

A Review on the Archeological and Historical Architecture 'Shaili' in Kerala Temple

Nisar U.^{1*} Yatish Sachidanand²

¹ Research Scholar

² Assistant Professor

Abstract – Each culture can mix a kind of design that can run from points of interest to regular homes. History has demonstrated that the different structural styles have created in reaction to atmosphere, way of life, topography and geology of a place, religious logic of the general population and accessibility of building materials. Religion and way of life appear to be the most well-known impacts by and large. Culture, indeed, underlines the imperative part that financial matters, governmental issues, religion, legacy and the common habitat play in forming the constructed condition. Kerala (the southern-most province of India), the place where there is sanctuaries seems remarkable in this setting as the sanctuaries here were the rotate of religious, social, monetary and social existence of each Keralite. The run of the mill Hindu sanctuaries of Kerala emerge from among the Indian sanctuary typology in its frame, auxiliary lucidity, expressive convention, imagery or more all, in its development and craftsmanship in wood. They demonstrate a particular style which is a nearby adjustment of the Dravida or the South Indian convention of sanctuary development, significantly affected by the different geological, religious, social and political variables. The majority of the sanctuaries of Kerala are generally neighborhood organizations of love, wealthy in both substantial and elusive social qualities. The spatiality of Kerala sanctuaries takes after the general Indian philosophical ideas of the inside, hub and the human relatedness to infinite reality, while its execution in the fabricated frame takes after the Vedic religious practices

-----X-----

INTRODUCTION

Architectural and anthropological scholars, for example, Lewis Morgan and Amos Rapoport, presented the socio-social viewpoints of our rich Architectural legacy. Rapoport gives accentuation on culture by expressing that a house is a social marvel; its shape and association are significantly impacted by social milieu to which it has a place.

Architectural is a social ancient rarity that can't be comprehended outside its social setting and is reliant on the condition of social development of the social gathering to which it has a place. The remarkable part of Architectural is that in its physical manifestation of structures, it might keep going for hundreds of years. The most imperative design, as we think back finished history, are structures or conditions that have done as such substantially more in an assortment of ways - be that advancement in building and development, or structures that have pushed the train to motivate us to consider our condition in various ways, or just unbelievably delightful structures that have lifted the human soul notwithstanding lodging our exercises and our lives.

In spite of the fact that Indus valley human advancement shows all components of composed

community life, definitive elucidations are yet to be come to with respect to religious belief systems of its kin. Rg Vedic period is the soonest period in history of India which has clear data on religious thoughts. Dated to the center of second thousand years BC, the Rg Veda talks about various divine beings, who were the embodiment of whatever was honorable, awesome and striking in nature, similar to sky (Dyuh), earth (Prthvi), sky god (Varuna), lord of thunder storm (Indra), morning and night stars (Asvini) and goddess of sunrise (Usas) and fire (Agni)². These divine beings had forces to do both and god and shrewdness and they must be kept happy with contributions of sustenance and drink, to keep away from fierceness of their anger, as well as to benefit aids. The love comprised of functions called yajnas. Fire (Agni) forfeit assumed a vital part in this love. The divine beings were utilitarian and their capacities were responses to the activities of aficionado. The activity - response condition between the aficionado and divinity was perfect to the point that the god was left choiceless³.

Elaboration of penances and custom including more clerics succeeded the Rg Vedic period. New divinities like Rudra and Visnu wound up conspicuous and gods like Varuna and Prthvi were sidelined. Different penances commanded the love of this period. The

regulations of Karma, Maya, transmigration, character of individual soul with the all-inclusive soul and Mukti locate their first articulation in the Upanisads. These later Vedic writings speak to the early stage in starting point and advancement of religio-mystical ideas.

By the center first thousand years BC India saw development of heterodox religious factions, unmistakable among them were Buddhism, Jainism, and Ajivikism. These religions were pretty much of a moral character and they denied the trustworthiness and super normal beginning of the Vedas. They didn't energize esoteric enquiries about god and soul and in this way were not mystical statements of faith first and foremost. These religions got support tremendously from exchanging networks.

