious thought, the geographical and chronological spread of open air temple is very wide. Their architectural form is very vague and insignificant. A wall or hedge fenced in the holy place; an altar was built for the offerings, and a grove of holy trees or a spring was the seat of the deity\textsuperscript{11}.

During the bronze age in Crete and Greece this form of temple was a common feature to judge from the many representations of
related cult senses found on ring stones and seals. The best known examples are in Cyprus, Idalium (4th - 3rd century B.C) Tamassus (6th – 5th century B.C) and Aija Irini (10th – 7th century B.C)\textsuperscript{12}.

The druid temples in Gaul and Great Britain were of same time. The nomadic sages testified to their existence in the Scandinaean countries in the pre-Christian times. Mount peaks and hill tops were chosen for hypaethral temples. They are found in Greece and in Asia Minor\textsuperscript{13}.

The Hittite temples of yazilikaya, with a famous rock relief's and Qareh, Dagh serve as early examples ; while Phrygian sites like Midas City, south of modern Eskisehir, belong to a later period and Nimrud Dagh in eastern Antolia. Such temple seem to have been dedicated mostly to rain producing weather Gods or Astral deities, divine incarnation of the celestial bodies\textsuperscript{14}.

**2.2. WORSHIP OF SACRED PLACES**

Among savages and primitive minds most of rites of worships are carried in the open – air, because there are no images of divinities. Sacrifices are, simply laid on Sacred stones, cast in the water, offered into the fire, to offer to hung upon trees\textsuperscript{15}. Worship in the open air takes place in the lowest tribes of Vedas, Australians,
Mindas and Dravidian tribes, Melenesians, Sakai and Jakun as well as in higher level tribes of some American Indians, lappa Buriats etc., This is often the result of a nomadic life. Nomads carry sacred images with them and have a tent for these or for other sacred things\(^{16}\).

Such open places for worship tend to become sacred and to be preserved for cult purposes and there images are set up. Examples of this are found among the Jakun, Saki Mundas Fjort, and Indians of California\(^{17}\).

McDougall defines, that a sacred tree or a stone stanel in open place is necessary for worship. These types of sacred places are associated with the traditional appearances of spirits, Gods, or ancestors, and must therefore be holy for altar. The more fact that a religious gathering takes place in a certain spot once, is enough to give it sanctity. Such sacred places will usually be marked by images or symbols and boundary stones form an enclosure\(^{18}\).

The grove is a primitive holy place, which may have a necessary small structure for the image. It later becomes a more elaborate temple. This worship in groves, which might become the seat of a temple, is also found among the lower races.
2.3. THE VILLAGE SHRINE

Under a sacred tree or grove stands a heap of stones or a mound; this may be replaced by a mud platform or a mud hut with a thatched roof; or by a small building of masonary with a doomed roof and platform.

These form an abode for the deity and are thus a primitive kind of temple, open – air worship is found among the Chinese also for example, in the cult of the Altar of Heaven, which dates back to early times when the Genuisloci was worshipped at an altar under a tree\(^\text{*}\).

Open – air worship is also found in the primitive cult of the Indo- European races. The sacred stone, the sacred tree or grove and the sacred spring were places of cult and usually possessed an altar. In early Indian worship, there were no temples or indeed permanent sacred places for cult probably a result of their nomadic conditions. After the people had become settled and to some extent this is the case even now when temples have existed for centuries\(^\text{20}\).

In Rome there were holy places but no temples. In ancient Persian religion there were neither images nor temples\(^\text{21}\). The Latin names used to identify holy places are "casula" and "templum". The word fanum defines the mere hut in which the sacred images are
installed. The casula and templum represents the more elaborate buildings, whether of wood or stone.

The early Semitic sanctuary was a sacred place associated with a theophany or with the continued presence of a spirit or a divinity. This might be at a true, a stone or hill or a cave.

These holy areas were enclosed by boundary stones or walls, with an altar or sacred pole. The high place or balrah was on a height and in the enclosed space or court there were the altar the abode of the deity. The tents represents a temple. No clear traces of actual temples have been met within excavations. These may have been the origin of actual canonite temples such as those at E.l. Berith and Gaza probably consisting of an outer wall and an inner sanctuary for the image^{22}.

2.4. SHRINES AND GRAVES

The grave as a sacred place may be another point of departure for the temple, when it is associated with a structure – though it be no more than an enclosing wooden fence with shrubs as among the Tamil of New Guilnea, where a cult is carried on^{23}. 
Sometimes an altar is placed over a grave as with the Mayans and possibly the Nicaragua’s and by the Chinese for the half-yearly sacrifice to the spirits of the dead. Sometimes a series of memorial stones were erected. Over a grave like the menhires and dolmen like structures of the Khasis, the stone circles with a rectangular niche in their circumference found in Algeria, the rectangular elliptical or circular groups of stones found in Syria and the stone circles in Britain, varying in size and elaboration up to the stone henge. The circular fence regarded without evidence as “Druidical Temples” were probably connected with a cult of the dead in the pre celtic so were a kind of temples like the Fijian nanga presently to be referred. Some have regarded such a circle as that of stone henge as a temple dedicated to the sun or other heavenly bodies.

Large number of tombs can be seen throughout the world and they have been used for worship either at the time of burial or at stated intervals thereafter. To this extent they form temples and installed a conventional image of the dead, on like the human figured roughly sculptured, “The structures constructed in the grave may be no more than large huts, of logs and thatch, like those built over the graves of Kings and Chiefs among the Benyoro and Bangada but
these are regarded as temples, with priests and attendants, where
the spirits of the dead are consulted"26.

