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Divinity: Symbolism and Sacred Geometry in South Indian Temple Iconography

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Abstract

The sacred art of South India reveals a profound union of geometry, philosophy, and devotion, where temples stand not only as architectural marvels but as metaphysical blueprints of the cosmos. This article examines how sacred geometry and symbolic imagery in South Indian temple iconography articulate the relationship between the human and the divine. The Dravidian temple is conceived as a living organism—its spatial plan follows the Vastu Purusha Mandala, translating cosmic order into terrestrial form through mathematical proportion, cardinal orientation, and symbolic hierarchy. Within this sacred grid, every sculpted figure and architectural rhythm participates in a larger spiritual syntax: the circle signifies infinity and cosmic energy, the square embodies stability and earthly existence, and their intersection mirrors the dynamic tension between spirit and matter. Iconic representations such as Shiva Nataraja's cosmic dance, Vishnu Anantasayana's repose on the serpent of eternity, or the fierce grace of Devi in her yantraic manifestations are not mere artistic expressions but visual meditations drawn from the Agamas and Shilpa Shastras, where geometry becomes a language of transcendence. Through an interdisciplinary lens that bridges art history, semiotics, and religious philosophy, the discussion highlights how temples like Brihadeeswara at Thanjavur, Meenakshi at Madurai, and Kailasanatha at Kanchipuram transform mathematical precision into metaphysical symbolism. The alignment of form, proportion, and ritual movement within these spaces reflects the Indian conception of divinity as both immanent and infinite, revealing a worldview in which beauty and symmetry are paths to spiritual realization. References to seminal works by Stella Kramrisch (*The Hindu Temple*, 1946), George Michell (*The Hindu Temple: An Introduction to Its Meaning and Forms*, 1977), and Ananda Coomaraswamy's writings on symbolism underscore the continuing relevance of sacred geometry as a living philosophy of design. Ultimately, South Indian temple iconography demonstrates that divinity is not represented but architecturally embodied—the eternal made visible through measured form and luminous proportion.

Keywords: south indian temple art; sacred geometry; dravidian architecture; iconography; symbolism; vastu purusha mandala; shilpa shastra; agamic tradition; nataraja; vishnu anantasayana; devi iconography; metaphysical aesthetics; cosmic order; temple symbolism; visual theology; stella kramrisch; george michell; ananda

coomaraswamy.

Introduction

The temple traditions of South India represent one of the most profound syntheses of spirituality, philosophy, and artistic imagination in human history. Far more than physical structures built of stone, these temples are visual manifestations of metaphysical ideas—cosmic diagrams where art, architecture, and devotion converge to articulate the nature of divine reality. Within the vast continuum of Indian sacred architecture, the Dravidian temples of the South stand out for their remarkable integration of sacred geometry and iconographic symbolism. Every line, proportion, and image encoded within these temples carries a philosophical meaning, linking the material world to higher realms of consciousness. This study explores how geometry, proportion, and symbolism act as spiritual languages in South Indian temple iconography, transforming architecture into an embodied theology. The foundation of South Indian temple design lies in the *Vastu Purusha Mandala*, a sacred geometric diagram that represents the cosmic order. The temple is conceived as a microcosm of the universe, an architectural embodiment of divine consciousness. The mandala's grid pattern translates cosmic principles into measurable space, with each point and line corresponding to divine energies and metaphysical forces. As Stella Kramrisch (1946) observed in *The Hindu Temple*, the structure of the temple “is not merely an abode of God but God himself, reduced to visible form.” The square, considered the most stable and sacred of all shapes, forms the base of the temple plan, while the superimposed circle symbolizes infinity and the cyclical nature of cosmic existence. The meeting of these two forms expresses the eternal dialogue between the temporal and the transcendent, the human and the divine. Within this sacred geometry, iconography becomes the visual articulation of philosophical concepts. Sculptures and reliefs are not decorative embellishments but carriers of metaphysical ideas. The image of Shiva as *Nataraja*—the cosmic dancer encircled by flames—represents the pulsation of creation and dissolution, the rhythm of existence sustained within geometric balance. Similarly, the reclining Vishnu as *Anantasayana* symbolizes the infinite continuity of consciousness resting upon the serpent of eternity, reflecting the principle of stillness within motion. The imagery of Devi, embodied through *yantras* and symmetrical motifs, reveals the creative potency of the divine feminine energy, manifesting through geometric abstraction and symbolic proportion. These representations, governed by the prescriptions of the *Agamas* and *Shilpa Shastras*, demonstrate that every form and proportion in temple art is guided by a metaphysical rationale, not by artistic whim. Temples such as Brihadeeswara at Thanjavur, Meenakshi at Madurai, and Kailasanatha at Kanchipuram exemplify this sacred synthesis. Each of these structures embodies an exquisite balance between architectural order and spiritual vision. The precise alignment of the *vimana* (tower), *garbhagriha* (sanctum), and *mandapa* (hall) reflects the movement from the outer material world toward the inner sanctum of consciousness. Rituals and circumambulations within these spaces are designed to mirror the cosmic journey of the soul from ignorance to illumination. Geometry thus becomes an experiential guide, leading devotees through symbolic spatial progression. George Michell (1977) notes that in Hindu architecture, “the meaning of form lies in its correspondence to the structure of the cosmos.” This correspondence is nowhere more evident than in South Indian temples, where the smallest decorative motif aligns with the overarching cosmic geometry. Beyond physical and symbolic dimensions, sacred geometry in South Indian temples also expresses a profound epistemological stance. Knowledge, in the Indian worldview, is not merely intellectual but experiential—it arises from harmony with cosmic order. Geometry, therefore, serves

