

A Study on Architecture of Kerala Temples

Nisar U.^{1*} Mr. Dharamraj Pawar²

¹ Research Scholar

² Associate Professor, OPJS University, Rajgarh, District-Churu, Rajasthan

Abstract – *This paper exhibits quite certain examination into architectural character of Kerala temples. For this reason, distinctive parts of plan and height of Kerala temple are investigated compared with Dravida style. The development of temple architecture in Kerala is arranged under three stages. The examination draws a reasonable picture of Kerala temples inside the expansive region of Dravida style. The explanations for plan of the interesting type of architecture which break from dreary Dravida style are the versatility to local condition, utilization of various building materials and methods utilized by manufacturers as per the materials.*

Keywords: Architecture, Kerala, Temples, Dravida Style.

-----X-----

INTRODUCTION

Temple architectural constitutes a noteworthy piece of old Indian stylish articulation. This information branch had wide dissemination all through the nation from the last 50% of clench hand thousand years Promotion. Despite the fact that the fundamental standards and ideas of temple and its structure is same all through the nation, inferable from social changes, social and monetary conditions and utilization of materials and aptitude of manufacturers, diverse districts in India built up its own rendition of temple architectural. The religious architectural of south India primarily falls inside Dravida style. This style accomplished a positive shape and got solidified under the Pallavas of Kanchipuram. In this manner, it experienced alterations and increments, without changing its identity. A provincial variety of this style is seen on the west shore of south India in Kerala.

Kerala is a place where there are temples, which has no less than one temple in each square kilometer. Temple building action in this area has its sources in mid ninth century Promotion. Through formative stages, there advanced a temple structure with its underlying foundations in Dravida style however proclaiming a local character. There are numerous variables that check the character of these temples. The trademark highlights of the temples of Kerala, in contrast with Dravida style, and the purposes for the arrangement of these highlights are the substance of the accompanying.

Basic temple building and Brahmanical religion had a parallel and steady development in Kerala under the Kulasekharas of Mahodayapuram¹. Early and Center

periods of temple architecture and Kulasekhara manage are contemporary in Kerala. It is additionally realized that prominent Bhakti artists Kulasekhara Ajlwar (800-820 Advertisement) and Ceraman Perumal Nayanar (820-844 Promotion) were leaders of the same lineage.

In Kerala many shake cut temples were worked amid the period preceding eighth century AD³. The stone cut temple building has a dissemination from Tiruvananthapuram in south to Palakkad in north. These are appropriated in two zones of focus, the northern gathering involving the Cera nation and the southern gathering situated in the antiquated Ay region. By eighth century Promotion basic temples were worked in Kerala⁴. The likelihood of structures worked with transient material before this period can't be discounted. Writing before eighth century Promotion notices religious structures and painting. Tragically, these did not survive. The most punctual known auxiliary temples in Kerala ascended at the season of Kulasekhara Varman and Rajasekhara Varman of Kulasekhara family in the main quarter of the ninth century AD⁵. Engravings of the period utilize terms as 'Bone', 'Mukkalvattam' and 'Koyil' to indicate temple⁶. Inscriptional confirmations demonstrate that the Mahadeva temple at Tiruvanjikkulam close Kodungallur, Trkkulasekharapuram Krsna Temple, Kutalmanikkam Bharata temple at Inajalakkuda were some of the temples emerged during the period. A fast development in temple building development can be seen at this stage.

In Kerala the basic temples have gone through three formative stages, stamping changes, augmentations

and adjustments in structure. The formative phases of Kerala temples have been named Early stage (800-1000 Promotion), Center Stage (1001-1300 Advertisement) and Late stage (1301-1800 Advertisement) by H. Sarkar in his stupendous work 'Compositional Study of Temples of Kerala (1978)'. The order by him is suitable, credible and broadly acknowledged. Subsequently, same arrangement and dating are taken after here.

