SUMMARY AND CONCLUSIONS

The study and analysis of the development of temple architecture of the Bangalore and Kolar districts made above has revealed many interesting aspects of temple building activity spread over twelve centuries. The findings, the assumptions and presumptions made, conclusions drawn, are to be mentioned in a clear-cut and brief manner, so that it could be easy for the reader to have a clear picture of the research done in the field. Therefore, in this chapter, along with the summary the conclusions arrived about different aspects of temple architecture are mentioned chapter-wise.

The first part of the study is the introduction. In this section, the geographical and climatological features of the Kolar and Bangalore regions are given briefly. The importance of this place as a politically and culturally strategic region is also discussed and its socio-political impact is explained.

The scope and the limitations of the study are explained. As the region of our study was a culturally buffer zone, there was a continuous interaction between Kannada and Tamil cultures and this interaction is best reflected in the art forms of the region. To understand the development and the importance and also the subtle nuances of the art forms of the region, a brief account of the salient features of different art schools / styles that prevailed in the region are given. This is necessary to trace the growth and development of the temple architectural forms of the area of our study.

CHAPTER: 1.

This chapter deals with the constructional activity in the region of our study. About three hundred and forty temples are available for study in the region. The same number of temples, it appears, are dilapidated and destroyed. All the temples
that are extant are personally visited and documented. They have been listed and provided as supplement to this chapter. Chronological and geographical division and study of the temples provides many interesting statistical information about the temples of the region and they are all analyzed and studied in this chapter. It is interesting to note that the early stone temple architecture of the region had its prelude in is native brick architecture. After the beginning of stone architecture, brick temple architecture gradually declined and lost its importance. It is also presumed that developed stone temple architecture from the Chalukyan region entered into the region of our study after the fall of the Chalukyan power and thus became responsible for the manifestation of well blossomed art forms, all of a sudden, at about the beginning of 9th century. The temple art thus introduced developed from strength to strength and resulted in the construction of beautiful temples in the succeeding centuries. Period-wise development of temple plan as well as certain artistic motifs and forms are also traced.

Reasons for the absence of imperial art or architectural forms, the emergence of local architectural idiom of the Chola, Hoysala art forms are explained. Brisk temple activity that took place during the Vijayanagara period is also explained in the light of the socio-political milieu of the region. From these studies it becomes clear that the region of our study was a fertile land for the experimentation of different artistic idioms. In this part of the state the traits of both the regional idioms, namely Kannada and Tamil, are independently as well as a blend of these idioms is also expressed. Period-wise characteristic features are explained and their development from phase to phase, period to period are also discussed and explained. From this it becomes clear that, certain of the artistic traits considered as innovations of the Vijayanagara artists were all present in the pre-Vijayanagara of temples of the region of our study.
CHAPTER : 2.

This chapter deals with the constructional methodology of the temples of Karnataka in general and that of the region of our study in particular. These are explained starting from the brick architecture in about 5th century A.D. upto 17th century A.D. A detailed account of technical procedures followed in stone architecture and also stone and brick architecture are given. The method of selection of site, orientation of the building, preparation of the ground, construction of the *adhisvara* and the superstructure are all discussed here. The Texts give minimum guidelines about the procedure to be followed, but the detailed account given here is all based on study of the procedures followed in the existing examples, both ruined and intact.

The importance of the different architectural members in the building proper, the advantages of providing such an architectural member are explained. Regional differences, differences within the different schools of the same region, the development of technology from period to period are all explained with examples. Change in the medium, change in the pattern of construction to economize on material, use of mixed medium, the influence of Islamic and European architecture on Hindu temple architecture, wherever noticed are explained with proper illustrations.

CHAPTER : 3.

This chapter discusses the ground plan of the temples of the region. The Texts on architecture, as such, do not give any details about the plan of the temples and their architectural adjuncts. They only mention about the shape of plan of the *garbhagrha* like square, rectangular, circular, apsidal, oval etc., and nothing is said about the other architectural members. They only mention the different plots (*mandapas*) in the temples plan in which the shrine of other deities should be constructed and this definition does not help up to understand either the nature or the development of the temple plans. It is interesting to note that the complete
form of a full fledged temple, presently noticed everywhere is not at all defined or described in the architectural Texts.