In Fiji Islands, certain temples are associated with graves. The cult of Kalouyalo or ancestor gods were seen. In Egypt the huts of grass were built over the graves of Chiefs in prehistoric period, initially they were in mud houses and these again turned to structure of stones. Later they introduced chambers for statue of the deceased and a tablet for offerings.

2.5. CAVES AS TEMPLES

Caves served as shrines in India especially the Ajantha and Ellora. The shape and enclosed space may have suggested the structural temples. Cave dwellers used part of the cave as the shrine for an image. it might easily be regarded as the dwelling of the good, when men no longer used it for a dwelling. It might become a temple or be associated with temple built above it. Caves used for burial purpose acquire a sacred character and they are used for commomorative rites. Some cannonite “high places” are associated with caves. The abodes of the living or burial places- used for oracular purposes are regarded as sanctuaries of a ‘God’27.
Natural or artificial grottoes also constituted the earliest Phoenician temples. An example of God's incarnate in animal shape inhabiting a cave in which served as a temple occurs in Fiji. Names of divinities worshipped in caves among the ancient Berbers are known as well as the caves themselves with inscriptions in them. Sacrifices were offered only in front of the entrance and the caves niches contain sacred objects.

Rock temples are known in early Egypt and in Arabia but they are most elaborate in India and Ceylon, where they are both hewn out of solid and sculptured in caverns. Some originated in Buddhist times and many still exists are examples of striking architectural skill of Elephanta and Ellora. Their prototypes are caves used as shrines and for the cult for Hindu Gods in North India. Among the Caribs, two caves were the places where sun and moon emerged and fertilized the earth. A staunch belief prevailed among the people of Peru and America that men first came out of caves from their subterranean home is also a reason for caves becoming associated with worship. Caves may also be the safety lockers of sacred objects or of images of Gods, and thus serve a purpose to which temples are also put.
2.6. HOUSES AS TEMPLES

Some religions do not have separate temples. The men’s house, council house, village house are the ‘Kiva’ to some extent serves the purpose of a temple among its many other uses, and corresponds to the prytaneum of the Greeks and the Curia of the Romans. Religious dances or sacred dramatic plays are held in the village house or assembly home among the Alents, of California Tribes. Almost these are circular doom – shaped structure or a mere brushwood enclosure. Among many American Indian tribes, especially in the South West, religious rites, are associated with a ‘Sacred House’ as with the Hupa. This does not differ in construction from other houses in the village. Here sacred dances take place, and traditions are connected with it. With the Pueblo Tribes, the Kivas serve at once as sacred council house, medicine lodge, and temples of the members of a mystery society.

At one end of the kiva over an altar the symbolic object of the society is placed, and before it, is a dry sand painting, representing Gods and forces of nature. Corresponding to these are the sacred lodges and club houses of Melayesia and Papua, which are generally the nearest approach to temples in those regions. Examples are found in the sacred houses of Solomen Islands. The man’s house has often a sacred significance and contains skulls and heads,
effigies of the dead, and symbols, associated with ancestor worship\textsuperscript{32}. These houses are often used for ancestral worship.

Another aspect of the primitive temple, sometimes suggesting a point of departure for more exclusive temple structures, is the hut or house a corner of which is set apart as a place or shrine for an image or sacred objects. This custom is well-known universal. In Malaesia and Papua, images of ancestors are kept in houses in a separate room. Miniature wooden houses are placed for the souls to reside in, offerings are made to them in such houses. In might almost be described as a temple of the dead\textsuperscript{33}.

Among the Klemantans the images are kept in the huts. In Indian religions, the house hold shrine is well known. Most Buddhist houses have their shelf with an image of Gautama, Shintoist's treasure objects of private cult were kept in a house altar. In ancient Egypt, each house had its domestic shrine, usually in a recess or a cup-board with figure of a house-hold God. In certain region, the temple seems to have arisen out of the private sanctuary of the king. In Mycenae houses, especially the king's palace, had, chapels as part of the structure and the place later become the temple\textsuperscript{34}. 
In many savage religions, actual temples are unknown. But “many approaches to temples exist”. "Yet even savages are not devoid of temples of a primitive kind, for it, was natural to suppose that, as the worshipper had a house, the God or the spirit should have one, either as the permanent shelter, or his image or as the place whether he might resort and be approached by men in worship. The most primitive temple found in Africa, both negro and Banti frequently ‘the place of praying is a mere clearing under the tree in the village courtyard, thus confirming to what was found in early Indo – European worship, sometimes an achial hut is provided for a God, not differing much from the ordinary hut”35.

For several countries, centuries before and after the beginning of Christian era, the dominant mode of creative thought was theological. All the arts were governed by a great enthusiasm like that of the Cathedral – builders of medieval Europe, and in all enduring aspects and in their greatest splendor they were in the services of the churches upon whose endowment and adornment enormous wealth was lavished. Long after the first creative impulses had been crystallized in the medieval period, there were developments of thought and feeling and modifications and elaborations of the older iconography that can still be traced. India, despite the destruction wrought by Muslim invaders, even today covered with magnificent
temples and a wealth of sculpture in which the spiritual and material history of two millenniums is visibly recorded. Pyn, Thai, Khmer, Melay, and Polynesian created other and scarecely lies significant and varied cycles of art in South East Asia and influenced profoundly, the spiritual and artistic developments of Central Asia, China, Korea and Japan. Indian temples show clearly the development from sacred cave to free standing structure, the earliest existing monumental temples are all rock – cut and developed with caves. The earlier temples, such as those at Bihar, and Karli, near Bombay, show a great cave-interior, divided by piers or columns into cave and aisle, with a small stupa or solid masonry cave, topped structure enclosing a relic of Buddha, and façade cut in the face of the rock. A second common type of rock-cut temples consists of those in which, in addition to the shrine proper, there are great courtyards surrounded by cells for monks. The most remarkable groups of cave temples are those at Ajanta and Ellora. The dates vary from the 2nd century B.C to the 6th and 7th centuries A.D. the Dravidian and the Jain constructed temples both show a power and heaviness of general marks with an amazing intricacy of carved detail that is more typical of rock-cut than free standing structures, and the characteristic pyramidal towers, with
their strongly marked horizontal mouldings and vertical projections. They have almost the character of artificial mountains and cliffs\textsuperscript{37}.