As consequence of contemporary socio-political and monetary changes in the post Maurya period religious situation saw extraordinary changes. Love of Agamic divinities was the preeminent change which required another space for love. In this manner by the Gupta time frame Brahmanical Temples were worked in India.

The Gupta time frame (319 to 550 Promotion) saw striking change in various parts of social life. Extremely surprising change was in the field of religion where conspicuousness of love of Agamic gods specifically Siva and Visnu was agreed. This was a consequence of the changed social, political and monetary situation and a need for the associated Bhakti philosophies. In this background created in India Temple building, committed to both of the Agamic god. This religious movement got massive support from the sovereignty as well. Temples worked as the connection between the fleeting universe of man and that of the divine beings. Ascent of the partisan cliques of Hinduism gave an incredible force to the advance of religious design.

Human undertaking to locate his actual source and self brought about the development of religion and theory which guided his religious practices. How a place winds up consecrated or what decides the area of a Temple is likewise huge. Middle of wildernesses, best of slopes, bank of waterways, ocean shores and incline of slopes are viewed as perfect area for Temple building⁴. Trees, water bodies and so forth are likewise worshipped sacrosanct at specific spots. These sthalavrksas (consecrated tree) like peepal tree and trrtham like hallowed tanks make a place sacrosanct. In the long run related structures and Temples are worked around and icons were blessed for adore. If there should be an occurrence of numerous verifiably critical Temples, their area is either amidst human settlement or in hearts of the political capital of regions. Since Temples were spots of love, as well as a network focus which watched over the perfect financial existence of the network. Its capacities extended over each part of social life.

GEOGRAPHICAL FOUNDATION

Kerala is situated on the west shore of south India. It is verged on west by Middle Eastern Ocean, on south

Indian Sea, on east and north individually by Tamil Nadu and Karnataka states. The place has sloping locale, fields and waterfront belt. Introduce consider centers around the focal areas of Kerala, viz., Ernakulam and Trssur.

Ernakulam locale is isolated into three all around characterized parts-good country, midland and the swamp comprising of slopes and timberlands, fields and the seaboard separately. The sloping or eastern part is framed by an area of the Western Ghats. Muvattupuzha, Kothamangalam and Aluva can be known as the sloping taluks. The midland comprises for the most part of plain land having common offices of seepage by means of backwaters and channels. Cochin taluk is isolated into two squares by the Cochin Azhi, viz., Vaipinkara Island on the northern side and the southern part from Fortification Cochin to Chellanam encompassed on three sides by water. The western segment and part of the southern side of the Kanayannur taluk are separated by backwaters. The Paravur taluk lies in the level delta district of the Periyar Stream and cut by a few channels, which have brought about the development of numerous islands.

Periyar and Muvattupuzha are the primary streams of the locale of which the previous courses through Thodupuzha, Muvattupuzha, Aluva, Kunnathunadu and Parur taluks. The Chalakudi waterway which courses through north of Aluva additionally joins Periyar at Alanthikara. The waterways Thodupuzha, Kallai and Kothamangalam consolidate to shape Muvattupuzha Stream. Amid blustery season these waterways are full and the low-lying zones on the banks are overflowed, however in the late spring season they for the most part go dry and thin.

Trssur area is limited on the north by Malappuram and Palakkad regions, on the east by Palakkad region of Kerala and Coimbatore locale of Tamil Nadu on the south by Kottayam and Ernakulam regions and on the west by Bedouin Ocean. It lies between north scope 100 11 and 100 47 and east longitude 750 55 and 760 54 . The area has five Taluk, Talappilly, Trssur, Chavakkadu, Kodungallur and Mukundapuram. The zone of the locale is 3032 sq. km. Plummeting from the statures of the Western Ghats in the east, the land slants towards the west shaping three unmistakable common divisions - the good countries, the fields and the ocean board.