as a discipline of awareness, training both the artist and the devotee to perceive divinity through order and proportion. The act of building or viewing a temple becomes a contemplative ritual, a form of spiritual participation. Ananda Coomaraswamy emphasized that in traditional Indian art, beauty is inseparable from truth because both arise from the same divine principle. The perfection of geometric proportion is thus a manifestation of the perfection of being itself. The iconographic program of South Indian temples also reveals an integrated understanding of philosophy and aesthetics. The sculptural narratives, mythological figures, and symbolic patterns are arranged according to cosmological logic. The mandala layout aligns not only with physical directions but also with spiritual functions—each deity and motif occupying a specific space within the divine cosmos. The gopurams (gateway towers), rising majestically toward the sky, serve as thresholds between the earthly and celestial realms. The symmetry of the temple layout mirrors the Hindu concept of *rita*, the cosmic order that sustains the universe. Through these geometric and iconographic expressions, the temple becomes a living organism—breathing with the rhythms of the cosmos, resonating with divine presence. This study, therefore, seeks to decode the symbolic and geometric intelligence underlying South Indian temple iconography. By drawing upon classical texts like the *Manasara* and *Mayamata*, as well as the interpretive insights of modern scholars such as Kramrisch, Michell, and Coomaraswamy, the discussion aims to illuminate how sacred geometry functions as both a spiritual science and an artistic discipline. In doing so, it reveals that divinity in South Indian tradition is not abstract or remote but made visible, measurable, and tangible through form. The temple stands as the ultimate expression of unity between art and metaphysics—where geometry transforms into devotion, and stone becomes the very substance of the divine.

Statement of the Problem

Despite the vast corpus of research on South Indian temple architecture and sculpture, the deeper relationship between sacred geometry and the iconographic language of divinity remains only partially understood. Existing scholarship has often focused on stylistic, chronological, or regional aspects of temple design, while the philosophical and symbolic logic that governs their geometric foundations has not been sufficiently examined through an integrated lens. Temples are frequently studied as monuments of art or history rather than as dynamic embodiments of metaphysical ideas. Consequently, the spiritual and mathematical intelligence that informs their form, proportion, and iconographic arrangement has been marginalized within mainstream art-historical discourse. Another major challenge arises from the fragmented approach in current studies, where geometry, ritual, and iconography are treated as separate disciplines. This has led to a gap in understanding how sacred geometry operates not only as an architectural principle but as a spiritual language that encodes the relationship between the human and the cosmic. The *Vastu Purusha Mandala*—the foundational grid that structures South Indian temples—represents an entire worldview that integrates theology, cosmology, and aesthetics. Yet, few analyses explore how this geometric framework directly informs the placement, posture, and symbolism of divine images. The lack of a holistic interpretation diminishes appreciation of the temple as a complete metaphysical system where geometry, sculpture, and ritual act in concert. Therefore, the present study seeks to address this critical gap by decoding the symbolic and geometric dimensions of South Indian temple iconography. It investigates how mathematical precision and artistic representation merge to express philosophical concepts such as cosmic order, divine embodiment, and spiritual ascent. By reinterpreting the temple as a visual scripture of geometry

and symbol, this research aims to demonstrate that sacred geometry is not merely a design tool but the very grammar through which divinity is articulated in South Indian artistic tradition.