‘Indian Art may be described as theological or traditional. Its didactic purpose was to instruct men in the truths of Religion\textsuperscript{38}. The function of Art was the making of the objects of worship in a life given over to religion. Indian Religion and ritual exist in two forms, known as the Vedic and Agamic traditions, but the Vedic is more often designated by western scholars as Aryan and Brahmanica, and the Agamic as Dravidian. Vedic Aryan religion consisted in a worship of the great powers of nature by means of hymns and sacrifices without any use of temples or images, or any devotional cult properly so described. On the other hand much older and quantitatively predominant element of the population worshipped local and tutelary deities, powers of nature. Conceived as personal beings, these deities included the Yakshas, Nagas, and innumerable Goddesses of fecundity or disease, the Shakti of later Hinduism\textsuperscript{39}. This Agamic tradition belonged an elaborate cosmology, many myths, the doctrine of reincarnation and ecstatic meditation which appear only in Vedic literature\textsuperscript{40}.

The indigenous divinities were worshipped with devotion as personal beings and with a ritual which included offerings of flower,
food, with lights and incense; and for this rituals images and temples, though of impermanent materials, wood and clay, must have been in existence from a very early period. The history of Indian Art is the main and the independent of variation in creed. It is hardly necessary to observe that Indian life is in all aspects – including art – is governed by religious motives, and the consequence necessarily followed that all notable works of art in India are associated with buildings dedicated to the service of religion⁴¹.

The leading styles of Brahmanical temple architecture are six in number, namely four Northern and two Southern⁴².

**Northern styles**

1. Indo-Aryan
2. The Gupta
3. The Kashmiri
4. The Napalese

**Southern Style**

1. Dravidian
2. Challukiya

### 3. DEVELOPMENT OF HINDU TEMPLES

For the past two thousand Years most of the countries in Asia have been dominated by Hinduism as a vital force in their social, political and religious life. Hindu Asia encompasses the subcontinent of India, the peripheral Sub-Himalayan Valleys, the major part of mainland South East Asia and the Indonesian archipelago. Though
the influence of Buddhism, Jainism and Islam is pervasive in these areas, to day, India, Nepal and Bali are predominantly Hindu. The whole Asia still retains ‘Vestiges of Hindu culture’.

The temple is the most ‘Characteristic’ artistic expression of Hinduism, providing a focus for both the social and spiritual life of the community, it serves. Prof. S. K. Ramachandra Rao clearly defines that “The temple represents a combination of religion and art; and its roots go back to a very remote past, in fact to the earliest stages of his career. Ever since man became a homosapiens, he has also been homo-religious, and he has built temples and worshipped in them since that time”43. George Michell also stresses, that “The temple reflects the ideals and the way of life of those who built it and for whom it was intended to operate as a link between the world of man and that of the Gods”44. Temples have been built in all parts of Hindu Asia at different periods and continued to be erected in those countries which are still Hindu. Before we get into a study the architectural forms and sacred art of Hinduism, it is necessary for us to investigate the origins and the development of the civilization that produced it.

Generally, man is a unique animal. He can create culture. This he does, not to satisfy an impulse of fancy, but to survive. Culture
guards him against present and possible shocks and stresses, and affords meaning to his otherwise animal existence. As an aspect of this culture, he creates images in his mind and fashions icons by his hands. “Man has been an image creator and an icon fashioner throughout his career on earth”45.

Therefore religion and art have always been with him. Man needs religion in order to secure himself from inconveniences from nature and from fellowmen. Religion is a sort of safetyvalve for stressful in life; and anxieties about an uncertain future and irritation from present ills. Man has also a capacity to wonder, to be struck by beauty and sublimity; and this has played no mean part in the development of religion. In support to this view, Edit Tomory has defines that, “Human beings have an inborn love of beautifying themselves and their surroundings. This tendency is seen in every place and age”46.

Added to, it is a tendency, inherent in man, of transcendence, of reaching out into the unseen and the as-yet-unactualized. This capacity for transcendence combined with the ability to wonder is basic to religion as well as art. This is a necessary involvement in the “Idea of the Holy.” Many works of art are made, such as imposing buildings with ornamental gardens, paintings and sculpture. Infact art
holds an honoured place in every great civilization, since beauty is a means of enriching our souls with spiritual joy. S.K. Ramachandra Rao advocates that the various expressions of religion such as rituals, ceremonials, shrines, magical cults, and worship ‘Paraphernalic’, art is necessarily included\textsuperscript{47}.

No less significant and characteristic of Indian culture is the world of beauty in music, literature, architecture, sculpture and other arts which she has created as embodying her ideals. Art in its widest sense including temples, sculpture music, dance, paintings, is the creative expression of great cultures. The distinctiveness of these cultures come out best in their art and give shape and form to the ideals to which the particular culture attaches value. The greatness and glory of Indian culture which is only now finding its place in the great architectural types of the world need to be emphasised here. Also, I need, only mention that the embodiment of India’s culture surviving in its great and unequalled temples, in which are found the noblest expression of the ideals and aspirations of India\textsuperscript{48}.

The expressions of Indian, culture, through temple architecture, painting, and sculpture may be alluded here. Today the art of India is recognised as a unique chapter in the history of human endeavour. Its continued vitality, its astonishing range – especially in the fields of
architecture and sculpture – the boldness and vigor of its conceptions. No less than the lasting sense of beauty and power it conveys, has played the Indian artistic heritage among the major cultural legacies of the world.