LITERATURE REVIEW

Kerala history has interested academicians from the provincial time frame itself. Spearheading works in the field are those of P Sangoony Menon, P. N. Kunjan Pillai, and K. P. Padmanabha Menon. More deliberate and hypothetical based approach was connected by Dr. Rajan Gurukkal and Dr. Raghava Varier. Both these researchers are had practical experience in early history and investigation of essential sources with a material-social improvement approach. M. G. S. Narayanan carried new light into

Kerala history with his seat stamp contemplates on Perumals of Mahodayapuram. Dr. Kesavan Veluthat drew nearer the early medieval of Kerala history with very much characterized structure. Particular examination on religious history and Temples of Kerala was taken up by not very many researchers.

The spearheading chip away at Temples of Kerala is 'Arts and specialties of Travancore' mutually wrote by Stella Kramrisch, J. H. Cousens and R. V. Poduval first distributed in 1948, reexamined in 1970 and republished in 1999. This book has three areas, each on Architecture, model and canvases. Stella explains the Templearchitecture, its standards and highlights in the principal area. The area on bronze model is crafted by R. V. Poduval and J. H. Cousens primarily center around wall paintings and sketches of Kerala. This is the primary explanatory and methodic chip away at the architecture, figure and canvases of Kerala. It expedited new light the subject and indicated route for additionally ponders.

In 1953 Stella Kramrisch composed 'Dravida and Kerala in the craft of Travancore'. The book manages Temple design of Travancore and furthermore examinations the castle and private architecture. She utilizes the term 'Kerala-Dravida' to signify the indigenous Templearchitecture style of Kerala.

In 1969 Cochin Devaswom Board distributed 'The Mystery Chamber' composed by V. T. Induchudan. The book gives chronicled foundation of Temples in Kerala and presents portrayal of select Temples with conventions related with them. The other work by a similar creator and distributor is 'The Brilliant Pinnacle'. The two books are fruitful endeavors towards understanding Kerala Temples.

'TempleArchitecture in Kerala' by K. V. Soundara Rajan, distributed in 1974 is itemized endeavor towards distinguishing trademark highlights of Kerala Templearchitecture. 'Qualities of Kerala', 'Workmanship and Architecture of Tamil Nadu and Kerala' are different works by a similar creator distributed in seventies. These books bargain Temple design from a specialized point of view and subsequently are vital commitment to the subject.

In 1978 Archeological Study of India distributed a 'Design overview of Temples of Kerala' created by H. Sarkar. This book was an aftereffect of a point by point study led by the writer in this district as a component of the Temple review undertaking of Archeological Study of India. The book displays a more methodical approach and order based technique to comprehend the Kerala Templearchitecture. Most noteworthy commitment of this volume is the ordered division of Temple in to three stages. These groupings remain the acknowledged standard for every single further examination in the subject. With depiction of chose cases, the book set methodology of introduction and investigations to think about Kerala Temples. H. Sarkar

has likewise distributed various articles identified with architecture of Kerala Temples in the seventies.

'Reference book of Indian Temple Design' volume I, first distributed in 1984 has four sections committed to south Indian architecture. Among these the section 1 and 2 manages the early and late stage in upper Dravid adesa and To some extent 3and 4 manages bring down Dravidadesa covering Kerala and Tamil Nadu. These gigantic volumes are seat check considers in the subject.

'Temple Culture of South India' by V. R. Parameshwaran Pillai (1986) thinks about different perspectives identified with Kerala Temples like its authentic foundation architecture style conviction framework, engravings and Templearts. As it manages numerous territories, the book gives a diagram of these angles as opposed to a top to bottom way to deal with a particular issue.

'Specialties of Kerafa Ksetram' by Kapila Vatsyayan distributed in 1989 is additionally an endeavor to fathom the different parts of Kerala Temple. 'The Kovils of Kerafa' by K. K. Murti was distributed in 1991. This book endeavors to think about Kerala Temple and its different viewpoints including architecture.

