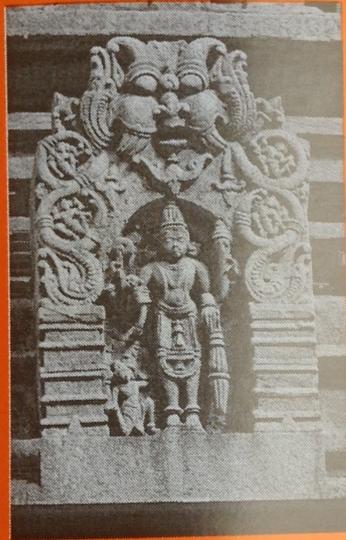


ISSN 0973 9475

# Atharva

Putting Thought In Action



## Kadamba Temple Architecture & Iconography

Vol. IV, No. II, November 1, 2009, Pages 28, Price: Rs. 25/-, Goa.

A Monthly of Contemporary Studies & Analyses

### *Editor's Note*

*The edict of 1540 gave authority to Portuguese Viceroy to destroy all the temples and shrines under Portuguese control, not leaving a single one on any of the Islands. Diogo Rodriguez, the infamous temple destroyer who is buried at Rachol in Goa, ruthlessly carried out the mandate. The temple estates were confiscated to maintain newly built churches on the temple sites. Interestingly, in 1818, after fierce opposition Portuguese approved construction of Mahalaxmi temple in Panaji in 1818.*

*The efforts are on to preserve temple architecture and iconography by renovating the temples in the hinterland of Goa. A magnificent Mahalsa temple has come up at Verna where it was originally located and shifted to Mardol after Portuguese destruction in the 16th Century.*

*The Government of India has undertaken the renovation / beautification of churches in Goa. The locals have resented the interference of the ASI engaged in restoration of monuments, churches. Besides, the cases of desecration of temples and a few churches is on the rise in Goa, since 2005.*

*Chief Minister Digambar Kamat stated on July 27, 2009 that the state government would enact a law to ensure the safety of temples and provide compensation to 28 temples targeted by antisocial elements, since 1995. The state government, however, has failed to trace the culprits so far. The anti-social-politician nexus has left the law enforcement authorities clueless in the crime-infested socio-political fabric in Goa.*

# Kadamba Temple Architecture & Iconography

**Abhijit Sadhale**

*(Architect involved in research and revival of ancient arts and architecture)*



Architecture glorified as mother of all arts, in traditional sense covers a broad spectrum from ‘the place where living beings dwell, Vasanti pranino tra to abodes of gods and goddesses, ‘yan’ (vehicles), ‘shayan’ (furniture) ‘chitra’ (painting) and ‘shilpa’ (sculpture). It builds on religious-cultural substratum and is influenced by socio political events, changes and forces. So Architecture belonging to any historical period is a true reflection of the long continuous development of civilization in which it is rooted. The architecture of Kadambas and their contribution should be viewed in the foreground of these processes i.e. growth, continuity and development through a long stretch of period

### **Continuity & Growth**

This process of development of architecture is as continuous as the civilization to which it belongs. The essence of thought is translated into material / objects, which handed over from one dynasty / generation to other, undergo transformation and development. The role of Kadambas can be traced back to 350 A.D. when Kadamba dynasty was established by Mayur Varma as per legend of a Brahmin who became Kshatriya “with hand dexterous in gasping the kusa grass, the fuel and stones, the ladle, the melted butter and the oblation revel, unsheathed a flaming sword, eager to conquer the earth (Talanguda pillar inscription).

The period in which Kadamba dynasty was established so valiantly by Mayur Varma followed by son Kanga Varma (365 A.D.) was soon followed by period of great activity... of social and religious development. Here one must understand strategic location of beginning and consolidation of Kadamba dynasty both in space and time vis-à-vis architectural development in the South by Pallavas in Mahabalipuram, Chalukyas in Badami – Pattadakal-Aihole and Rastrakutas in North.

It was just before this period, Kadambas had expanded their influence under Kakustha Varma (435-455A.D.) ‘the ornament of the Kadamba family’ (Talagunda inscription) by establishing matrimonial relationships with Skanda Gupta (North India), Narendrasena (Vakataka Andra Desa), Alupa and Ganga dynasty. Such a development of relation / ties was congenial for free exchange /spread of architectural thoughts, experiments, symbols and rituals that eventually fostered development of architectural vocabulary and systematic experimentation. It was in sixth century with consolidation of Chalukyas, that Kadamba’s powers waned, and were absorbed in Chalukyan Empire. Under Chalukyan kingdom, architectural experimentation, which began in Pattadakal-Aihole-Badami region, influenced the growth of Kadamba architecture.