K.M. Panikar has clearly points out that, "the Architecture that created the temples of Ellora, the rock-out pagodas of Mahabailipuram and the Bhubaneswar temple of Orissa, the sculpture that conceived and executed the Madura image of the Buddha and the Thirumurthi of the Elephanta and the Nataraja of Chidambaram, the bas-relief of the descent of the Ganga at Mahabailipuram and the paintings which had its efflorescence in the haunting world of beauty in the caves of Ajanta have nothing to fear by comparison with the emulative achievements of Europe during its entire history". Even to this is added the achievement of the so-called Indo–Saracenic schools, of which the supreme examples are the Tajmahal of Agra and the Ibrahim Ranja in Bijapur, we have a variety and magnificence which may well be claimed to be without parallel.

The term ‘Hinduism’ incorporates a larger part of Indian Civilization that is communicated by the word ‘religion’. Hinduism is a synthesis of many different beliefs and practices, mode of living and thinking. But these differences are mixed together, by a cultural
contribution with a united force. Hence, the Indian culture has been rightly defined as ‘Unity in Diversity! Though we have different languages, religious beliefs, practices, customs, habits, we are brought together under the headlines of ‘Hindu’.

Religious and non-religious matters are not distinguished in Hinduism. It is unimaginable that any activity, impulse or process can be without some divine potential. Hinduism spans the complete spectrum of Indian culture from the every day agricultural life of the village to the transcendental speculations of the philosopher. Generally in almost all the philosophical speculation of Hindu thought except the Advaita Vedanta, we can see, that it never dismisses the world as illusory; it aims at breaking through this illusion to discover an ultimate reality beyond. We can find this through the reflection of temples. Though these temples evolved to practice certain belief, it is imbued with a complex system of symbolism by which it embodies the most elevated notions of Hindu philosophy.

It is, therefore, an expression both of Hindu society and of the most profound levels of Hindu civilization. Tantras and Mantras have been considered to be the centre of the life of the people and the Indian temples. The Government and the people are benefitted much through temples such as political administration, Judicial, social
welfare, education, medical aids, literature, music, art and
architecture, It is very interesting to learn that the temples were the
centre of all the political administration. Hence, the mighty rulers
constructed architectural temples and contributed it to the society.

4. THE FOLK CONTEXT OF INDIAN TEMPLES

India is known as the land of temples. But the world knows
only its great temples, the temples that are vast complexes of stylized
structures. Hindu theology and myth, in verbal and visual expression,
provided means of statement for all that was felt and thought about
the soul of a man and the nature of the universe. They are in fact
excess of human effort designed more for monumental effect than for
utility. Encyclopedia of Religion and Ethics, survey clearly about
Indian art and defined that, it is legitimate and necessary to examine
the mode in which the general canons were applied the History of
Indian art as such is in the main independent of variation and
independent purely applied to religious purpose. They are shrines
to be seen and admired rather than worshipped in. They were
products of political fortunes, economic affluence and technical
competence. Royal patronage and craft guilds encouraged a degree
of sophistication that was not only beyond the comprehension of the
lay folk but was obviously unrelated to their normal needs.
More numerous and more significant than these great temples are the ordinary shrines that one finds on road side or in remote village. They articulate a more authentic urge and answer a more genuine need. They are not creations of artistic imagination or aristocratic fancy, but are spontaneous and natural. They belong to small homogenous groups of uncritical people whose attachments are narrow but intense. These are folk shrines and they reveal a remarkable continuity. They persist with an unusual vigour, and exhibit an unmistakable relevance.

To understand this apparent paradox, it is necessary to consider two aspects of Indian life; its character of being an ethnic and cultural mosaic, and its essentially rural slant. India presents a population that is a tangled web of racial admixture. The process of racial admixture, began over seven thousand years ago and has since been a continuous one. It is thus that Indian culture has become a veritable museum of beliefs and practices, customs and codes of conduct, approaches and achievements.

In the field of religion, especially, the outsider is likely to despair at the wide variety of conceptions and aspirations and at their more varied incarnation in shrines and rituals. Rural-urban distinction has always been fundamental in India, although the trend from rural
to the urban, from folk to sophistication, is widely in evidence all over the country. The village is functionally a small group, more homogenous that otherwise isolated by and large, and governed by direct person – to person relation. Rural life is ruled by kinship ties with intimate interests and attachments.

The great temples that steal the show are characteristically urban in their emphasis; and each of them reflects a regional culture that can almost be described as unique. They are sophisticated institutions. Art, economy, industry, craft, social organisation, and political involvements have got mixed up here with purely religious feelings and sentiments. They reflect predominantly urban needs, regional orientations, and situational pressures.

They are creatures of time, and bear markedly by the impact of the ‘spirit’ of the times. That is why they lose their relevance when the time passes. It is usual for them to get ruined, more by neglect than by vandalism. They thus succeed in becoming more of show pieces than they were originally intended. They exhibit the syndrome of decay.56

The folk shrines, on the other hand, continue as they have always been; simple serene, unsophisticated and intensely human.
These shrines do not lose their relevance, because their folk character does not weaken. All temples, great or small have an essential, appeal to the people in whose neighbourhood the temples are located. But sophistication can wedge a great gulf between the structure and its function. Great and mighty temples may be historically significant, but they are devoid of the folk content because of sophistication; they cease to be meaningful to the people who live in its neighbourhood. Sophistication has played its role at several stages out of religious evolution; but there is a persistence of the most primitive of the assumptions and aspirations beneath the veneer of the sophistication. The most primitive can survive the stresses of change only when it is also the most valid in the folk context. The most modern man can survive only because the most ancient instincts are alive in him. The solution to man’s problem is always archaic.