TEMPLE ARCHITECTURE

The temples of Kerala shape a fundamental and vital piece of Dravida architecture of lower Dravidadesa, yet it shows certain minor departure from plan and rise from its partners on the eastern coast of south India. These varieties are essentially inferable from particular climatic conditions and the work of various building materials alongside the local frameworks of convictions and culture. Unique character and hidden standards of architecture of Kerala are same with Dravida style. The appropriation of the Kerala figure of speech of Dravida architectural is from Thiruvananthapuram in south to the Tulu talking areas of south Karnataka on the west shore of south India. Here the Dravida style is changed with added highlights to suit local condition and needs.

Researcher like Stella Kramrisch calls the architecture of Kerala temples as 'Kerala Style' 8. Be that as it may, another researcher, H. Sarkar is of the view that the Kerala architectural is in a general sense a provincial variety of the Dravida arrange, for the most part caused by different land factors like the high rain fall, accessibility of laterite development and thick wildernesses. He denies the personality of Kerala architecture as unmistakable from Dravida. As indicated by him, the Kerala variety is reserved by inclining rooftops, lavish utilization of laterite in the divider development and timber in super structure, the high frequency of roundabout hallowed place and the interesting inside arrangement.

Ground plan

In Kerala, temples are based on plans fluctuating from square, roundabout, apsidal and a couple in curved and octagonal shapes. The work of round arrangement in wealth is novel about Kerala. A created Kerala temple comprises of five walled in areas (panca-prakara). They are:

- A. Antar-Mandalam/Akattu Balivrttam
- B. Anta hara/Cuirambalam/Nalambalam
- C. Madhya hara
- D. Bahya hara
- E. Maryada

A. Antar-mandalam: This is the deepest prakara of the temple. The constituent parts of antar-mandalam are srilkoil, namaskara-mandapa, well and Kokkarani.

- **Srilkoil:** Srilkoil is the core of the temple, proportional to 'Vimana' of Dravida phrasing. It remains in the focal point of inward yard. This yard is constantly four sided. Srilkoil comprises in itself the garbhagrha in the inside, an entry around the garbhagrha for the circumambulation (pradaksina patha) and delegate load (antarala) interfacing the walking way with the anticipating mukha-mandapa in the front. The pradaksina patha, antarala and mukha-mandapa are discretionary parts and fabricated relying on the decision of the developer. From the early stage itself, temples with internal pradaksina patha (Sandhara) and without inward pradaksina patha (Nirandhara) are worked in Kerala.

The arrangement of Srilkoil shifted and was based on square, round, apsidal or curved arrangement. In sandhara structure, the wandering was made between the internal and external dividers. Much of the time the garbhagrha is square, notwithstanding when the encasing srilkoil is roundabout. In specific illustrations round srilkovils contain roundabout garbhagrha with its inside changed into square. Square srilkoil with round inside of garbhagrha is additionally known in Kerala. Srilkoil based on apsidal arrangement frequently have apsidal or square garbhagrha.

The middle person chamber is uncommon in Kerala temples. The anticipating mukha-mandapa is dependably smaller than the sanctum appropriate. This two unit division of srilkoil isn't taken after when in doubt, yet has more events in the square arrangement. If there should arise an occurrence of the roundabout and apsidal srilkovils, the divisions are just inside and it isn't recognizable from outside. The game plan of twofold wandering around the garbhagrha is an improvement from eleventh century onwards. Segments are likewise organized around the srilkoil.

Around the srilkoil is the course of action of balipithas on the arranges and cardinal focuses framing a square. These balipithas on the inward yard speak to asta-dikpalas and different divinities. Among them on the southern side, is a board of balipithas speaking to Saptamatrkas with Ganapati and Bhairava.

- **Namaskara-mandapa:** Namaskara-mandapa is additionally called as archana-mandapa. This is a withdrawn pillared lobby assembled pivotally before the srilkoil. When in doubt namaskara-mandapa is based on square architecture. Despite the fact that the

mandapa isn't a fundamental component and not seen in early temples, it shapes a piece of immeasurably imperative temples from eleventh century onwards.

- **Well and Kokkarani:** A well is ordinarily found in temples for selective motivation behind illustration water for temple customs. In a portion of the temples, rather than well, a little rectangular or apsidal tank with number of steps called Kokkarani are worked for a similar reason.