Similarly Pallavas were experimenting in deep South and up in north Ellora caves were under progress developing from earlier Ajantha cave forms and contemporary Chalukyan works. Without getting into details as to who influenced whom, it is important to note that by the beginning of the seventh century the transition from rock-cut medium to structural techniques was already underway in South India. Kadamba kingdoms either as sovereign or vassals, were part of this process and not only benefited but also contributed to the later development. Along with architectural development, changes adaptations in Hindu culture, with development of various sects, composition of religious texts, codification / compilation of major vasthu treatises in all have influenced the development of temple forms and iconography.

### *Early Development*

The earliest monument of Kadamba period, according to Dr. G. M. Moraes is the Jain Basadi at Halsi, which is said to have built by Mrigesa Varma. The Pranavesvar temple located at Talagunda is more refined form with decorations. The temple of Madhukeshwar at Banvasi, Adi-madhukeshwar temple at Hale-Banvasi, Kadambeshwara and Srikantesvar temples are all attributed to early Kadamba period.

### ***Madhukeshwar Temple-Banvasi***

Temple of Madhukeshwar located in Banvasi is noteworthy complex, not only for its architectural detailing but the complex exhibits its growth over a long period and influences it carried. The temple of Madhukeshwara is located within well defined prakara, enclosed by tall maryada bhitti. The entrance is well marked with pravesha mandapa of eight pillars. In the foreground of this mandapa, two marvelous sculptures of elephants are placed on individual peetha. Tall Deepasthamba and Dhvajasthamba fill the space between temple structure and the prakara entrance with heavy tiered bases. The most striking feature of the temple is climatic adaptation of sloping roof work to suit the high rainfall area of Sirsi.

The plan of temple is composed of Garbhagriha, Sabhamandapa and Mukhamandapa. Mukhamandapa is an open mandapa housing 'Nandimandapa' within itself with a huge imposing sculpture of monolith Nandi placed at the entrance itself. The mandapa lacks an elaborate plinth and a padma course is located over two courses of upana. The padma course is preceded by course containing Linga & Nandi emblem /profiles in a repetitive manner. The same is topped by kapotha type course, which is at level with Sukhasana. Entire mandapa has sukhasana on three sides complete with inclined backrest. The exterior face of sukhasana backrest inclined outside & adorned with relief work of various icons and repeatedly divided by twin stambha, combined with inclined roof with replica of wooden beams and tie runners as prevalent in coastal woodwork (now confined to Kerala and parts of Karnataka) reminds one that the whole mandapa is modeled from wooden prototype.

Mukhamandap is composed of three types of stambha i.e. pillars. Their typology as illustrated in Mayamatam is as follows: (1) Vishnukant (2) Saumya (3) Rudrakant. All these pillars with square base belong to 'purrastra' class. They are fully evolved architectural elements with all the necessary components— a well developed adhisthana, trunk in a particular shape with Kumbha, Mandi / Falika i.e. abacus and bodhika / potika (bracket) mounted with beams. Most of the pillars are embellished with primarily floral decorations. The pillars of Vishnukant variety are elaborately finished with imprints and cut work of peepal leaf, a symbol that has continued from Sindu-Saraswati civilization. Even the Kudyastambha belonging to earlier period contains the same motif. The ceiling however is not heavily decorated in central mandap but the effect of Rangashila contained within uplifted level is quite effective in asserting square as basic form of modulation.

The exterior wall of inner mandapa, contains entrance, flanked by a pair of kudyastambha of early Chalukyan type. The inner mandapa is much older and belongs to early Chalukyan period. All the columns are square in section and simple in profile. The floral decorations and their composition not only can be compared with pattadakal group of temples but goes back to caves of Ajantha. The floral decorations and pillars can be compared to pillars in external mandapa of cave no 23 & 24 at Ajantha establishing long process of continuity and development.

The main Shikhara is composed of receding tiers and adorns interesting Nagamandala sculptures. Sukhanasi is finished with Ganesh Khostam and makara torana. Some of the roof embellishments are of post – Kadamba period and can be easily identified. The padma peetha which becomes the base of the Kalasha is replaced by ‘Maratha’ type dome and should not be mistaken as original Kadamba feature.