The primitive is not to be confused with the ‘Backward’ ‘Savage’ or ‘Childish’. The primitive is not even pre-literate. It is not merely a condition that it antecedental to modifications and developments. It is the condition that is natural, original and authentic. It is for this reason, simple and devoid of later accretions and reinforcements that derive from sophistication.
What is primitive may appear irrational and uncritical. It would be more proper to describe it as a rational and a critical, for it is not a matter of deficiency but is relates to the folk temperament that is unsophisticated and unanalytical. The intellect is subordinated to faith, criticism to fervour; nationalism to intensity of attachment. The folk canvass is no doubt narrow, but it is deep. It encourages participation of all members in each of its proceedings. The sophisticated fact insists on greater or lesser depersonalization, while the folk primitive seeks the maximization of persons and actualization of individuals.

In many of our temples, it is easy to discern the continuum that obtains between the folk and the sophisticated. For, in our religion, the primitive and the advanced co-exist remarkably peacefully. No insider will ever break his neck over this paradox. The sophisticated grows out of the folk and it is not unnatural that the mother and her child are found together. Religion, as it is stylized, systematized and institutionalized, is the expression of sophistication. The major religion of the world, as we know, them today, are creatures of the intellect and functions of growth. They are developmental coefficients. But they are not all derived from, and rooted in, the basic needs and urges enshrined in human constitution. In India, the folk element in religion is ubiquitous and persistent.
It is natural therefore, that the Indian temple has a folk undercurrent despite the sophisticated superstructure. When the superstructure is immense and overpowering. It is sophisticated, whereas when the primitive is abundant and effective it is described as folk\textsuperscript{61}.

Sophistication projects differences and divisions, regional and temporal. It encourages the conscious processes deliberate planning, rational understanding and careful realisations. It seeks to introduce coherence and harmony by accommodating changes in a welter to acceptance and rejections sophistication differentiates and attempts to integrates each differential unit\textsuperscript{62}.

There is, conscious master-plan which is sought to be actualized. Individuals are moulded by conscious motive and are only loosely held together in a community or neighbourhood, also by conscious threads. The folk elements on the other hand are guided solely by unconscious process. They touch the human depth, beyond the differentiations engineered by sophistication. And they invariably encounter the reality of human existence, which is one and undivided.
The folk culture is what is common to all cultures, which sophistication isolates, each culture and props up its separate existence. The different styles and structures of the regional temples will be dealt with Agamic references in the subsequent pages of this chapter. Indian temples have their regional styles known as Nagar, Vesara and Dravida particularly belonging to North India, Middle India, and South India respectively. Their functional structures have changed in accordance with the needs of the times and with the prevailing ethos.

The great temples in the far-removed regions of this sub-continent present a variety that is unmistakable. The Great temple at Tanjore in Tamil Nadu and the great temple of Bhuvaneswar in Orissa differ both in the way they look and in the manner in which they function. Each region in the country has its own characteristic temple culture.

But it is easily seen that deep beneath this battling variety is the common undercurrent of folk mores and ways. This is what unites and integrates what otherwise would be a “a thing of shreds and patches”. Indian temple, can all be related with one another and can become equally meaningful to people belonging to diverse ethnic groups, because they are alike derived from the folk origin.
It is this folk origin of Indian temples that gives them the vitality, the appeal and validity. To the extent that the temple is removed from its folk moorings, it increasingly loses its relevance; the more sophisticated a temple is, the less authentic it becomes and is well on the way to ruin. The ruins may be magnificent, but they are ruins nevertheless. The Indian temples that have greatest appeal among the Indian masses are those that have retained intact their intimate contact with their folk origins. Consider, as instances, the great temple of Jaganatha at Puri, the celebrated temple atop the Thirumalai hills in Andhra Pradesh, the famous Vindhyavasini and Kamathya temples in Karnataka State, the Meenakshi temple at Madurai in Tamilnadu, the Kali temple in Calcutta and Vaishnavadevi shrine in Kashmir. If we examine the cults that are peculiarly associated with these shrines and they seemingly strange practices that are prevalent in them. We would not fail to discover folk elements that are not only dominant but universal. The folk elements are dominant because they concern the basic human urges, and they are universal because of the same reason.

The various temples, in India that continue to be popular among devotees are like so many peaks on a mountain range. They are distinct in as much as they stand out separately, apart from each other in space and time; but their separate existences are made
possible by the continuous folk mass that spreads uniformly beneath them. The folk mass comprehends not only the unsophisticated unanalytical bulk of our population, strewn over different geographical areas, belonging to several linguistic zones, accommodated diverse caste groups and exhibiting different degrees of urbanization, but the so-called tribal also

The tribal population in India today has been about forty million; It is large, relative to Indian population it is also diverse, about four hundred tribes inhabiting different regions and speaking different languages. It is important to note that tribals are not ‘Outsiders’ to the general mass of our unsophisticated, unanalytical populations. They represent an earlier phase of our life that has somehow survived till our own day.

We were all tribals one upon a time, but we managed to become increasingly sophisticated and leave behind our tribal stage. But some of our customs and practices to-day both at home and in the community, distinctly reveal our tribal background. Especially our religious assumptions and aspirations, however concealed by layers of modernity, hearken to the tribal moorings. In many of the temples such as, the Jaganatha temple, Vindyavashini temple, Kamakhaya temple and the Thirumalai temple, we find even today survivals of
customs and practices which are clearly tribal; and among the devotees, that throng at these shrines, tribal figures prominently.