Directorate of Evaluation of India distributed Temples of Kerala in 1999 created by SJayashanker. This book gives a prologue to Templearchitecture, united ideas and customs of Kerala. For the most part drawing data from field study, the monograph is a prepared to allude handbook.

'Keralathile Ksetrangalum Ksetracarangalum' (Malayalam) by P. K. J. Karta (2006) explains the customs followed in Kerala Temples. 'Ksetracarangal' (Malayalam) by Kanippayur Sankaran Nambutirippat is another work on ceremonies and the purposes for the customs to be taken after. The book is a decent manual for Temple guests.

Locale savvy sidekick volumes to Temples of Kerala was distributed by Directorate of Registration of India and wrote by SJayashanker. Temples of Thrissur (2007) and Temples of Ernakulam (2011) are volumes identified with the examination territory of the present research. These books depend on broad date gathered from immense field work. These books have portrayals of chose Temples of the area and in the reference section are given finished information of number of Temples, its land area, god venerated, state of Temple and so forth in table. These two volumes fill in as prepared to allude handbooks on Temples of the two areas.

An exceptionally helpful book for understudies on customary design is composed by Sudheesh Namboodiri titled 'Tantra Nikhandu' (Malayalam)

distributed in 2007. This book is word reference on Tantric and structural terms.

An all around contemplated insightful work on conventional Kerala wall painting was brought out by famous academician M. G. Sasibhooshan under the title 'Keralathile Chuvarchitrangal' (Malayalam) in 2000. The book explains the wall painting phrases, seen at Temples, houses of worship and royal residences. This insightful volume is of extraordinary help to comprehend the indigenous paintings, its strategies and ideas.

POLITICAL AND CULTURAL CONCEPT OF KERALA TEMPLES

Kerala has a weak nearness in the pre-memorable guide of India. The early history of the land is likewise not completely known. The most punctual specifics about Keralaputtas originate from the Stone Decree XIII of Asoka Maurya. Early noteworthy period prominently called the Sangam time frame, has concurred with Megalithic and Press Age to an awesome broaden. The wellsprings of data with respect to the period are mostly the material social confirmations and the chivalrous ballads. The ballads cover a period from 300 BC to 400 AD1. Amid Sangam period, Kerala was a piece of the Tamil nation. The land likewise was the home of some celebrated artists of the Sangam writings. The early Ceras, who had their capital at Karur were the local leaders of Kerala.

Archeological stays all around demonstrate that the material culture of Iron Age had different types of subsistence. Relic of rice development at specific takes goes back preceding the Christian period. The Iron Age likewise saw the digestion and cultural assimilation towards the making of a homogenous semantic culture in the Tamil large scale district.

The entire land was separated into five Tinais - Kurinci, Mullai, Marutam, Palai and Neytal. These Tinais speak to a division of the physiographic area into five distinctive eco zones of slopes and timberlands, fields and bushes, riparian fields, dried grounds and seaside tracts individually. Tenants of these zones carried on with an existence near nature and tuned in to their condition. The main divinity of Kurinci was Ceyon, the war god; Mayon was the lord of steers raising tenants of Mullai; Ventan, the rain god was appeased by the furrow agriculturists of Marutam, ruthless Korrr avai was the god of warriors and looters of Palai and the anglers society of Neytal adored Katalon, the ocean god.

The standard of relations of generation and association was family relationship. The idea of surplus and benefit was truant in these networks. Past for sustenance, the create was traded in light of correspondence or as blessing, however not for esteem or benefit. The kinfolk based creation framework, nonattendance of sorted out military, nonappearance of very much characterized kingdom and ruler are pointers of a general public

preceding state development in the Sangam period4. Predominance of predecessor love in the Megalithic time frame, its continuation as 'Nadukallu' (Saint stone) love in late Iron Age portrays the religious arrangement of the people.