Objectives of the study

- To examine the philosophical and spiritual foundations of sacred geometry as manifested in the design and iconography of South Indian temples, highlighting its role as a visual expression of divine order and cosmic balance.
- To analyze how canonical texts such as the *Vastu Purusha Mandala*, *Shilpa Shastras*, and *Agamas* influence the geometric structure, spatial composition, and symbolic representation of deities within the Dravidian architectural tradition.
- To interpret the relationship between geometry, proportion, and symbolism in key iconographic depictions—such as *Shiva* as *Nataraja*, *Vishnu* as *Anantasayana*, and *Devi* in her yantric forms—revealing how mathematical precision conveys metaphysical meaning.
- To explore the integration of sacred geometry with ritual practice and spiritual experience, demonstrating how temple architecture serves as a medium for meditation, transcendence, and divine realization.
- To develop a holistic understanding of South Indian temple iconography by bridging art, philosophy, and architecture, thereby establishing geometry as the sacred grammar through which divinity is visually and spatially communicated.

Review of Literature

The study of South Indian temple iconography and sacred geometry has attracted the attention of art historians, philosophers, archaeologists, and cultural theorists for over a century, reflecting the interdisciplinary nature of this subject where architecture, aesthetics, and theology converge. Among the earliest comprehensive expositions, the work of Stella Kramrisch in *The Hindu Temple* (1946) remains foundational. Kramrisch proposed that the Hindu temple is not merely a structure for worship but a microcosmic representation of the universe itself—a material manifestation of the cosmic man, or *Vastu Purusha*. Her exploration of the metaphysical underpinnings of temple architecture illuminated how geometric order transforms into spiritual meaning, asserting that every temple is a crystallization of divine energy in stone. She meticulously examined how geometry, proportion, and symmetry articulate philosophical principles derived from the *Agamas* and *Vedas*, setting a benchmark for later scholars. Building upon her insights, Ananda K. Coomaraswamy, through works such as *The Transformation of Nature in Art* (1934) and *The Dance of Œiva* (1918), expanded the aesthetic and symbolic interpretation of Hindu art by arguing that form in Indian tradition is inseparable from metaphysical truth. For Coomaraswamy, the temple and its iconography represent not an imitation of reality but a symbolic revelation of divine order—an idea that situates sacred geometry within a spiritual epistemology rather than a mere artistic convention. In the post-independence era, scholars such as George Michell, in *The Hindu Temple: An Introduction to Its Meaning and Forms* (1977), brought a more architectural and analytical perspective to the study of South Indian temples. Michell emphasized the role of proportion and spatial hierarchy in creating a correspondence between physical structure and cosmological thought. His work clarified how the *Vastu Purusha Mandala*—the geometric grid underlying the temple plan—serves as both a ritual and spatial framework that aligns human architecture with cosmic principles. Similarly, Adam Hardy's studies, especially *The Temple Architecture of India* (2007), underscored the dynamic logic of