It is well known that at the present fabric of Indian population was fashioned our of the tribal nomadic, theads of Negritos. Proto-Australoids and other nomadic tribes that streamed into India and settled down here. The population that was more or less well integrated incorporating all these tribal hordes, has been called proto-Indic. It is this primitive population that was responsible for the genesis of what may be called Indian culture, the first historical. Expression of which was the Indus Valley civilization, followed by Vedic period of reintegration and reorientation around 3000 B.C.

Indian culture is thus basically a tribal culture, individuals owning allegiance to small close knit and direct encounter groups. There has been an unbroken continuity of this culture all through our history, despite successive spasms of sophistication. It early phase, characterised as 'Vratya' was essentially folk, in its content as well as orientation. It was the pre sophistication stage. It is interesting that in a medieval, grammatical work done by Bhattoji-dikshita. We find the explanation of Vratya as the people who prefered to lead simple lives by manual labour rather than by the glamour of intelligence. Intelligence did introduce a major shift in emphasis in later times, and
the folk character of Indian culture was successfully camouflaged by aspects of sophistication.

Temples in India began as elements of folk culture, incidental to the Varatya temperament. They were structures that were designed to fulfill simple and direct needs of small groups of closely-knit people. They were thus no more than mere shrines, often in jungles, on the outskirts of villages or in the centre of the tribal settlements. They were mainly enclosures facilitating periodical congregations, around a cult-object more frequently improved for the occasion than permanently fixed. Rituals were naturally more important than the icons, although icons themselves were looked upon with special reverence and fear.

5. EARLY SHRINES AND MASKS

A shrine is the material basis for an unusual or supernatural presence. This presence may be spontaneous and may permanently abide in a place or in an object. Alternately, it may be invoked on occasion by a special procedure known as ritual. The folk shrine answers to the latter description. It comes into being as occasion demands, and its validity depends upon the efficacy with which the rituals are conducted. The folk temple is thus an enclosure set apart for ritualistic procedures such as songs, dances,
incantations, magical acts and so on. The enclosure itself is not regarded with religious sentiments; it acquires sanctity when it becomes the scene of rituals and ceremonial congregations.

Anthropologists characterize primitive beliefs and practices as Animistic, an expression that has acquired a rather unfavorable value. Animism is, as a matter of fact, a belief that all things, even the supposedly inanimate objects, are animated by life in their essential nature. Some cultures, however, identify life with a 'living soul' and thus Animism has come to mean attribution of personality. This attribution is not indiscriminate, unaltered or universal. It is only some objects that are selected for this attribution and the attribution is accomplished by rituals. The emphasis are not so much on the presence of the animating principles as on the manner in which it is actualized.

Malinowski hit upon a truth when he said that magic and Animism go together to constitute man's response to his sense of insecurity in the world, although the famous anthropologist did not realize the full import of this clubbing of the terms together. Magic derives its rationale from Animism, and Animism as a mere belief acquires practical value only by magic. Magic has no basis apart from Animism and Animism bears no fruit without magic. It is magic that
animates an object that is otherwise inanimate. The folk shrine is a site for magical proceedings\textsuperscript{74}.

The shrine with an icon in it is a later achievement. In many of the folk cults in India, the shrine is merely place where the masks, the weapons, the ornaments and musical instruments that, the dancers employ during the occasions of spirit invocation are preserved. In the West-Coast, there are numerous shrines which are either empty enclosures or which contain a bare room with a swing – cot place in it. Often a small lamp will illumine the dark interior. The paraphernalia of the dancer are kept there; it is also the 'treasure' of the spirit, whom the dancer impersonates\textsuperscript{75}.

Such shrines were originally thatched huts which were more in the nature of store houses than spots of worship. During special occasions, they would construct large and beautifully decorated pandals, not only to provide space for the dance rituals but to accommodate large numbers of people that would gather. The old name for such assemblies was 'ayana'. Which later came to mean 'festival'. The place housing the thatched hut or the brick and mortar building with a circular filed roof, as it came to be later, and including the area necessary for the pandal to be occasionally erected was consecrated as the shrine. It was consecrated only in the sense that
it was kept apart for this purpose, and it was out of bounds for people who were unclean or outside the tribe. It was a community enclosure, not owned by any individual but belonging to the whole group or tribe. The rituals were occasions for all the members of the tribe to assemble and participate in the proceedings\textsuperscript{76}.

Usually the enclosure was under or near a large tree, and the tribal regard that was accorded to the enclosure was shared by the tree. Often times, the enclosure was devoid of any material structure such as the shrine-hut or the fence around the enclosure; the enclosure was an abstract entity, identified by the people solely by folk memory. In such a case, the tree associated with the enclosure would naturally assume considerable importance; it stood for the sacred enclosure, and thus partook of the sanctity of the enclosure\textsuperscript{77}.

The sacred enclosure would readily materialize during festivals or occasional ceremonies, and hold the attention of the people. The enclosure came to be known as 'mandapa' which means the area which constitutes the very essence of tribal existence. Decoration of the shrine, dance of the priest whom the spirit was supposed to possess, oracular consultations with him, fire-walking, animal sacrifices, community feast and other tribal
entertainments would highlight the occasional functions within the enclosure. 

During the rest of the time, the tree would be there to remind the tribals of the sanctified enclosure. It would be there as a mute but interested witness to all the proceedings that would go on during the festive occasions inside the pandal. The pandal would appear and disappear; but the tree would continue for all time. The spirit that would be invoked during the ritual, and that would possess the dancing priest (Patri) on the occasion, would otherwise reside in the tree. Thus the tree came to present the spirit, or at any rate its natural habitat and evoked among the unsophisticated folk feelings of awe, fear and reverence.

The spirit that resided in the tree has no form; but the form and movements of the tree would represent the presence and activities of the spirit. The 'spirit' was the central concept in tribal life; it not only integrated the individual and protected him from dangers and death, but organised the simple society of the tribe. by an act of transference the tree became the central fact in tribal life.