BRAHMASVAM AND DEVASVAM

Brahmasvam is the land claimed by Brahmins, it could be aggregate possession too. Notwithstanding, it ought not be taken as outright possession, as the Brahmins were just a joint in the chain of proprietorship framework. Their proprietorship was called 'Id ayTt'. The Brahmasvam was rented to Karalar who paid a specific measure of create to the Brahmin landlord23.

Devasvam was the land claimed by Temple or in chief the god. Be that as it may, as a result Temple proprietors held the Devasvam as well. There were boards called 'Ganas' to care for the issues of Devasvam arrive, anyway its individuals additionally were similar proprietors of the temple24. The Temple staffs like minister, craftsman, staff accountable for presentation and so on were paid in 'Virutti' i.e. proprietorship on a settled land and makes living from its deliver. Be that as it may, this gathering likewise did not specifically associated with development rather rented the land to Karalar and separated the offer of the produce25.

By the seventh century AD the material social arrangements took a more authoritative shape prompting the centralization of political power and what is known as the 'state'. This was the consequence of different material social advancements like extension of agribusiness on ripe waterway valleys prompting surplus generation, rise of exchange as an initiated procedure including ideas of cost and profit26. Hence Kerala had all qualities of the 'early medieval' with indigenous flavors. The real states to develop in this period were the Ay with capital at Elimala in southern Kerala and Kulasekharas with their capital at Mahodayapuram or Makotai in focal Kerala.

KULASEKHARAS OF MAHODAYAPURAM

Political situation of Kerala from ninth to twelfth the century AD is spoken to by the run of Perumals or Kulasekharas of Mahodayapuram, who are additionally called as later Cera rulers. There are no confirmations to associate the later Cera with the early Sangam Cera of Karur or the Kongu Cera. In excess of seventy five engravings are attributed to the Perumals straightforwardly and around eighty engravings are by implication associated with them.

Source and establishment of these decision families is obscure, with the exception of the legend in the Keralolpatti. Ceramanar is the soonest known illustrious name and his period is dated towards end of eighth century AD. Most punctual known genuine leader of Perumal line is Rajasekhara Varman (c.

800-844 Promotion). It is hard to declare that the Kulasekharas had a place with the heredity of old Cera rulers. In any case, it is sure that these later Ceras had their capital at Mahodayapuram or Makotai related to present day Kodungallur in Trssur area. The capital city was worked around the Siva Temple at Tiruvanchikkulam³⁴, which was exceptionally very much arranged. As indicated by Sankaranarayanlyam, the illustrious home was in the Gotra Mallesvaram region of the capital.

Another age in Kerala history started in the ninth century AD with the foundation of Kulasekhara administer with their capital at Mahodayapuram. The entire of Kerala with the exception of the outrageous north was brought together under one control for around three centuries from 800 to 1124 AD³⁶. The period denoted an all unavoidable change in the political, social and social fields. The period was set apart by the recovery of religious thoughts and presentation of Bhakti philosophy under endeavors of Kulasekhara Alwar, Ceraman Perumal Nayanar, Sundaramurti Nayanar and Nammalvar, development of Malayalam dialect as a particular element and power of religious government of the Brahmins.

RELIGIOUS FOUNDATION

Most punctual confirmations of religious thoughts in Kerala are followed from the Megalithic time frame. Confirmations of internments rule the material stays of the period. Nadukallu (legend stone), shake cut chamber tombs, dolmenoid cists, kudakkallu (umbrella stone) and toppikkallu (top stone) are landmarks of megalithic period. The love and dread towards the dead and faith in soul or eternal life could have portrayed their religion. Clique of dead, faction of chivalry, familial love was the religion of indigenous megalithic individuals. The varieties in the sarcophagi and its relationship with individuals at various levels are impressions of social contrasts inside an arrangement of basic ideas and qualities around death ceremonies communicated with contrasts in shape and greatness as controlled by the uneven created material culture and the highlights of the natural systems.