Kadamba architecture had developed by assimilating lot of cross regional references and ideas which is apparent by carving of the ‘Bhumija’ type Shikhara (which is more prevalent in central India and North Maharashtra) carved in the panel above lalata of doorway.

### **Contribution by Kadamba Dynasty**

The most significant contribution of Kadamba dynasty to temple architecture is Kadamba Shikhara, which has become typology in itself. The same shikhara can be more accurately referred to as Kadamba Nagara, a Kadamba-Chalukya form with a superstructure formed by successively receding tiers, superposed one over the other each tier made up of curved eaves like member – the smallest topmost tier carrying the griva shikhara – stupi combination.

Vijayanagara kingdom used this form, however my observation is that the same was limited to temples of smaller size. Most illustrative examples of this adoption can be seen in ruins of Hampi. The Hemkuta group of temples located on the southern side, on a rocky slopes descending towards dakshina maryada bhitti of virupaksha temple, are noteworthy example. Most of these temples are ‘Triakuta’ i.e. the entire body of temple composed of three shrines, each oriented in cardinal direction, opening into Sabhamandap and their Kadamba nagara shikara arranged to give effect of convergence of the three divinities in singular mandapam. Though it would be difficult to ascribe the genesis of the similar North Indian Vimana to Kadamba-nagara style, K.R. Srinivasan ex-director of School of Archeology opines referring to Kadamba Nagar Shikhara. ‘This latter form is akin to what obtains in the pidadeul shrines of Orissan Vintage on the northeast and the phansankara shikara found in Gujarat and western India on the northwest of the Deccan’.

### ***Kadamba Architecture in Goa***

The contribution of Kadamba dynasties to architecture in Goa is significant in both the fields of architecture and iconography. As the process of development of architecture and iconography in Goa is synonymous with the development and refinement in the surrounding region, it is quite natural that Kadamba architecture in Goa carries with itself imprints of Chalukya, Hoysala, Yadava and Kakatiya influences.

### ***Saptakoteshwara Temple at Diwar***

The association and reference to Shri Saptakoteshwara by Kadambas is clear from the title held by Kadamba king Shivachitta Paramadideva (12th century A.D.) “Sri. Saptakotisa Labdhavara Shivachitta Vira Hemadideva-ra Malava-rama-ri” (as recorded on gold coin Ref. Mitchiner 1998:238). The title clearly indicates Kadambas considered Saptakoteshwar as ‘Kuldeva’. The Kadambas of Goa had constructed the temple of Saptakoteshwar on the island of Diwadi . The deity could have existed prior to Kadambas but no references of temple prior to Kadambas are available today.

As the magnificent temple was destroyed by invading Muslims and then later by Portuguese, only pieces, relics of various elements speak of the glory of temple. Italian traveler Andre Corsali wrote to his king on 6th January 1515 about the Saptakoteshwar temple and its sculptural beauty: "...pagoda which was built with wonderful skill, with ancient figures of a certain black stone worked with very great perfection, of which some are standing,ruined and spoilt, but which these Portuguese hold in no esteem."

The black stone referred in above is schist stone as seen from relics. Now most of the relics are in possession of the Directorate of Archives, Archaeology & Museums. Few years back I had observed a piece of carved schist during my visit to the site. Being thoroughly conversant with architectural vocabulary and temple architect, I could identify the same though small, as part of central lata, with gavaksa pattern. It is interesting feature from early Chalukyan period. It can be still observed in Galganatha temple - pattadakal.

Madhavamantri, the administrator of the Vijayanagara kingdom in Konkan regions including Goa (Gorastra) reconstructed it as it was damaged during the Bahamani period. The Shikara was replaced by the simple dome. The temple though non-existent today on the original site, the lay of the site with tanks & other places associated with it speak of well-developed complex.

The unique location of Tambadi Surla temple amidst landscape inspires invocation of rules of locating temples in one of oldest vasthu treatises by Varaha Minira as the temple enjoys not only being only surviving schist temple but also well located in picturesque setting.