Scholar who seek to explain tree worship in India by taking recourse to animistic, totemistic, erotic and other theories appear to
ignore the simple but obvious fact that Indians do not worship all the trees and plants that have grown on this soil. Not even all the specimens of the so-called 'sacred' trees like the asvattha, vata and bilva are worshipped. It is only the tree, associated with a shrine that is worshipped. In a village, not more than two or three trees among the hundreds that might be there receive special attention and devotion. A tree does not become sacred merely because it is a tree; its sanctity is depending on its association with a sacred enclosure. We should also remember in this context that most of the famous temples in India have their own specific trees, and that these trees are all called 'enclosure trees' or sthala-Virksha. Another tree of the same species growing outside the temple-enclosure will fail to receive any attention; it is also the enclosure that makes all the differences.

When a mighty tree is not to be found in or around the consecrated enclosure, the place is identified by a rock that might be there, or an unusual boulder, or an odd-looking large stone. This would discharge the same function as the tree; it would be the normal habitat of the spirit, and it would be the guardian of the enclosure and of the people who periodically assemble in the enclosure. The rock or stone represents the spirit, and merits worship. Again, not every rock or stone in the country is worshipped by Indians, not withstanding the
frequent charge of barbaric Animism against them. It is only the stone that is associated with a sacred enclosure that is worshipped\(^\text{83}\).

In course of time, however, the enclosure loses its tribal significance, and the stone becomes enshrined in a temple in its own right. There are innumerable temples in India that contain in their sanctum, nothing but natural rock or stones that are otherwise indistinguishable from other stones of the same shape and size. These rocks and stones, untouched by the sculptor’s chisel or hammer, are regarded as icons or rather as aniconic representations of divinity. There are instances of famous temples dedicated to several sophisticated Gods and Goddesses like Siva, Vishnu, Ganesa, Durga and Subrahmanya which are housed in their sanctums only rocks, or large or small stones; Kadereshwara in Kedarnath, Visvatha in Banaras, Kamakhga in Kamarup, Mahakala in Ujjain, Narasimah in Ahobilam, Mukambika in Kollur, Ganapathi in Kumbhasi and Mangaladevi of Mangalore are among the better known of such temples\(^\text{84}\).

Here indeed it is to be found the genesis of linga worship in our country. But it should be mentioned here that the oldest shrines are those that have been built over rocks and stones, and the purpose was to commemorate the tribal significance of these stones as
representatives of the enclosure meant for tribal rituals. Oftentimes, the area covered by the outer compound walls known as Prakaram of a stylized temple represents the ancient tribal enclosure; and the sanctorum is associated with the tree or stone that originally stood within it. The mukhamandapa stands for the old pandal that would be erected on occasions to facilitate tribal assemblies.\textsuperscript{85}

There are several shrines all over the country, especially in Orissa, Assam, Tamilnadu and along the West-Coast which have upright stone or wooden blocks in their central cells. Their names as well as the rituals associated with them suggest that they were originally blocks on which animals were sacrificed during tribal rituals. Such block would be held as especially sacred during ceremonies, and on other days the block would be an object of tabu.\textsuperscript{86}

To enforce the tabu restrictions concerning physical contact, the block would be fenced off, thus providing the original model for the sanctorum. The stone or wooden block on which the animals were sacrificed would soon be enclosed in a shrine, and the animal sacrifice would require another wooden or stone block in front of it and in the open. This latter contrivance was the proto-type of the later altar known as palipita in the stylized temple. Interesting and relevant is the Agama description of the altar as the duplicate of the
sanctorum. It is a custom in many temples in the South as well as the North of the devotees to break the coconut and place their offerings at the altar.

The stone or wooden blocks over which shrines were later constructed came also to be carved in course of time. Early carvings were naturally minimal and suggestive; they were also symbolic. The form that the sculptor sought to give to the block depended, among other things, upon the shape and size of the block itself. This is how in many celebrated shrines, while the exterior is mostly exquisitively fashioned, elaborately planned and delicately carved, the icon in the sanctorum is aesthetically crude, often incompletely sculpted and hurriedly finished. It is rarely that a grand temple also houses a fine icon in its sanctorum. The reason for this anamoly is not far to seek; the block on which the icon is carved is a tribal felt over, while the temple structures are products of sophistication. The ancient temples grew over the icons. But the modern temple will import and image into its central shrine, after the temple is completed; the image in them will also be a sophisticated work of art.

The form that the sculptor gave to the wooden or stone block that survives the disappearance of the tribe follows the natural grains and the shape that it has. The sectarian prejudice plays a part in the
sculptors mission, but the part is a subdued one. More often than not, no image in the sanctorum in any of the ancient and celebrated temples answers accurately to Agamic injunctions or fulfils neatly the sectarian expectations. It is a historical fact that many temples have been appropriated by different sects successively and the central image has had frequently to shift its sectarian affiliations. Not withstanding the sculptors attempt to give the stone or wooden block a form that the devotees can understand, appreciate and remember, the fact that the block itself was held sacred gave the sculptor some freedom.

Whatever the original shape or form of the block or icon in the central shrine, the custom of covering it over by a mask helped the devotee to get an image of it that is stylized and familiar. The mask also is left-over from the tribal background. Masks emerged in the context of dance and sacred dramas that were parts of the ritual conducted within the enclosure.