B. Anta Hara: The encasing structure on the four sides of the inward yard frames the second prakara of the temple called Anta hara. In the local dialect it is called as Currambalam and Nalambalam. On a very basic level, the anta hara, is a corridor. It additionally comprises of numerous utilitarian chambers like titappalli (kitchen for place of worship), mulayara (chamber for custom germination of heartbeats and grains), store room and, now and again, sub temples moreover. As the patio is four sided, the Anta hara is constantly four sided corridor.

- **Valiyambalam:** The Antahara has more extensive measurement on the front i.e. on the two sides of primary passageway. It comprises of walkways at ground level flanked by raised floor regions with corridors. Some of the time, the wooden roof over the walkway rehashes the cut sections, friezes and boards of the namaskara-mandapa. Its expansive space is utilized for leading homas and other conciliatory and custom exhibitions.

C. Madhya hara: It is the third fenced in area constructed nearly around the external wall of anta hara, separated by a thin space in the middle. The mass of madhya hara is connected with structure of shafts appended with lights on it. These lights are shielded by tiled rooftops running persistently from one corner of the complex to the next. They are punctuated by peaks at the corners and pivotal passages.

D. Bahya Hara: The patio around the Madhya hara with different structures constitute bahya hara. It contains agra-mandapa, valiya balikal, external balikal, Ksetra pala, dhvajastambha, dlpastambha, kuttambalam and holy places of auxiliary gods.

1. **Agra-mandapa:** This is a patio joined to principle access to the valiyambalam. It is likewise called as balikalpura. This little porch is constantly quadrangular on architecture.

Generally the rule balipltha (valiya balikal) is introduced inside this patio.

2. **Valiya balikal:** Valiya balikkal is pivotally set before the fundamental divinity on the bahya hara, either inside the agra-mandapa or outside. This balipltha has different segments like scaled down adhithana, divider, the parapet and the lotus theme on the best. The pltha is a smaller than normal and emblematic portrayal of the real vimana (snkovil) inside.

3. **Outer balip Tthas:** On the bahya hara little baliplthas are introduced at cardinal focuses speaking to the gana devatas of the rule divinities of the temple. This baliplthas are masterminded in such an approach to shape a visitor and the external wandering way is past this guest. The balipltha speaking to ksetrapala is situated outside the wandering way on the north-east corner. Ksetrapala is the gatekeeper of temple.

4. **Dhvajastambha (hail post):** This is pivotally raised to the passageway of the temple. Amid celebrations, signal is raised on this post as a custom. This post is accepted to have incredible representative criticalness and love of dhvaja is itself viewed as equivalent to the love of primary symbol. The mount of the managing divinity (Vahana) is put on the highest point of this post. Generally wood is the material utilized for its making. An external covering with copper is made for insurance of the wood.

5. **D. T. pastambha:** It is a multi-layered light made of stone or metal, put pivotally beside Dhvajastambha.

6. **Sub Places of worship:** Other than the rule divinity, adore is offered to sub gods or upadevatas too. These gods are blessed on various parts of bahya hara as little sub altars. Certain standards are followed in regard to the position and confronting heading of the sub holy places.

7. **Kuttambalam:** It is the auditorium for performing expressions. Kuttambalam is constantly based on the bahya hara, outside the mobile way on the correct corner. It has three primary parts - aniyara (green room), rangam (arrange) and mrdanga pada, where drums are kept.

E. Maryada: Maryada shapes the fifth and the external most prakara of Kerala temples. It

comprises of the compound divider with gopura and Uttupura.

1. Gopura: Gopura was likewise called as Mahadvara. It is the door constructed meeting compound divider. The most forcing Gopura is based on the confronting heading of rule divinity and on different sides these are little and basic.
2. Uttupura: Uttupura is eating corridor, generally worked as a component of the maryada. This is constantly connected with kitchen called agra sala. Once in the past it was utilized for bolstering Brahmins just and later on aficionados of all classes are nourished here on celebration event. Temple tank is likewise manufactured connected outside the compound divider.