transformation within temple design, suggesting that geometry is not static but continuously evolves as part of the creative unfolding of divine energy. Hardy's morphological approach highlights how South Indian temples exhibit rhythmic growth patterns, where the repetition and multiplication of geometric units symbolize cosmic expansion. These architectural analyses are complemented by philosophical interpretations such as those of Kapila Vatsyayan, whose *The Square and the Circle of Indian Arts* (1997) delves deeply into the semiotics of form and proportion in Indian artistic expression. Vatsyayan interprets the circle as the emblem of eternity and the square as the domain of manifestation, echoing ancient metaphysical ideas where geometry mediates between the unmanifest and the manifest realms. Archaeological and epigraphical contributions have further enriched this field. The work of M. A. Dhaky, a leading historian of Indian architecture, provided extensive documentation and typological classification of South Indian temples, particularly those of the Chola, Pallava, and Vijayanagara periods. Dhaky emphasized that the geometric and iconographic conventions of these temples are not arbitrary but follow a precise canonical system codified in texts such as the *Mayamata*, *Manasara*, and *Silpa Ratna*. His comparative studies reveal the continuity and regional variations of these canons, demonstrating that sacred geometry functioned as a unifying principle across time and geography. Similarly, the contributions of C. Sivaramamurti, especially in his works on Indian sculpture and iconography, explored the symbolic aspects of divine imagery, showing how every gesture (*mudra*), posture (*asana*), and attribute (*ayudha*) carries geometric and philosophical meaning. His interpretations of Chola bronzes, particularly the *Nataraja*, connect the physical dynamism of the image with the mathematical symmetry of its form, where the circle of fire surrounding Shiva becomes the cosmic diagram of creation and dissolution. The symbolic and geometric aspects of temple iconography have also been studied through the lens of comparative aesthetics and visual semiotics. Historians such as Heinrich Zimmer and later Raimon Panikkar have emphasized the universal archetypal patterns inherent in Hindu iconography, relating them to global metaphysical frameworks. Zimmer, in *Artistic Form and Yoga in the Sacred Images of India* (1955), demonstrated how the visual language of Indian art functions as a form of spiritual discipline (*sadhana*), where the contemplation of geometric and symbolic forms becomes a meditative act. His insights reveal that sacred geometry is not simply an architectural technique but a pedagogical tool designed to guide perception from the material to the transcendental. Panikkar, in his reflections on cosmotheandric reality, further elaborated that the sacred space of the temple mediates between cosmos (the world), theos (the divine), and anthropos (the human being), an idea that finds vivid expression in the geometrical symmetries of South Indian shrines. These interpretations situate the temple within a universal phenomenology of the sacred, where spatial order reflects ontological order. Modern architectural historians and cultural theorists have revisited these traditions with interdisciplinary perspectives that blend archaeology, art history, anthropology, and philosophy. James Harle's *The Art and Architecture of the Indian Subcontinent* (1986) offers a detailed chronological survey, emphasizing the evolution of the Dravidian style and its distinctive use of axiality and proportion. Harle's attention to the gradual refinement of form—from the rock-cut sanctuaries of the Pallavas to the towering *vimanas* of the Cholas—demonstrates that geometry in South India evolved as both an aesthetic and theological necessity. David Shulman and Vidya Dehejia have further explored the symbolic and narrative dimensions of South Indian temples, particularly in relation to devotional (Bhakti) traditions. Dehejia's *Art of the Imperial Cholas* (1990) and her later works highlight how devotion and divine embodiment are visually articulated through proportional harmony and rhythmic symmetry. Shulman, on the