At the outset it is to be mentioned that the development of a temple plan with reference to the main shrine is not possible to trace. At the very first instance one can see a temple plan having the three main core members of the temple, like garbhagrha, antarala and navaranaga. These three appear in the beginning itself. This shows that, the results of the experiments that were conducted else where with regard to the form of a temple plan were applied in this region also. But as early as the 8th century A.D. to this core of the temple additions of porch, vahanamantarapa, parivaralaya, prakara, pratoli etc., were made. During the 11th century, due to the influence of Tamil/Chola tradition, construction of gudhanantarapas, closely built mālikas, prakara, etc., come into the temple plan of southeastern Karnataka also. The Hoysala mode of temple planning with multiple indentations and star shaped plan are not seen in the area. Even the semi-circular and circular plans for the garbhagrha are also not seen in the region. However, a rare instance of an oval vṛttāyata plan for the garbhagrha is noticed but this is of a very late period.

Elaboration of the Hindu religious ceremonies and festivities in the temples made the architects to plan the temples to facilitate the developed Hindu needs of worship. Large mantapas, open and closed, ornate mantapas, long corridors, small mantapas for various purposes, baliṭhas, dhvajastambhas, dipastambhas all begin to appear gradually, one by one, from 12th century onwards.

Constructions of concentric prakaras and with multipurpose mantapas, halls, sub-shrines, dormitories, etc., also come into being during Vijayanagara period. While dealing with the ground plans of these structures, for the sake of convenience, the description of the interior elevation and also ceiling of some
parts of the temple are discussed. It is done only to give a comprehensive idea of all the aspects of these architectural adjuncts.

Regarding the development of temple plan it is not possible to give clear and distinct picture of the course of development. Hence, in this study the different types of temple plans found in the region are arranged typologically and only their morphological features are discussed. Temples having only a single cella to temples having multiple cellas; temple having only the nucleus or the core and temples having varieties of architectural adjuncts, all come under the purview of study is this chapter. Pure dravidian idiom was practiced in the planning of the temples. The region itself being a buffer state, large temples were not built here. It was only during the Vijayanagara period, that one can see huge temple complexes built in the region because of the special royal attention the Kolar district received.

Even though sanctums with circular or apsidal plans are not noticed on the region, the loss is duly compensated by the presence of a unique oval shaped (vr̥ttāyata) plan for the garbhagrha. A plan which has not been reported from any part so far.

Another special feature of the plan noticed in the region is a temple with three concentric prākāras. Such a thing is not noticed anywhere in Karnataka including the Vijayanagara capital, Hampi.

Variations found in the plan, decoration, construction, magnitude, it may be said, were all mainly due to the taste of the architect and the builder, available skills and resources, local requirements and were not definitely due to the lack of architectural knowledge or the incipient nature of the architectural science and technology. Some early temples, exhibit propoundity of architectural knowledge known to those days and some late temples exhibit poor architectural technology.

CHAPTER : 4.
This chapter deals with adhisārānas of the temples. The Texts on architecture deal extensively about the construction of adhisārānas and their different types. While dealing with the construction, the Texts don’t mention any methodology of construction; instead they only give detailed measurements for the different mouldings of the adhisārānas. From the study and analysis of the description given in the different Texts and the elaborate typology they provide, it becomes very clear that these types can be grouped into three major categories. They are pādabandha, pratibandha and kapōtabandha. The basis for this is the presence of a particular set of mouldings and their arrangement in the adhisārānas. In these adhisārānas the arrangement of mouldings from bottom to top are as follows:

<table>
<thead>
<tr>
<th>Pādabandha</th>
<th>Pratibandha</th>
<th>Kapōtabandha</th>
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<tr>
<td>Upāna</td>
<td>Upāna</td>
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<td>Jagati</td>
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<td>Galā</td>
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<td>Paiṭīkā</td>
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The other adhisārānas are all variants of these three types. Depending upon the types of decoration, intricacy of carving and prodigality of the decorative designs, they are named differently. For example, padmaka, padmakēsara, sundarabja, padmapusHKa all come under pādabandha adhisārāna. Vaprabandha, uragabandha, pratikrama come under pratibandha adhisārāna. Śrībandha, Śrībhōga comes under kapōtabandha adhisārāna.

From the morphological analysis of these three types of adhisārānas it may be deduced that pādabandha and kapōtabandha are the two basic and popular
types of adhisītaḥānas. Pratibandha is a hybridized form of these two types. Chronologically, all these types of adhisītaḥānas appear from the period Badami Chalukyan temples. Therefore it becomes clear that as early as 6th century, these designs of the adhisītaḥānas were already formulated.