The temple was constructed by Kadambas in the period of 12th century-13th century. It is possible that deity was worshipped prior to Kadamba. Kadambas might have simply followed the existing orientation east facing, which is considered 'Uttamotama' (best among best) Pragdwaram uttamotama... (Vimanarchana–kalpa, patala 3 and Atri-samhita 2.47-48). And also known to yield happiness... Pragwaram Sukhadam ... (Padma samhita).

The temple consists of Mandapa, (the pillared hall) Antaralaya (the transitory space) and the Garbha (Sanctum). The temple is classified as Nirandhara as it lacks pradakshina path. The hall is of the simhaka class and has entrance on all cardinal directions (except west for it opens into Antarala).

The centre of mandapa consists of four pillars holding up highly decorative navaranga ceiling. The centerpiece of navaranga ceiling is well carved with lotus pattern. The lotus motif is formed by rotation of square within its axis and circle contained within it. They are composed eight in number and each containing eight petals around central large lotus, which is again with eight petalls. The whole combination is derivative of auspicious motif 'Ashta-dal Kamala'.

The central pillars are made highly ornate not by delicate lacework but by the profiling of the pillar in form of multiple layers. In comparison to pillars at Tambadi Surla, hoysala pillars create feeling of smooth movement about its axis. The Sthapati whoever designed and composed these kind of pillars is successful in creating feeling of variable motion by sharply contrasting the layers which are seen to be in motion with the static solid surfaces. The pillars can be attributed to yadava – kakatiya influence.

The simpler forms of these pillars can be seen in the prakara of Shree Mahalaxmi temple at Kolhapur. I have also observed slimmer versions of the same in ruins of Devagiri fort (now Daulatabad). But the most ornate form of these pillars can be seen in thousand pillared temple at Hanamkonda, Andhra Pradesh, built by King Rudradeva of the Kakatiya dynasty in 12th century and at Ramappa temple at Palampet built by Kakatiyas. The aisles contain sukhasana and Ardhasambha i.e. seat and half pillars mounted on it. The pillars are comparatively simpler but follow same rhythmic disposition as the central ones. Entire roof is covered by sloping stone slabs. Antarala wall is also elaborately treated and contains four khostams, two of the khostams face east, while other two face north and south respectively.

All the khostams are well embellished with architectural detailing to the effect that each resembles a small shrine complete with elaborate vimana structure. Khostam has well finished adhisthana, which is replica of the main temple adhisthana with twin kudiyastambha of the same rhythm as the main pillars, topped by prastara, kandhar sir and shikha (typical temple tower).

The main doorway is well decorated and is flanked by jalaka (jali work with offset of square cutouts). The doorway lacks nikhatastambha and the sense of well balanced doorway as composed in many Chalukyan temples and for that matter door compositions at Madhukeshwar Banavasi. Doorway though well finished with cutwork jali and base and moulding above lalat, is more of replica of woodwork in stone than well-composed stone doorway. Antarala is comparatively plain. The doorway to garbha is also plain and heavy set, with relief work of Ganesh in the lalat course.

Garbha griha is plain with lingam of 'kukuta shirovartana' type and circular yoni peetha mounted on square course. On the exterior whole temple rests on adhisthana made up of three courses Padma, Kumudam and Adhopadma (inverse padma course). The exterior of Bhatti is plain and devoid of sculptures. This is usually considered as hemadpanthi influence.

Prastara is complete with mouldings and creates beautiful light & shadow pattern. Vimana carries on the same combination of creating sharp light & shadow pattern, culminating into stupi kalasha which is missing probably fallen off with passage of time.

### **Iconography**

Compared to Hoysala temples, walls of temple at Tambadi Surla are not adorned with icons and sculptures. Few sculptures on the vimana are located as per prescribed traditions. Vastu treatises with elaborate themes or we can refer to it as configurations and traditions associated with it have a strong role in determining iconography.

In Tambadi Surla temple, image of 'Janardana' adorns the north face of vimana. One should always wonder why out of innumerable forms of Vishnu and Chaturvishanti— twenty four forms of Vishnu, 'Janardan' not a very popular form is chosen. The answer lies in 'Ekadwaram Shivayatana' configurations suggested by Aparajit prachha. In 'Ekadwaram' configuration, out of all forms of Vishnu, Janardana is chosen... Vayavye ch Janardanam || i.e. Janardana to be located in north west. Regarding other gods, 'Vame Ganapatischaiva Dakshine Parvati Sthita' i.e. Ganapati is to be located on left side of deity and Goddess Parvati on the right side of deity. Even other goddesses such as Matrikas are given right hand place.