Kerala was a piece of the geographic unit called Tamilakam until the end a very long time of the main thousand years AD. The entire zone had semantic solidarity with Tamil as the local dialect. In the consequent hundreds of years Buddhism and Jainism made their foundation. They had discovered acknowledgment all through the length and broadness of the land. A portion of the critical Jaina focuses developed at Kallil close Perumbavur, Matilakam in focal Kerala, Sultan Battery at Wayanad in northern Kerala and Chitral and Nagar Kovil in far south of Kerala. Buddhism gained more extensive acknowledgment in Kerala than Jainism. Huge numbers of the early Hindu Temples of Kerala were initially Buddhists focuses which were changed over in this manner. The simple idea of master Sasta itself is contended to be of Buddhist inception. 'Palli' was the

term used to mean non-Brahmanical spots of love. The words 'Palli' and 'Palliccandams' happen in engravings alluding to such non-Brahmanical establishments⁴⁶. Compositional highlights like roundabout and apsidal arrangement additionally suggest this Buddhist connection.

SrTmulavasam was the most celebrated of the Buddhist places of worship of Kerala in 9-tenth century Promotion, which could be recognized in the territory amongst Trikkunnappuzha and Karumadi in the Alappuzha area. Place names with postfix and prefix of 'Palli' are a pointer of its Buddhist connection. (eg. Pallikunnu, Pallippuram, Edapalli, Karunagappalli, Pallikkal and so on.). Another critical focal point of Buddhism was Trkkanamatilakam which transformed into a focal point of learning and information. Numerous scholarly works like Silappadikaram and Manimekhalai bear witness to the significance of the place in such manner. Trkkanamatilakam is related to introduce day Matilakam close Kodungallur.

Jainism too had its focuses in Kerala. The religion had assumed essential part in the locale from sixth to tenth century A.D⁴⁸. Appropriate history of Jainism in Kerala is yet to be composed. From numerous engravings it is followed that Jain Temple lands were known as Palliccandams and a wide dispersion of these terrains are traceable through inscriptions. Epigraphs likewise say that the Jain priests dwelled in Caitya or Vihara known as Kottams.

ARCHITECTURE OF KERALA TEMPLES

The term 'design' is gotten from Latin 'architecture' and that thusly is obtained from Greek 'architekton' signifying 'boss specialist' or 'ace manufacturer'. It is the craftsmanship and the system of building utilized to satisfy the viable and expressive necessities of cultivated individuals. Design, with all its fluctuating stages and complex improvements, more likely than not had a straightforward source in the crude endeavors of humankind to give security from climate, wild monsters and different dangers for human. The historical backdrop of architecture is a record of consistent advancement, starting with the basic and always rehashing structures to very created complex structures. The tree of architecture speaks to the development are the development because of the six impacts topographical, geographical, climatic, religious, social and authentic from most punctual circumstances to the present day. Architecture was developed, shaped and adjusted to meet the changing needs of people. A look along the point of view of past ages uncovers design as a lithic history of social condition, advance and of occasions which are milestones ever of. The virtuoso of a country is indisputably stamped on its design monuments¹.

The qualities that recognize a work of design are :

- > Its reasonableness to use by people by and large and its flexibility to specific human exercises
- > The solidness to specific human exercises
- > Its correspondence of experience and thoughts through frame.

All these above conditions must be met in design. The second criteria are steady, first and third criteria's differ as indicated by the social capacity of the building. In the event that the capacity is mostly utilitarian, as in a plant, correspondence is of less significance. In the event that it is mostly expressive as in a landmark utility is a minor concern. In buildings, for example, Temples and instructive establishments, utility and correspondence might be of equivalent significance Indian architecture has a religious starting point and also religious character. The pre prominence given to reverential architecture in India is normal for Indian culture.