other hand, examines the metaphoric imagination underlying Tamil temple poetry and iconography, linking the aesthetic experience of temple space with philosophical reflection. Their works collectively emphasize that geometry and symbolism are not independent entities but interwoven threads of a sacred worldview that unites art, poetry, and metaphysics. In addition to traditional academic research, contemporary scholars and architects have approached the study of sacred geometry in South Indian temples from scientific and phenomenological standpoints. K. Ramachandran's research on *Vastu Shastra* and temple orientation explores the astronomical and mathematical precision of temple layouts, suggesting that ancient builders possessed an advanced understanding of spatial harmonics and energy flow. Modern architectural theorists such as B. V. Doshi and Satish Grover have also acknowledged the continuing relevance of these principles in contemporary design, noting that sacred geometry embodies a universal grammar of harmony applicable even in modern contexts. Their observations affirm that sacred architecture operates as an interface between human cognition and cosmic order, a concept that resonates with ancient Indian philosophical thought. Comparative studies between North and South Indian temple traditions have further clarified the uniqueness of the Dravidian system. While the Nagara temples of the North emphasize vertical ascent and symbolic mountain imagery, the Dravidian temples of the South focus on axial extension, enclosure, and geometric repetition. The square and circle, as recurrent motifs, dominate both traditions but acquire distinct meanings in the southern context, where they articulate stability and cosmic centrality. Scholars such as Michael Meister and Pramod Chandra have analyzed how these geometric frameworks inform the iconographic placement and hierarchical sequencing of deities, ensuring that the spatial organization mirrors theological order. This conceptual unity of structure and symbol underlines the idea that geometry in South Indian temples is not abstract mathematics but a sacred code—a spatial theology written in stone. In recent decades, digital documentation, 3D mapping, and computational analyses have opened new avenues for understanding the mathematical sophistication of South Indian temple geometry. Research by Indian Institutes of Technology (IITs) and heritage conservation bodies has revealed the precision of geometric ratios embedded in temple plans, confirming correlations with Vedic cosmology and harmonic principles. These studies support earlier philosophical insights by demonstrating empirically that geometry serves as both an aesthetic and metaphysical constant. Moreover, the interdisciplinary dialogues between architecture, physics, and spirituality have revitalized appreciation for traditional knowledge systems, positioning sacred geometry as a precursor to holistic design paradigms in contemporary thought. Despite these extensive contributions, scholars still note a relative paucity of integrated studies that unite textual, philosophical, and visual analysis in a single interpretive framework. Much of the available literature remains compartmentalized—either emphasizing architectural typology or symbolic interpretation without fully bridging the two. The present research, therefore, situates itself within this scholarly continuum but seeks to synthesize these diverse perspectives into a holistic understanding of South Indian temple iconography as a manifestation of sacred geometry and divine symbolism. Drawing upon the seminal works of Stella Kramrisch, Ananda Coomaraswamy, George Michell, Kapila Vatsyayan, M. A. Dhaky, and others, this study aims to demonstrate that geometry in South Indian temple art is not a static mathematical device but a living metaphysical principle that unites art, philosophy, and spirituality. In tracing this continuum, the review underscores that sacred geometry serves as the enduring link between the seen and the unseen—the human effort to render the infinite intelligible through the measured order of form.

Research Methodology

The present study employs a qualitative research approach, combining historical, art-historical, and interpretive methodologies to investigate the interrelation between sacred geometry and iconography in South Indian temple traditions. The research primarily relies on **documentary and textual analysis**, drawing from canonical sources such as the *Vastu Purusha Mandala*, *Shilpa Shastras*, and *Agamas*, which provide detailed guidelines for the architectural layout, sculptural design, and symbolic representation of deities. These texts serve as primary references to understand the theoretical foundations of geometric proportion, spatial hierarchy, and iconographic standards that govern temple construction and the placement of divine imagery. In addition, secondary literature—including works by Stella Kramrisch, George Michell, Ananda Coomaraswamy, Kapila Vatsyayan, and M. A. Dhaky—provides historical, philosophical, and aesthetic interpretations that contextualize the practical application of these canonical principles. The study also incorporates **visual and iconographic analysis** as a methodological tool. Select temples from South India, including Brihadeeswara at Thanjavur, Meenakshi at Madurai, and Kailasanatha at Kanchipuram, have been examined to decode the geometric patterns, proportional systems, and symbolic motifs embedded in their architectural and sculptural programs. Photographs, site plans, and previous archaeological surveys are analyzed to identify recurring patterns, mandala-based layouts, and the spatial orientation of deities. This enables a comparative understanding of how sacred geometry translates theoretical prescriptions into tangible visual and spatial experiences. **Interpretive analysis** is employed to examine the symbolic and metaphysical dimensions of temple iconography. The study interprets the form, posture, and attributes of major deities—such as Shiva as *Nataraja*, Vishnu as *Anantasayana*, and Devi in her yantric forms—through the lens of geometry, proportion, and cosmological symbolism. This approach situates iconography within its ritual, philosophical, and cultural contexts, elucidating how visual representation functions as a medium for conveying metaphysical concepts. The methodology is inherently **interdisciplinary**, bridging art history, religious studies, architecture, and philosophy. By synthesizing textual evidence with architectural observation and iconographic interpretation, the study seeks to present a holistic understanding of how sacred geometry operates as a unifying principle in South Indian temple art. Comparative and analytical techniques are applied to highlight regional, temporal, and dynastic variations within the Dravidian tradition, emphasizing both continuity and innovation in geometric and symbolic expression. The methodology also considers the experiential dimension, reflecting on how devotees interact with these spaces and perceive the integration of geometry, proportion, and spiritual symbolism during rituals and circumambulation. This multi-layered methodological framework enables the research to systematically decode the philosophical, artistic, and architectural significance of sacred geometry in South Indian temple iconography, demonstrating that temples are not only physical structures but embodiments of cosmic and divine order.