Texts only mention the names of the types of plinths with measurements. From this it is not possible to identify the type of the plinth, because there may be several variations in the measurements from those given in the Texts. Therefore, etymology of the names of the plinths given in the Texts are taken as an important criteria and on its basis the meaning of the names of the plinth, to a fairly good extent, have been identified. So also, while identifying the upapīṭhās, etymology is one of the main criteria. While identifying the characteristic features of several adhisītaḥānas, the forms of the main mouldings are considered first. The number and measurements of the minor moulding play a lesser role in their identification. This is also the opinion of the present day scholars of vastuśastra.

CHAPTER : 5.

This chapter deals with bhitti. Bhitti is the most important part of the temple as it dominates the elevation. But the Texts on architecture do not give any specification regarding the construction and decoration of the walls of the temple. They only mention that it should be built out of planks and should be decorated in a manner pleasing to the eye. Therefore study and analysis of only the morphological features of the outer wall surface is made here. The study reveals that each and every decorative part of the outer surface of the wall, including the beam (uttara) are all carved for the sake of decoration only and none of them is functional.

In the region of our study, decoration of the wall surface is according to the existing conventions of dravidian architecture. Within the dravidian architecture there are two distinct divisions namely the Karnataka idiom and the Tamil idiom. This is particularly discernible in the carving of the decoration of the upper part of
the pilasters, in the carving of the pilasters of the \( kōsṭa \)s and the carving of the \( kumbha \) and \( stambhapāṇjara \)s. This has been clearly established in the relevant portions of this chapter. As the region of our study, being an area with noticeable Tamil architectural influence the walls possess only \( kumbha pāṇjara \)s and no \( stambha pāṇjara \)s in spite of the Hoysala rule over the region. So also, the split pilasters of the \( kōsṭa \)s and the vase motif on the pilasters predominantly appear on the wall as decorative motifs.

CHAPTER : 6.

This chapter deals with \textit{prastara}. In this chapter, the importance of the \textit{prastara} in the exterior elevation of the building, also the meaning and significance of the word \textit{prastara} have been etymologically and metaphysically explained. The various types of \textit{kapōta} and the decorations found on it, the different types of the \textit{nāsīs}, their morphological development are all explained. The chronological development of the \textit{kapōta} is discussed and also the changing pattern of its decoration is also explained. A new method of carving of the \textit{kīrtimukha}s, to save material and labour, is noticed and explained.

The \textit{vājana}, the \textit{kapōta} and their role and significance are analysed and explained.

The construction of \textit{hāra} is different media, their changing patterns, their role in the elevation of the temple are all explained. The \textit{prastara} in the interior of the temple is also discussed in a detailed manner. Significance of constructing \textit{prastara} in the interior and their different pattern, functions are discussed. In the construction of the \textit{vītānas} (ceiling) the different methods adopted, the technical advantages and disadvantages are explained. The influence of European architecture in the construction of the ceiling of the halls has been identified and explained. Various methods of construction of \textit{nabhicchanda} roof, their advantages, their construction by using different media, are all noticed and explained.
CHAPTER : 7.

This chapter deals with the prāsādas. Prāsāda as explained is the upper storey constructed above the sanctum and the gate-way pavilion. But in this chapter only prāsadas built above the sanctums are studied. Many of the prāsadas built above the sanctum are identified, as per the textual prescriptions. Of the thirty two prāsādas found in the region, only twelve are left unidentified. In the construction of the vimāna prāsadas of the region, it appears that majority of the architects have followed Mayamata, though, rarely, other Texts are also found to have been followed. The identification of the vimānas of the region with the textual typology is done for the first time, for the region. Of the vimānas identified, swastika vimāna is more in number. From this it becomes clear that this type of vimāna was preferred by architects because of the symmetry of its form and its pyramidal nature. Of the vimānas found in the region of our study, nine are of stone and the rest are of brick and mortar. Most of the stone vimānas are early in period and most of brick and mortar vimānas are later in their origin. Some more prāsādas remain unidentified. The reason is either they are not mentioned in the Texts or the corresponding portion of the Texts is lost to us.

CHAPTER : 8.