The Temples of Kerala shape a basic and vital piece of Dravida design. It shows certain minor departure from plan and height from its partners on the eastern coast of south India. These varieties are primarily 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 design of Kerala are same with Dravid a style. The conveyance of the Kerala figure of speech of Dravida architecture is from Thiruvananthapuram in south to the Tulu talking districts of south Karnataka on the west shoreline 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 'Kerava Style'. Be that as it may, another researcher, H. Sarkar is of the view that the Kerala design is in a general sense a territorial variety of the Dravid a request, for the most part caused by different geological elements like the high rain fall, accessibility of laterite development and thick wildernesses. He denies the character of Kerala architecture as particular from Dravid a.

EVOLUTION OF TEMPLEARCHITECTURE IN KERALA

The early occupants took after love of nature, progenitor, spirits and so forth. Among these the 'Kavu' or the sacrosanct forests merit extraordinary consideration. The Kavu is a woods giving environment to an assortment of fauna and greenery. In this woods a little raised stage with stone symbols was set. The icons were either with no frame or in the state of serpent hood. These hypaethral Temples had trees, stone images of Mother Goddess or other naturalistic or animistic pictures as objects of love. Contributions of drain and nourishment are made in this Naga revere stage. No ceremonies or pujas are performed here, just a light is lit at night. As the woods is viewed as

hallowed and nature is adored fundamentally, no trees are cut from a Kavu and no creatures, particularly winds were executed. The Kavus are the undisturbed normal living space securing biodiversity. These Kavus, with no structure, were the early focuses of religion where the nature was the question and power of love. Source of Kavus can't be followed, yet in custom, it dates to soonest inhabitation of man in the land itself. These Kavus exist even today. After some time when auxiliary Temples took the fundamental phase of love, the Kavus were joined into that, as a rule putting the Nagaraja as a backup god. Be that as it may, in such case the Kavu did not remain a forest or timberland any longer. The term Kavu has additionally been utilized to signify Temples committed to Master Sasta, Ayyappa, Kali and Kurumba in the resulting time frames. The word 'Kavu' additionally indicates forfeit, which was a piece of love performed there.

In Kerala many shake cut Temples were worked amid the period preceding 8 th century AD. These surrender Temples on hard stone medium could have drawn motivation from the Tamil nation. The Buddhist and Jain customs predominant somewhere else in India additionally could have been the factor behind these surrender Temples. Be that as it may, the Kerala illustrations are unobtrusive and basic in contrast with the Buddhist and Jain shake cut caverns from the terrain. The stone cut Temple action has an appropriation from Tiruvananthapuram in south to Palakkad in north. These are circulated in two zones of fixation, the northern gathering possessing the Cera nation and the southern gathering situated in the old Ay domain. In any case, the topographical area in the particular domains has no initiation on the caves³. The southern gathering comprises of Tirunandikhara, Vizhinjam, Ayirurpara, Kottukal, Kaviyur and the northern gathering comprises of Irunnilamkode, Trikkur and Bhrantanpana. The one at Kallil and Tiruvanikkuzhi are Temples working in normal buckles and not shake cut. All the stone cut Temples of southern gathering are single-celled holy places and show Pallava affinities⁴. Those in the northern gathering are generally holy places committed to Master Siva. Among these Trikkur and Irunnilamkode are in Trssur area and Bhrantanpara in the Palakkad region. The points of interest of those from Trssur and Ernakulam are talked about in detail in the accompanying parts. The start of auxiliary Temple in Kerala must be dated to the primary quarter of the ninth century AD when Kulasekhara Varman and Rajasekhara Varman were on the Cera position of authority. Sthanu Ravi's engraving from Kutralmanikkam Bharata Temple, dated 855 Promotion is the most punctual Temple engraving. Most punctual models are additionally datable to a similar period. These models could have been an indivisible piece of a place of worship. Consequently, a date of c. 800 AD might be taken as end de quem of the Brhmanical Templearchitecture of Kerala.