On architecture, a Kerala temple is constantly comprised in a rectangular zone, in the core of which the hallowed place appropriate is blessed with encompassing associated structures. By and large, the arrangement and course of action of anta hara, madhya hara and bahya hara are uniform, aside from in multi-place of worship temples, where in excess of one srkkovil is assembled confronting distinctive headings. The character and personality of a temple is dictated by architectural of its srkkovil. Srkkovil is the core of temple complex.

Kerala temple structure, despite the fact that falls inside the Dravida style, shows checked minor departure from its rise (fig. 6). The ekatala vimana of Kerala, independent of its arrangement, can't be precisely related to Sadvarga jati ekabhumi vimana of general Dravida style. It is hard to separate the six angas. Adhithana and pada are obviously discernable. An ekatala vimana of Kerala phrase has adhithana and pada indistinguishable with general Dravida style yet the part above beginning from prastara has plainly extraordinary frame. The subtle elements of Kerala temple's rise are as per the following.

- **Adhithana:** The formed base of Dravida temple is called adhithana (stylobate/socle). Adhithana of Kerala temple srkkovils share an indistinguishable highlights and moldings from those of common Dravida custom. Both prati-bandha and pada-bandha adhithanas are worked in Kerala. As indicated by the H. Sarkar, adhithana of Kerala style can be characterized into two. One, those with exceedingly recessed moldings (kampa) over the kumuda and the other assortment in which a kapota or pattika shaping is the delegated component and has subsidence just in the center part¹³. Standard moldings of the adhithana are Upana (padukam), Jagati, Kumuda, Affair and Pati. Kampa, Vajana

themes and Kapota are discretionary highlights of the adhithana. Padmopana or padma paduka as the base most individual from the adhithana is ordinarily observed in Kerala. Work of upaphha underneath the adhithana to raise stature was less prominent among Kerala temple developers. Having kapota forming over the function (kapota-bandha), is initially a Chalukyan highlight and it is oftentimes found in Kerala, particularly connected with round temples. Another extremely basic component is the vedi or vedika over the adhithana denoting the start of pada (divider). In kapota-bandha adhithana, pranala was settled on upper piece of kapota or over the vallabhi. In recessed kind adhithana, pranala turns out from the kampa above kumuda. Adornment with dentil course was additionally in vogue amid early stage. Beautifying flower configuration exchanging affair on kampa and vedi was development of eleventh century. Supplanting dentil course with vyala and simha mala was presented by the twelfth century. Elaboration of adhithana with nitty gritty upaprtha discovered pattern from fourteenth century onwards¹⁴.

The material utilized for adhithana is rock aside from in uncommon occurrences where lateritic stones are utilized. The sopana or passage stair approach to srkkovil (dvaramukha sopana) are likewise made of stone. This sopana have either straight or parallel flights of steps. Side railing, likewise made of stone, is settled on the sides of the means. The half curve formed railing, taking after trunk of elephant is called hasti-hasta. General example demonstrates the railing top issuing out of the vyala's mouth, on occasion with finish standing figure of vyala too. Sides of the rails show extraordinary work of art, ghanadvara themes, vase themes, flower adornment and figures of different divinities are subjects that discover articulation on the balustrade.

- **Pada/Bhitti/Divider:** The second part on the rise of a Dravida temple is pada or divider partition. In the Dravida custom, the pada is dependably with pilasters and specialties. Amid the Pallava time frame the outside dividers were completely decked with models and pilasters. The propensity to abstain from frivolity and welcome the estimation of plain space is found in numerous Muttarayar and Pandya temples. Expansion and augmentation of specialties were later patterns that discovered extraordinary vogue under the Cholas¹⁵.

In the Kerala expression the external mass of srkkovil is ornamented with ghanadvaras, return and projection of divider, devakostas and sham specialties, pilasters or kudya stambhas., toranas,

panjaras, jalakas, nasika and so forth. From the early stage itself, giving four useful entryways was by and by in Kerala temples. Srilokil with one useful entryway and three ghanadvaras were likewise at the same time constructed. Having three useful entryways with one ghanadvara and two useful entryways with two ghanadvaras were advancements of the center phase¹⁶.