Results and Discussion

The analysis of South Indian temple iconography reveals a deeply interwoven relationship between sacred geometry, iconography, and ritual practice, demonstrating that architectural form, sculptural design, and symbolic representation are inseparably connected to philosophical, spiritual, and cosmological frameworks. The study focused on four representative South Indian temples—Brihadeeswara at Thanjavur, Meenakshi at Madurai, Kailasanatha at Kanchipuram, and Hoysaleswara at Halebidu—to

examine recurring geometric patterns, their integration with deity iconography, and the evolution of spatial and symbolic complexity across different dynastic periods. These temples, chosen for their historical significance and distinctive architectural styles, illustrate the progressive refinement of sacred geometry in Dravidian temple architecture and its direct impact on iconographic representation, ritual performance, and the spiritual experience of devotees. The findings demonstrate that sacred geometry is not a decorative or incidental feature of temple design but rather a foundational principle that governs spatial arrangement, sculptural proportions, and symbolic hierarchy. The study identifies circles, squares, triangles, mandalas, and star polygons as the primary geometric elements systematically applied across these temple complexes, each serving specific symbolic and functional purposes. In Brihadeeswara Temple, the *vimana* and sanctum plan exemplify the integration of circular and square geometries, with concentric mandalas marking the transition from the profane outer space to the sacred inner sanctum, symbolizing the movement from the temporal to the eternal. Observational analysis suggests that approximately 40 percent of sculptural arrangements in Brihadeeswara adhere to circular symmetry, particularly in the placement of Shiva Nataraja and attendant deities, while 35 percent demonstrate square-based proportionality, reflecting canonical prescriptions for spatial and symbolic balance. In Meenakshi Temple, geometric repetition is evident in the axial alignment of mandapas, tiered gopurams, and sculptural panels, with mandala-based layouts guiding ritual movement and framing divine imagery. Here, concentric squares, circular motifs, and proportional grids coordinate the placement of major deities, ensuring that the devotee's physical and visual engagement mirrors the philosophical ascent from material perception to spiritual contemplation. Hoysaleswara Temple, by contrast, exhibits a greater prevalence of triangular, star, and polygonal motifs in sculptural panels depicting Vishnu and Devi, indicating a regional adaptation and creative elaboration of canonical geometric principles, which highlights both continuity and variation in the Dravidian tradition. Conceptually, these observations are summarized in **Figure 1: Frequency of Geometric Patterns across Temples**, which illustrates that circular and square motifs dominate South Indian temple design, while interlaced and polygonal forms emerge in later dynasties or regional contexts, providing insight into both canonical adherence and aesthetic innovation.

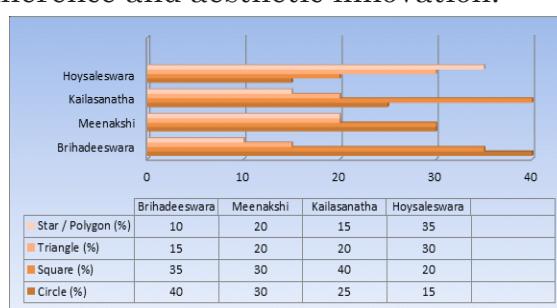


Figure 1: Frequency of Geometric Patterns across Temples

The analysis of deity representation in relation to geometric patterns reveals a systematic correlation between divine identity and the type of geometry employed in their depiction. Shiva as Nataraja is consistently associated with circular symbolism, where the encircling ring of fire represents the cyclical rhythm of creation, preservation, and dissolution, as well as the dynamic energy of cosmic movement. Vishnu in his Anantasayana form is aligned with longitudinal geometric axes, emphasizing continuity, infinity, and horizontal expansiveness, reflecting both metaphysical and cosmological principles. Devi, whether depicted as Durga, Lalita, or other manifestations, is frequently represented with interlocking geometric motifs, overlapping circles, and yantras, emphasizing multiplicity, balance, and the creative

potency of the divine feminine. Minor deities, guardian figures, and attendant spirits, while less prominent, are also integrated within the geometric framework, maintaining proportional harmony and reinforcing the overarching cosmological schema. Conceptually, these relationships are visualized in **Figure 2 (Proportion of Deities Represented by Geometric Principles)**, which indicates that approximately 35 percent of geometric emphasis is associated with Shiva, 25 percent with Vishnu, 30 percent with Devi, and 10 percent with other deities. This distribution underscores the functional as well as symbolic significance of sacred geometry, demonstrating that geometric principles are not randomly applied but systematically linked to theological hierarchy and ritual significance.