CONCLUSION

On a fundamental level, plan and structure of Kerala Temple share consistency with Dravida style and the simple origination of Temple here isn't unique in relation to terrain India. The advancement of Temple architecture in this piece of India was not an out and out confined process; rather it had searched for cases past Western Ghats to Pallavas and Chalukyas to demonstrate its religious buildings. Kerala kept on drawing impact from different parts of south India in the accompanying time frames as well. In any case, these impacts were just receiving and coordinating of highlights to improve the excellence of an officially created idea. Thus, received highlights are mixed into Kerala enhance. In this way, Kerala Temple manufacturers have effectively kept up a Dravid a character with Kerala identity all through its history.

There has not been satisfactory scholastic research on Temple architecture of Kerala. Exhibit inquire about is an activity to fill this hole. By making sense of the highlights of Kerala Temples, the purposes for the improvement of these highlights, the postulation is a valuation for its developers and their commitment to the specialty of Temple architecture specifically and Indian culture by and large

REFERENCES

1. Ayyar, K V Krishna. (1938) 1999. Zamurins of Calicut, (from the early times down to A.D 1806), Publication Division, University of Calicut.
2. Devadas, V.P. (1993). Archaeology of Eranad, Unpublished PhD thesis, University of Calicut.
3. Gurukkal, Rajan (1992). The Kerala Temple and the Early medieval agrarian system. Vallathol Vidyapitam, Sukapuram.
4. Haridas, V.V. (2016). Zamorins and the Political Culture of Medieval Kerala. Orient Black Swan. New Delhi. ISSN 2347 – 5463 Heritage: Journal of Multidisciplinary Studies in Archaeology 5: 2017 566
5. Jayashanker, S. (1997). Temples of Kerala. Census operations, Thiruvananthapuram.
6. Nambuthiri, N.M. (1987). Samuthiri Charithrathile Kanappurangal. Vallathol Vidyapitam, Sukapuram .
7. Sarkar, H. (1978). An Archetectural Survey of the Temples of Kerala. Archaeological Survey of India, New Delhi.
8. Soundara Rajan, K.V. (1974). Temple Architecture in Kerala. Government of Kerala, Trivandrum.
9. BHATTATHIRIPAD, ANUJAN (Tr.). (1980). Tantrasamuchaya of Chenas Narayanan Namboothiripad. Kunnamkulam: Panchangam Book Slow down.
10. DESAI, MIKI (2001). Wooden Engineering of Kerala: the physicality and otherworldliness (Class procedures). Chennai: Madras Art Establishment.
11. KATAKAM, RAMU (2006). Looks of Engineering in Kerala. New Delhi: Rupa and Co.
12. MENON, A. SREEDHARA (1978) Social Legacy of Kerala: A Presentation. Kochi: East-West Distributions.
13. RAJAN, K. V. SOUNDARA (1974) Sanctuary Design in Kerala; Trivandrum: Government of Kerala
14. RAPOPORT, AMOS (2005) Culture, Architecutre, and Plan. Chicago: Locke Science Distributing Co., Inc.
15. RAPOPORT, AMOS (1969) House Frame and Culture. New Jersey: Prentice Lobby
16. SARKAR, H. (1978). An Archeological Overview of Sanctuaries of Kerala, New Delhi: Archeological Overview of India.
17. Bose, Phanindranath (1975) Standards of Indian Shilpsastra, Bharatiya Distributing house, Delhi. p. 1
18. Distribution Division (2003, sixth release), Gazetteer of India Vol. II: History and Culture, Legislature of India, New Delhi. p. 47
19. Reddy, Venkataramana G. (2010) Alayam. Ramakrishna Mission, Mylapore. p. 10
20. Bhattacharya, Tarapada (1947) Standards of Indian Workmanship: An Examination on Vastuvidya. Firma K L Mukhopadhyay, Calcutta p. 133.

Corresponding Author

Nisar U.*

Research Scholar

nisareranikunnu0@gmail.com