Projection and return of the divider are as often as possible seen on temple based on square arrangement, such projection and profits has less event for roundabout arrangement and is extremely uncommon on those with apsidal plans. By and large, the projection and return of the divider are broadened descending through the adhithana till the padukam. General example of one focal and two corner projection with two returns partition the divider into five straights. Increase of these straights by projection and return is additionally rehearsed. Kudya stambhas, toranas with makara curves or sala sikhara, kapota panjara are the divider beautification components related with projection and return. Augmentation of divider specialties down infiltrating the adhithana till the kumuda shaping or kapota forming are additionally found in a few temples. Without projection and break, the dividers are alleviated with pilasters, specialties and ghanadvaras. The brightening component of the divider has an unfaltering nearness in Kerala all through various stages. Karnas with sham specialties, bhardras with utilitarian entryway or ghanadvaras and harantara with sala panjaras is basic example related with beautification with projection and break.

The material utilized for development of divider partition are lateritic stone, block, lime putting, stucco and in a couple of cases wood. Shake was not the favored material for divider in Kerala temple architecture.

- **Prastara:** The third part on height of Dravida temple is prastara or entablature. It is the trim over the divider and pilasters. In the Dravida convention prastara comprise of uttira, vajana, vallabhi, kapota, alinga and antari mouldings¹⁷.

The Tantrasamuchaya talks about prastara with nine moldings - kalluttara, vajana, bhutamala, vajana, kapota, alingapati, function, pati and vajana from the base to top¹⁸. In Kerala maxim kapota with nasika or kudu and vallabhi is the conspicuous trim. Prastara is for the most part spoken to by utara, valabhi, kapota and alinga, antari, if introduce, are obstructed by later additions¹⁹. In most ekatala structures, particularly the roundabout ones, the prastara divide is clouded by shade of the messy rooftop above. As the roundabout ekatala altars has high base, short divider and a huge over hanging funnel shaped rooftop, the extent of uncovering any part over the bhitti is small. Supporting

rafters of the rooftop are settled just underneath the prastara. In dvitala and tri tala structures, the divider part of aditala has longer measurement. Henceforth, the prastara is uncovered as well as extra segments of hara with aedicules are noticeable as well. High alleviation of kuta, salas and panjaras are made in the hara partition. In roundabout dvitala vimana, the hara is incompletely clouded by the broadened rooftop, the rafters of which are settled amongst hara and prastara. In the square dvitala vimana, rafters are settled to the center of hara and the rooftop isn't over shadowing these territories, hence gives a reasonable perspective of the prastara and hara. Temples from the created stage are included with beautification of flat creature grouping architecture, organized symmetrically in various parts of the hara.

- **Super Structure:** The Dravida type of temples shows a vertical desire from the adhithana to stupi, however with flat elaboration. Be that as it may, the Kerala variety of Dravida style pronounces its one of a kind personality by breaking this vertical desire. Example and standard of rise are indistinguishable up to the prastara in both the styles. In any case, Kerala case uncover checked variety in the execution and conceptualization of the super structure.
- **GrTva:** As indicated by the ordinances the segment above prastara is grlva. In the east bank of the south India, being exceedingly recessed grlva is a perceivable recognized part. Be that as it may, in the west drift, the Kerala temple don't show such a subsidence on the external mass of the srilokil. Besides, the parts over the prastara are actually clouded under the messy rooftop above. Accordingly an idea of grlva by break, as in the Dravida shape, isn't traceable in Kerala variety of Dravida style. Grlva might be just the little upward ascent of the plain divider above prastara taken after by inclining roof²⁰.
- **Sikhara:** The segment part over the grlva is sikhara. General Dravida sikhara is eight sided gigantic stone, put over the grlva. In the Kerala variety sikhara is certainly not a solitary free part put over grlva, rather it takes type of a slanting rooftop in pyramidal or funnel shaped shape, contingent upon its ground architecture. The rooftop reaches out down till the prastara or in some example, underneath the prastara covering significant parts of the divider itself.