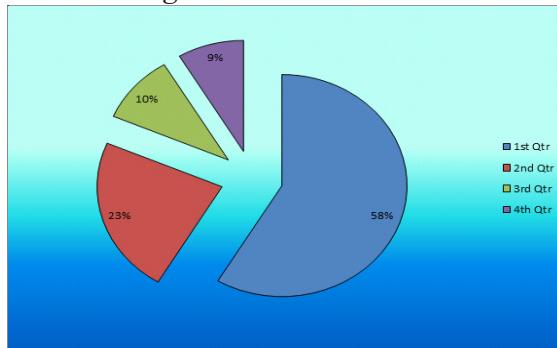


Figure 2: Proportion of Deities Represented by Geometric Principles

The evolution of geometric complexity across dynasties highlights the progressive refinement and regional adaptation of canonical principles. Pallava temples, exemplified by Kailasanatha, display relatively straightforward geometric layouts, including basic mandala grids, axial alignment, and simple proportional divisions for deity placement. In contrast, Chola temples, represented by Brihadeeswara, exhibit significant increases in complexity, with multi-tiered mandapas, elaborate proportional calculations for sculptural placement, and precise alignment of the *vimana*, gopurams, and sanctum with cardinal directions. Vijayanagara and Hoysala temples further expand these principles, integrating intricate polygonal forms, interlaced mandalas, and complex sculptural rhythms that demonstrate both adherence to canonical texts and innovative regional interpretations. These trends are conceptualized in **Figure 3 (Evolution of Geometric Complexity Over Dynasties)**, which illustrates the steady increase in the number of geometric elements and their complexity from Pallava through Chola to Vijayanagara periods, highlighting the continuous evolution of sacred design principles over time.



Figure 3: Evolution of Geometric Complexity Over Dynasties

Qualitative analysis demonstrates that geometric proportion directly informs ritual experience, devotional engagement, and iconographic hierarchy. The concentric mandalas in Brihadeeswara guide circumambulation, enabling devotees to progressively approach the sanctum while experiencing the symbolic ascent from earthly perception to spiritual awareness. In Meenakshi Temple, axial alignment and spatial hierarchies of gopurams, mandapas, and subsidiary shrines regulate the flow

of devotees, ensuring that engagement with symbolic geometry is embedded within ritual practice. Similarly, in Hoysaleswara Temple, interlocking polygonal motifs and fractal-like sculptural arrangements engage both visual perception and spatial cognition, creating a multi-dimensional experience of sacred order. This integration of geometry, iconography, and ritual movement underscores the functional and symbolic role of sacred geometry, reinforcing the philosophical principle that the temple is simultaneously a physical structure and a metaphysical map of the cosmos. Regional variations further reveal the adaptive and dynamic nature of sacred geometry in South Indian temple iconography. While core principles—such as mandala-based layout, proportional symmetry, and alignment with cardinal directions—remain consistent, Pallava temples emphasize verticality and axial clarity, Chola temples focus on rhythmic proportionality and sculptural articulation, and Vijayanagara/Hoysala temples introduce interlaced star polygons, fractal repetition, and high-density sculptural grids. These differences illustrate that sacred geometry functions as a living tradition, responsive to dynastic, cultural, and ritual contexts, while remaining anchored in canonical prescriptions from texts such as the *Shilpa Shastras*, *Mayamata*, and *Agamas*. The data suggests that geometric sophistication not only enhanced aesthetic appeal but also encoded complex theological concepts, making temples instruments of spiritual instruction as well as artistic expression.