Manifestation of Vishnu and Brahma along with Shiva is a quite assimilative concept where the two divinities are absorbed in the cosmic manifestation of Shiva. For example Lingam is composed of Brahma Bhag, Vishnubhag and Rudrabhag which is pujabhag (i.e. to be worshiped). Similarly the vimana, the Shikha i.e. head of cosmic purusha manifests itself in three distinct parts- the facets of Shikhara on south, west & north, (east being covered by sukhnasi) in form South - Bhairava i.e. fierce aspect of Shiva who punished lord Brahma; West - Uma-Maheshwar - the kind /benevolent aspect of lord Shiva; and North - Vishnu images.

Above on the southern face of vimana, the Brahma shiracheda murthi commands over dramatically, establishing the supremacy of lord Shiva. It is a form of Shiva created to punish Shri Bramha by cutting his fifth head, which is seen hanging to his left hand. This form of Shiva is also referred to as Kalbhairava and a dog is shown accompanying him.

On the west face i.e. Mahesha face, on the lower level the cosmic dance of Shiva is depicted with four-armed Shiva in lasya posture. Upper level khostam contains 'Uma-Maheshwar' idol. Lord Shiva is seen with his consort Uma. Symbolising purusha Shakti from whom the whole creation emerges. Mata Parvati Pitah Sivah (Parvati the mother and Shiva father). The Northern face carries on the similar line of 'Mahesha' face on west.

At lower level one of the vimana, one of the 24, Chaturvisanti forms of Vishnu "Shree Janardan" holding Padma (right lower), charka (right upper), Shankha (left upper) and Gada (left lower) is located. On upper level of vimana a sculpture of Laxmi Narayana is carved. Both Shree Laxmi and Shree Narayana are shown standing in Tribhanga mode. As specified by Vishwakarma's treatise Shree Laxmi is on left side holding lotus in her left hand and right hand around the neck of Shree Narayana. Shree Narayana holding Shree Laxmi by his left hand symbolizes a similar concept of union wherein Narayana represents the cosmic knowledge for liberation in spiritual sphere while Laxmi is the affluence required in material world. All these icons are placed with well-decorated torana topped by Kirtimukha, distinctive for each khostam. Apart from these icons, Naga murthy and pandava stones have been accommodated and continued in the temple built by Kadambas giving prominent place to Naga murthy three in number.

#### *Shree Mahalsa temple*

Like Saptakoteshwara temple, only relics are available as the temple was destroyed in 1567 A.D. The temple was built of schist stone and some of the relics are exhibited at restored tank in front of temple. Out of the same, a portion of doorway with pronounced nikhatastambha clearly indicates a strong Chalukyan influence on the architecture. The design as exhibited on doorjambs is little different from other Kadamba temples in Goa. The temple was probably built in early period of Kadamba regime. The bases of pillar suggest more than one type of stambhas. One of the stambha base is octagonal while other is very intricate with star type offsets suggesting very intricate pillar above.

#### *Shri Chandreswar temple at Chandranath hill*

Unlike Mahadeo temple at Tambadi Surla and Mahalasa temple at Verna, the Temple of Chandreshwar at Quepem is not made of schist stone. On close inspection it is clear that the garhagriha of temple is an ancient structure with the rest of temple built at different (later) periods. The garhagriha has appearance of natural cave with parts of the cave protruding into pradakshina.

The external façades at entry door has appearance of rock-cut temple. On inspection from inside it is clear that the inner part especially sides and top is constructed out of granite stone. The divine manifestation is probably prior to Kadamba as it is clear that the semi-rock-cut shrine was finished in granite craftsmanship in same orientation as it existed regardless of proper east orientation. The garbha construction as seen now is very similar to Ram tirtha shrine on hillock at Halashi. The garbha has granite ledge and place for intake of water. The chatrakamal of navaranga is missing, the same being covered by laterite conical construction. Upon searching I found the same stone near Kal Bhairav shrine at much lower elevation at the beginning of steps/flight. The iconography of stone idols, as seen from existing replicas of old idols, show varied influences.