Above divider the pyramidal system of wooden pillars are settled. These shafts eventually join at the best where the pyramidal or conelike rooftop comes

full circle. Measures and extent assume a key part in joining of rafters as entire super structure lays on this casing. From the tip of best corner a little wooden ball hangs inside called kutam, into the openings on this kutam are settled best finishes everything being equal. The development of structure and its structures was thought and arranged, proportionate in the entirety of its parts. The different sorts of rafters, their length and thickness, their parts were figured as framing the hypotenuse of the individual edge of posts and sections. The different joints have each appropriate name and employment²¹. Over the wooden systems are laid the well consumed tiles or copper sheets. If there should be an occurrence of roundabout and apsidal srilkoil a layer of covering wooden board plan is made over the wooden system and after that the covering with earthenware tiles or copper sheet is done on the best.

Materials utilized

The materials utilized for the development of super structure are wood as pillars and boards, earthenware tile and metal sheets. These materials are similarly lighter than persisting stone and are prepared and set in such an approach to meet the local climatic conditions. The wooden boards over the wooden system are extremely all around finished and smoothened. The tiles over the wooden boards, which frame the external most layer of the rooftop, are profoundly warmed in oven and has a glazy smooth surface which influences them to water verification. In this manner slanting rooftop encourages simple stream of water and anticipates water logging, since local atmosphere is portrayed by two rainstorm in a year with overwhelming precipitation. In the dvitala and tritala srikovils, the entomb area of the rooftop with expanding dividers break the water stream and longer contact between and water and the top of the structure. The down ward expansion of the rooftop covering upper piece of the divider likewise fills the need of assurance from rain water. The daintiness of the super structure is basic to keep the adjust of finish structure. The divider which conveys the super structure is worked with lateritic stone or block or wood or stucco. The adhithana is worked with strong stone. Utilization of rock at the base fills three needs. Right off the bat, it gives a quality and steadiness to the base to counter the push put by the height of structure. Besides, the stone is relatively less defenseless against common operators of rot like termites, saltiness and dampness of the dirt and so on. Thirdly, given the free idea of the dirt on which the temple is constructed, the strong stone ends up being all the more firm and stable.

Hence, the utilization of materials received by developers in Kerala is in similarity with local climatic conditions. Their profound learning about the natural connection between architectural structure and ecological space which encompasses the architecture are clear from the selection of materials and in addition

its suitable assignment in the structure of the building. The natural solidarity and harmony amongst architecture and its condition must be seen as unequivocal factors behind the detailing of specific building structure. The varieties that Kerala temples show from its partners on the east drift can be clarified because of the same ecological elements. The impact of indigenous habitat influences the type of architectural, as well as the decision of crude materials as well. The nonattendance or slightest inclination of stone in building upper piece of the temple likewise is an aftereffect of endeavor to make lighter structure that the idea of the dirt could withstand.

Kerala temples, particularly roundabout ones, express incredible goal towards horizontality. The inclining funnel shaped rooftops, laying on wide round and hollow base, stretch out down leaving a thin zone revealed between the rooftop and adhithana is a confirmation of this idea. The high base and low expanding rooftop diminish the divider partition and the even groups over the adhithana additionally complements down the verticality to stress horizontality. This spread of the conelike rooftop over the wide chamber gives the structure a light lift and a light winged aeriality. Indeed, cone shaped rooftop is the most acceptable sensible answer for the structure based on a roundabout plan²².

CONCLUSIONS

On ground architecture Kerala temples are recognized by work of round and apsidal shapes for srilkoil. Dravida cases from different spots indicate transcendent inclination to quadrangular arrangement. The inclination for roundabout arrangement isn't to be found in different parts of south India where Dravida style wins. Contentions are dynamic on the birthplace of this trademark. Numerous researchers endeavored to allot a Buddhist ideological cause to this characteristics²³.

On a basic level, plan and structure Kerala temple share consistency with Dravida style and the specific origination of temple here isn't not the same as terrain India. The advancement of temple architectural in this piece of India was not a through and through detached process; rather it had searched for cases past Western Ghats to Pallavas and Chalukyas to show its religious buildings. Nonetheless, these impacts were just embracing and coordinating of highlights to improve the magnificence of an effectively created idea. Subsequently, received highlights are mixed into Kerala season. In this manner, Kerala temple developers have effectively kept up a Dravida character with Kerala identity all through its history.