This chapter deals with the stambhas or the pillars of the temples of the region. The etymology of the names of pillars, the function and types are discussed, identified and described. Texts give descriptions of different types of pillars based on their shapes, design and decoration. They are all identified and described as per the textual prescriptions. Apart from these, there are also certain types of pillars which are unique and individual to the school of art to which they belong. They vary in their form and decoration from region to region and from time to time. Those pillars are also identified with their respective schools of art. Their morphological features are studied and described and development, if any, within a region is also traced. The chronological arrangement of the typology of pillars
reveals certain interesting aspects about their textual references. It is interesting to note that certain types of pillars mentioned in the Texts appear only in later periods, that is, after the 14th century and not prior to that. From this it becomes clear that, the Texts that mention these pillars are either contemporary or later in time than the time of production of such pillars. It is even possible that, such types of pillars were introduced into the older Texts at a later time. This is an evidence to the fact that the vāstu Texts have also undergone additions, alterations, deletions and interpolations after they were composed.

Due to interaction of Kannada and Tamil cultures, hybridized forms of pillars also emerged. It is clearly noticed in the carving of the Nolamba pillars the lion motifs of the Pallavas are modified and placed in tiny forms at suitable places of the shafts of the Nolamba pillars. Basically the shaft of the Noalamba pillar in its carving is an improved version of the Chalukya/Rashtrakuta order of pillars. Likewise in some of the temples built by the Cholas in the region, delicate decoration of various types of designs are also found carved and this feature may be ascribed to the Hoysala influence.

Another interesting feature established in this study is that certain of the pillar forms ascribed to be those of the Vijayanagara style are found in the temples of the region of our study a century before the foundation of the Vijayanagara empire. This is particularly noticed in the chitrakhanḍa and kōṣṭhakānta types of pillars.

The pus%papōtika above the pillars, again ascribed to the Vijayanagara style of architecture, is found one century earlier to the beginning of Vijayanagara in the region of our study.

CHAPTER : 9.

This chapter deals with the other architectural members of the temple complex. They are dwārabandha, sōpāna, hastihasta, balipīṭha, dwājastambha, pranala,
*puskarani*, etc. All these accessories of the temple building or complex are studied and described individually. The origin and development of these parts, their textual prescriptions, their morphology and decorative features are all discussed. It is interesting to note that, many of these are built according to the prescriptions of the Texts. All these parts are basically functional in nature but they are also made decorative to add beauty to the building. In the study of the balustrades of the temple it has been observed that some of the sculptural reliefs made on them were done so to serve as symbolic representation of some of the religious requirements at the time of worship. The rituals conducted frequently in the temples, required certain luxuries and perquisites to be offered to the god. Some of those things were made to be present symbolically through sculptures in the premises of the temple and one such perquisite was the presence of the four-fold army at the time of conduct of *vasanthōsthswa*. The carving of the balustrade with the relief of decorated elephants, infantry sometimes even chariots etc., represent, in a symbolic way, the presence of the army at the time of worship.

**CHAPTER : 10.**

This chapter deals with the *prākaras* and the *gōpuras*. Texts elaborately deal with this subject. Unfortunately, these descriptions can hardly be applied to the existing *prākaras* and *gōpuras*, probably due to the fact that somewhere, the link between the existing forms and their prescribed norms are missing. Texts prescribe *prākaras* in multiple number and their measurements. Different names are also given for the different *prākaras* of the same complex. They are applied for their identification but in the case of the *gōpuras* it is not possible to correlate the typology with the existing specimens, because the prescriptions are vague and ambiguous. Hence their study is purely morphological here.

**CHAPTER : 11.**

This chapter deals with the description of some important temples and temple complexes. The temples built in the region are all in dravidian mode and they
adhere to the common typology of temple plans that prevailed in any other part of Karnataka and Tamilnadu.

Brief descriptions of some of them are given here so that one gets a holistic picture of the temples constructed in the region. From this study the development of temple architecture both horizontally and vertically can be understood with illustrations. It is to be noted that the stage by stage development of the temple complex corresponds to similar development in the sphere of religious practices also.

In this way, this effort is helpful to the reader for the understanding of the significance of different parts of temple architecture. In this chapter only brief accounts of the salient features of the temples are given, as their individual parts, if important, could have found their due attention in the concerned chapters.

Examples of important individual temples, temple complexes of large sizes and temples or complexes if they have any noteworthy features are selected here for description.