It may be recalled that drama as an art-form grew out of the primitive religious rituals. This is how drama in India, Greece, Japan and Europe developed. In the Dionysian cult, the main feature of the worship was a procession of dancers, intoxicated by wine and wearing animal masks. It fact, there were called goat-men, wearing
a mask symbolized that the dancer was possessed by the animal or God whose mask he was wearing; it is meant that his physical frame was 'taken over' by the animal or God for the time being. This is what the Greeks called 'Inspiration'\textsuperscript{92}. It is also interesting that the actor in Greece was called 'the hypocrite'; literally meaning "One who answers" He was 'double faced' because he invariably wore a mask that hid his real face and projected a false one.

Many ancient tribes of Africa, Australia and the Pacific Islands seek the help of mask-wearing shamans during their daily life. The tribals of New Guinea fashion their masks from human skulls. The religious dances in Tibet, Sri Lanka, British, Columbia, Western and Central Africa and among the Red Indians are dominated by masks, most of which are designed to strike awe and terror in the hearts of the participant tribals. In ancient Egypt and Greece, it was a custom to bury their dead kings and queens covering their faces with golden masks\textsuperscript{93}.

Indian masks go back to a very distant past and have survived to our own day. The Oungs inhabiting the Andamans conceal their faces in thick paints, as also the kinds of Madhya Pradesh, and in a sophisticated and aesthetically alluring manner the Kathakali dances of Kerala\textsuperscript{94}. The wooden masks of the Bhuiya, Muriya and Baiga
tribes are worn while hunting or while dancing in certain magical procedures like exorcism and spirit propitiation. Along the Himalayan ranges, many tribes have evolved and extensive variety of masks for different occasions. Masks are still worn in India during religious dances and in dance – dramas with mythological themes.

Most of the religious masks are those of animals, with human attributes ascribed to them. In the religions along the West – Coast, the employment of masks during religious ceremonies is Universal, and many of them are animal masks; Pig, tiger, horse, bull, and buffalo are well-known in Tulu - Nadu erpent, tiger and monkey are common in North Malabar in Kerala. These animals are elevated to the rank of divinities and their masks are worshipped in the shrines.

The important feature to be noticed in such worship is that the masks are often represented as complete animals and effigies are made and installed in temples. The back-ground belief was that the spirits, who are formless, employ these animals as their characteristic vehicles, and wander about the tribal area, guarding the devotees and warning them against misfortune. As the spirits are not visible, the forms of animals which are supposed to carry them around are used as masks to indicate the presence to these spirit. By a natural
process of extension, the animals themselves come to possess the attributes of the spirits.

But the actual animals roaming about do not receive any worship. It is only their iconic representations, effigies or masks that are considered as possessing as the power and prestige of the spirits. As in the case of the sacred trees, the sacred animals are those that are involved in the rituals conducted in the sacred enclosure. Any pig that one sees is not panjurli, and any tiger in the jungle does not become pili-bhuta. Panjurli’s pig is an iconic one and Pili-bhuta resides in the tiger representation, as they are made to function within the enclosure or shrine. The pig or tiger that represents the spirit is not an ordinary one, but possess extraordinary powers that other animals of the species do not.

It is usual, therefore, to represent these extraordinary spirit representing animals in unusual modes. The Nandi- Gova or the Bull spirit, for instance, may have five heads, or the animal may be represented as part human; Panjurli has the human body with the head of wild pig; Hanuman- teyyam is in man’s form with the monkey’s head. This is the origin of composite figures of divinities like Haya-griva, Varaha, Hanuman, Guruda, Narasimha, and Ganesha, who figure in the Indian pantheon at later days. There can
be little doubt that these were only masks used by the folk dancers once upon a time, for in all these composite forms it is only the head that is animal⁹⁸.

There is an additional circumambulation which supports the folk origin on popular divinities. During the special occasions like kala, Nema, Ayana and Bandi when the priest personates the spirit called 'bhutada mani' in Kannada and dances around, long legends in the local dialect are recited extolling the qualities of the spirit and recounting his advent and exploits⁹⁹. These recitations are called 'Pad – danas' the exact meaning of which expression has been forgotten, but is frequently explained as songs orally communicated. Each spirit has his own specific pad – dana, which is recited during his personation and propitiation. This appears mainly to achieve the audio-visual fixation of the image of the spirit in the minds of the hundreds of tribal participants that would assemble on the occasion. An examination of the content and style of some of these pad – danas will clearly bring out the dominant element of folk – lore in them. Such association of folk-lore with religious dances can be found among all the tribals in India¹⁰⁰.

This seems to be an early strata of what may be described as religious literature or mythology. The puranas as legendary
accounts of divinities with a curious admixture of history and myth have indeed grown out of early traditions contained in the folk – lore such as the pad-dana. Human beings and Gods come together and transact business without a sense of the paradoxical or the fear of the improbable. They discuss, argue and conclude transactions. The dialogues that form part of the pad-danas, and that are independently instituted as standard verbal exchanges between the spirit and the tribal chief and remind us strongly of the dialogic hymns in Rig – Veda\textsuperscript{101}.

There are about twenty such hymns incorporated in the Rig-vedic collection\textsuperscript{102}. Important ones are those between Yama the God of death and his sister Yami; urvasi the celestial nymph and pururavas the earthly Monarch Visvamittra the sage and river, Agastya the sage and his wife Lopa – Mudra the heavenly hound Sarma and the Pani Maradudrs. These dialogues are no doubt odd in the Vedic context, and the reason for their inclusion in this poetical corpus is uncertain. They are obviously remnants of folk-lore, if we trust the great Vedic Commentator Sayana, who attempts to recall and provide the legendary frameworks for them. They suggest the existence of an immense oral literature, very much like the Tulu pad-danas in both structure and function, in the days much anterior to the compilation of Vedic hymns. They also indicate that the context in
which these dialogic and narrative hymns were recited was the religious dance-drama in a tribal assemblage, again like the Tulu pad-danas in Tulu-nadu or Kerla¹⁰³.