REFERENCES

1. Ramachandran, Adoor, K.K. (1986). Kerala State Gazetteer vol.II, Administration of Kerala, Thiruvananthapuram, p.181
2. Ibid. p. 182
3. Pannikar, Shivaji (1999). Temple Convention in Kerala in P J Cherian (Ed.) Expositions on the Social Development of Kerala, KCHR, Thiruvananthapuram. p. 78
4. Sarkar, H. (1978). A Compositional Review of Temples of Kerala. ASI, New Delhi. pp. 60
5. Ibid. pp. 60-61
6. Rao, Gopinath, T. An., (ed.) (1921). Travancore Archeological Arrangement, vol. I part II, p. 89
7. Sarkar, H. (1978). A Compositional Review of Temples of Kerala. ASI, New Delhi. p.2
8. Kramrisch, Stella (1956) Dravida and Kerala in the Craft of Travancore, Artibus Asea, Switzerland. p. 8
9. Sarkar, H. op.cit. p.20
10. Tantrasamuccaya of Chennas Narayan Namboodiri Patala II, v. 73 cf KPC Anujan Bhattatirippad, (2010). Panchangam Pustakashala, Kundumkulum. P. 115
11. Dhaky M. A. (1977) Indian Temple Structures. Abhinava Productions New Delhi, pp. 14-16
12. Ibid.p. 15
13. Sarkar, H. op.cit. p.75
14. Ibid.p.76
15. Sarkar, H. op.cit. p.80
16. Mahalingam T. V. (1970) Concentrates in the South Indian Temple Complex, Karnataka College, Dharwad. p. 22
17. Mahalingam T. V. (1970) Concentrates in the South Indian Temple Complex, Karnataka College, Dharwad. pp. 22-23
18. Tantrasamuccaya of Chennas Narayan Namboodiri Patala II, v. 73 cfKPC Anujan Bhattatirippad, (2010). Panchangam Pustakashala, Kundumkulum. P.104
19. Sarkar, H. (1984). Reference book of Indian Temple Architectural Lower Dravidadesa Early Stage, AIIIS, Varanasi. p.273
20. Kramrisch, Stella; Cousens, J.H.; Poduval, Vasudeva, R. (1948). Expressions of the human experience and Specialties of Travancore, Administration of Kerala, Thiruvananthapuram, pp. 15-16
21. On the same page. pp. 16-17
22. Pannikar, Shivaji (1999) Temple Custom in Kerala in P J Cherian (Ed.) Articles on the Social Development of Kerala, KCHR, Trivandrum. p. 77
23. Alexander, P.C. (1949). Buddhism in Kerala. Annamalai College, Annamalainagar. pp. 38-63

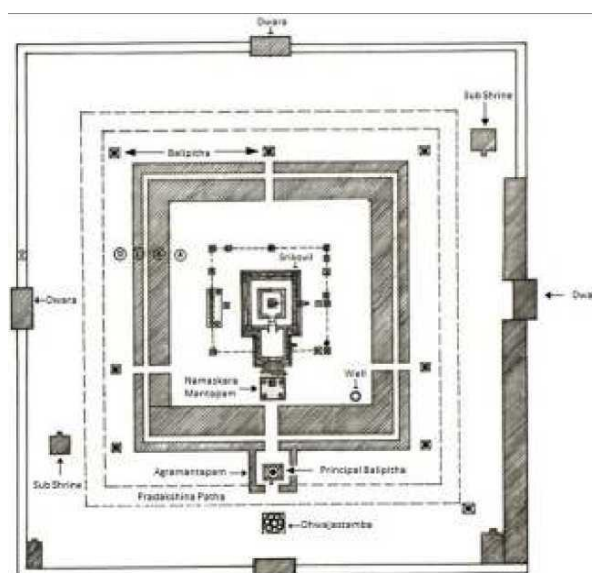


Fig-1 : General spread out of Kerala style temple

Corresponding Author

Nisar U.*

Research Scholar

E-Mail – nisareranikunnu0@gmail.com