#### *Mallikarjuna temple at Srithal, Canacona*

The temple and innumerable shrines around it require a separate book/paper to illustrate its features. The present temple including garbha structure was built in periods much later to Kadambas. The relics of stone elements available on site and historical episode of kannada havyak brahmins associated with the place relate to temple existing during Kadamba period. As an architect with specialty of dealing with these places, I located these elements during my study. On the north east side of temple, a stone relic is kept in lower prakara used as ritualistic place to break coconuts. The same stone is very interesting as it contains offsets on three sides. On careful study it was clear that the stone is base of pilaster at corner. Such deep offsetted pilasters or kudyastambhas are common to highly offsetted structures. The other two stone pillar stones, highly worn out (now replaced) indicate the stone constructed temple of smaller size existing prior to laterite constructed temple.

Apart from these temples many temples contain icons / idols / peethas, doorways belonging to Kadamba era, but being destroyed by invaders and rebuilt later by the devotees, it is difficult to describe the morphology of these temples. Some of these temples have been assigned to various periods based on inscriptions and other archaeological evidences but the style of architectural evidences strongly suggest Kadamba period structural construction or jeernodhar.

Among idols, Shree Brahma idol at Brahma Karmali and Kalbhairava of Neravali require a special mention, the first one for central Indian influence and the later for its fluid elegance. Idol of Govinda-Madhava is spectacular for display of 24 forms of Vishnu on the outer prahavali in addition to convention of displaying the incarnations of Vishnu. Many artifacts, idols of this era are exhibited in museums of state Archive and ASI.

#### **Conservation and Revival**

The contribution of Kadambas to all walks of life made their period a golden period in history of Goa. It is sad that their legacy was broken by long dark span, which saw loss of art forms and exodus of artisans. Unfortunately the legacy of Kadambas today is in form of relics and ruins, as practicing architects, artists surviving in Goa are unawares of the features of the Kadamba architecture and art forms. Relics of Kadamba art and architecture, wherever unprotected or unlisted should be preserved and restored. But more importantly these traditions should continue by attempting its revival.

Meaningful punarudhar of various temples such as Kapileshwar temple at Kavale-Ponda and Mallikarjuna temple at Srithal, Canacona by Architect K. D. Sadhale attempts its revival through introduction of various schist carved elements. The legacy of Kadambas should be both preserved and revived and handed over to new generations to come.

## Glossary

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**Adhithana** : Etymologically it denotes an object on which something stands. It implies base of building, or column

**Aparajita Praceha** : One of the important vasthu treatises dealing with architecture & iconography.

**Basadi** : A Jain temple, a shrine, a monastery

**Bhitti** : Refers to wall

**Brihatsamhita** : One of the earliest vasthu treatise written by Varah Mihira. It deals with location of temples vide chapter 56.

**Dakshina** : South direction, Southern/ located in south.

**Garbhagriha** : The sanctum, place where gods/goddesses idol, object of worship is installed.

**Gavaksha** : A motif in sculpture used singularly with ornamentation or when many are arranged in geometrical progression, ornamental feature is formed.

**Griva** : Neck. A part located below stupi (see Stupi), suppressed inside like a neck.

**Jalaka** : Jali work/window with lattice work

**Kadamba-Chalukya** : Usually referred to as Kadamba Nagara, it is variant primarily of the rekha-Nagara –style Prasada or temple in which the superstructural tiers comprise Kapotha (see Kapotha) and kantha (see Kantha) and are capped by a circular griva or gala and an amalasara, often without sukanasika.

**Kalasha** : Kalasha is a pitcher, filled with water it represents the womb of universe and is located above stupi (see Stupi) the topmost part.

**Kandhara/Kantha** : Also called ‘gala’, ‘griva’, meaning literally the neck or throat. This is a quadrangular moulding sometimes square and sometimes rectangular.

**Kapotha** : A type of moulding shaped like shoulder.

**Khostam** : A decorative niche to place idols

**Kirtimukha** : A mythical representation of Asura with fierce face. Usually located on door lintels of Shiva temple.

**Kukuta Shirovartana** : A class of lingam differing on its treatment of upper part . Lingas are categorized in many types on basis of sthapana, size, treatment of puja bhaga, upper part( shira) of the linga, etc.

**Kudyastambha** : Pilaster. A rectangular pillar embedded in wall.

**Kumbha** : Meaning water vessel, here however refers to its symbolic representation in pillar.

**Kumudam** : A type of moulding usually located in the plinth.

**Lalat** : The center of lintel, a place designated for dwar-devata or auspicious symbol.

**Lasya** : Shiva in dance posture. Further can be categorized into Ananda Lasyas and Krodha Tandava

**Linga** : A symbol of lord Shiva.

**Manasara** : The standard and complete text on architecture and sculpture comprising 70 chapters in more than 10,000 lines.