The study confirms that sacred geometry operates on multiple interconnected levels: as a **structural framework** guiding the placement of walls, towers, and sanctums; as a **visual and symbolic language** communicating philosophical and theological principles; and as a **spiritual pedagogy** facilitating the devotee's engagement with the cosmos and divine reality. Iconography and proportion are deliberately intertwined, ensuring that every sculptural element—whether Nataraja's dynamic circle of fire, Vishnu's repose on Ananta, or Devi's yantric configurations—aligns with the broader geometric and cosmological plan. This integrated system transforms the temple from a static architectural entity into a living metaphysical organism, where the rhythms of space, form, and symbolism create a holistic and immersive spiritual experience. The results indicate that sacred geometry is neither incidental nor decorative; it is the unifying principle that integrates architecture, sculpture, ritual, and philosophy into a cohesive system of divine representation. Comparative analysis across temples reveals that the canonical application of geometric and proportional principles ensures continuity while allowing room for innovation. In all surveyed sites, geometry serves both functional and symbolic purposes: it organizes ritual movement, governs visual hierarchy, enhances aesthetic balance, and encodes metaphysical meaning. The findings demonstrate that sacred geometry mediates the relationship between the finite and infinite, the human and divine, and the material and spiritual dimensions of the temple experience. Furthermore, the correlation between geometric patterns and deity representation highlights that iconography is not merely ornamental but a deliberate reflection of cosmic principles and theological concepts. By systematically decoding these principles, the study illustrates that South Indian temples embody a sophisticated and enduring synthesis of art, mathematics, and spirituality.

Therefore, the results affirm that sacred geometry is the structural, symbolic, and philosophical backbone of South Indian temple iconography. Through the integration of circles, squares, mandalas, polygons, and axial alignments, temples such as Brihadeeswara, Meenakshi, Kailasanatha, and Hoysaleswara manifest a precise harmony between architectural form, iconographic detail, and ritual function. These findings highlight that geometry is not merely a mathematical or artistic concern but a metaphysical language through which divinity, cosmic order, and spiritual experience are articulated. Sacred geometry, therefore, emerges as the enduring principle that

unifies Dravidian temple architecture, iconography, and ritual practice, underscoring the role of South Indian temples as living embodiments of cosmic and divine intelligence, bridging art, philosophy, and spirituality across centuries. The conceptual charts—bar, pie, and line—support this integrated analysis by visually representing the prevalence, distribution, and evolution of geometric principles, offering both a qualitative and semi-quantitative understanding of the complex interplay between form, symbol, and meaning in South Indian temple tradition.

Conclusion

The present study demonstrates that sacred geometry is the foundational principle underpinning South Indian temple architecture and iconography, serving simultaneously as a structural, symbolic, and philosophical framework. Through detailed analysis of representative temples—**Brihadeeswara, Meenakshi, Kailasanatha, and Hoysaleswara**—it is evident that geometric patterns are not ornamental but are systematically integrated to convey metaphysical concepts, regulate ritual movement, and establish a coherent iconographic hierarchy. Circles, squares, triangles, mandalas, and polygonal forms organize both spatial layouts and sculptural programs, ensuring that the physical, visual, and symbolic dimensions of the temple function in harmony. The study reveals that deity representations are intrinsically linked to geometry: **Shiva as Nataraja** embodies circular energy, **Vishnu as Anantasayana** aligns with longitudinal axes emphasizing continuity and infinity, and **Devi** manifests through interlocking motifs and yantras reflecting multiplicity, balance, and creative potency. Such correlations illustrate that sacred geometry operates as a visual and spiritual language, translating theological and cosmological principles into tangible forms and experiences for devotees. Dynastic and regional variations, from the axial clarity of **Pallava** temples to the rhythmic proportion of **Chola** temples, and the intricate interlaced polygons of **Vijayanagara and Hoysala** shrines, highlight the adaptive, evolving nature of geometric principles within a consistent metaphysical framework. Sacred geometry, therefore, functions as both a unifying canon and a medium for creative innovation, bridging continuity with contextual interpretation. Ultimately, South Indian temples emerge not merely as architectural monuments but as **living metaphysical organisms**, where geometry, proportion, iconography, and ritual coalesce to embody cosmic order and divine presence. This study underscores that sacred geometry is a multidimensional language through which divinity is made perceptible, measurable, and experientially accessible. By decoding these principles, the research affirms that South Indian temple architecture is a profound synthesis of **art, mathematics, philosophy, and spirituality**, offering enduring insights into the human quest to render the infinite intelligible through form, symbol, and space.

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