**Mandapa** : A hall/ open pavilion, part of temple structure. Refers to detached pillared buildings also

**Mandi/Falika** : Refers to Abacus.

**Maryada Bhatti** : A wall enclosing the divine, sacred area and highlighting the outer limit.( maryada-the boundary).

**Mayamata** : One of the important vasthu treatises, a well-known authority on architecture. Edited from four manuscripts containing 34 chapters and four more chapters are missing.

**Mukhamandapa** : Pavilion located in front of Sabhamandapa, Mukh meaning 'mouth' i.e. entry, located immediately next to entrance pavilion. Agrato mukh-mandapam....[Matsya Purana chapter cclxix v.6,v.11]

**Nagmandala** : A mandala formed out of singular, twin or multiple nagas (cobras). Used as decorative feature as well as used in rituals.

**Nandi-Mandapa** : A pavilion for 'Nandi' (Bull), vehicle of lord Shiva.

**Navaranga** : An arrangement of nine stones in particular manner to span the roof between four pillars.

**Nikhatstambha** : A type of pillars adjoining doorway.

**Padama-(ka)**: A lotus, an eye, a moulding a cyma recta, a site plan, pavilion, a type of village, a Class of building.

Referred to in paper, as moulding whose curved profile resembles lotus, It is a compound curve partly convex and partly concave. Its section is composed of two opposite curves meeting at the bisecting point of line.

**Padama peetha** : A base made up of padma course. more accurately it is referred to as type of peetha with prescribed proportions.

**Peetha** : The pedestal of an idol, the yoni part of the linga base pedestal with designated moulding courses.

**Prakara** : A surrounding wall enclosing space within. It is also one of the five avaranas of the shrine/deity namely first – Antaramandala, second – Antarnihara, third – Madhyam-hara and fourth – Prakara. Many vasthu treatises such as Suprabhedagama Sankhyana, Manasara, Mayamata describe it.

**Purrastra** : a class of pillars with octagonal/circular body but with square base.

**Rangshila** : A circular shila embedded or carved out of floor in central mandapa. Used for performances offered to the deity.

**Sabhamandapa** : Pavilion for assembly of devotees in temple.

**Shakti** : Feminine power/goddesses, also refers to consort of various gods. It is more generally referred to Parvati – Durga – Kali and their various manifestations.

**Shikara/Shikhara** : The top, an apex, a spire, dome surrounding the tower. Shikha is the top of head and refers to apex part of cosmic Purusha.

**Shivayatana** : Configuration/arrangement of various deities (parivar-family & other related gods) particular to Lord Shiva.

**Simhaka** : A class of mandapa with sixteen pillars (Vide Vishwakarma Prakash chapter 6).

**Sindhu-Saraswati** : Recent researches have established the continuity of civilization from Vedic period through Indus civilization, which is renamed after two rivers Sindhu (Indus) and Saraswati (River in Vedic period).

**Siras** : The head, the finial, the top, the summit, the pinnacle.

**Sthapati** : Lit. chief (pati) of fixed abode (stha) chief architect, the master builder.

**Stupi** : A dome, spherical roof rising like an inverted cup over a circular, square or multiangular building. A pinnacle.

**Suka-Nasa (sika)/(si)** : The parrots nose, the part of vimana projecting like the parrots nose in lower half. (Masya purana chap. cclxixv.18, Agnipurana & Visvakarmas work).

**Sukhasana** : Seating arrangement with inclined backrest.

**Tribhanga** : A particular body posture important in sculpture.

**Trikuta** : An arrangement of three shrines in the body of same temple.

**Torana** : An arch, canopy, both as structural member and ornamental carving designating canopy.

**Upana** : Bottommost course – a rectangular moulding. It is listed and described in most vastu treatises and referred to as paduka also.

**Vasthu** : Treatises dealing with ‘Vasanti Pranino tra’... where living beings dwell. It has an extensive literature on architecture, more specially on temple architecture, related arts and iconography. It also deals with varied styles. Such as Dravida, Nagara etc.

**Vimana** : A tower over the garbhagriha

**Vishnukant** : A type of pillar described in Mayamata

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