CHAPTER-SEVEN

CONCLUSION

The period of Hoysala dynasty in the State of Karnataka is a glorious time and very important for the study of Karnataka history in particular and South Indian history in general. Many Indiginous and Foreign scholars had done good and qualitative research. But presently micro study of Hoysala history is taking place in Karnataka and I have taken this one Hoysala King Someshvara for the study of temple art and architecture during his period.

After taking my chapter scheme I have studied most of the primary sources like inscriptions and art and architecture along with published literary sources and also done extensive field study and collected first hand information about the temples constructed during the period of Someshvara and taken thousands of photographs for the purpose of my research. Literary sources helped me to know more about his personal history and achievements in the field of administration, political extensions and wars with Chola kings, Pandyan kings and also with Yadavas of Devagiri or Sevunas. Inscriptions helped me to know his political territory, social, economical, religious and other aspects of his
administration. Temples helped me to know more about art and architecture and also about religious history.

Someshvara, when he was young, even his father, Narasimha-II was still in power he became king in the territory of Tamilnadu and Kannanur was his capital. Even he had, Dwarasamudra as his another capital in Karnataka. To know this, there are good inscriptional evidences. Two inscriptions of king Someshvaras temple are very important. One big inscription present inside the surviving only Panchalingeshvara temple gives the complete geneology of the Hoysala dynasty from origin with the name of Sala till his reign period. Another inscription gives the correct date of death of Someshvara and I felt both the inscriptions are very important and included the complete text and translation of both the inscriptions as it is published in Epigraphia Carnatica volumes-VI.

The inscription which gives the death date of king Someshvara and self sacrificing life by the Garudas and their wives and others is the very important historicl information and people have to believe that the Garudas are like that and it needs more research. There are good numbers of inscriptions are available to know more about the origin of Hoysala dynasty from Chickmagalur, Hassan, Mandya and
Tumkur districts. But to know the correct date of death of Someshvara is only from one inscription.

For my field study I have visited all the temples constructed during the period king Someshvara. The temples constructed at Nuggehalli, Javagal, Nagalapura, Hosabudanur, Hosaholalu, Govindanahalli, Tandaga are very important. But the architecturally Panchalingeshara temple is unique because, in the whole group of Hoysala temple only one chatushkuta temple is constructed at Doddagaddahalli and only Panchakuta temple at Govindanahalli, both the temples constructed by using chloritic schist stone. There is one more Panchalingeshvara temple constructed at Somanathapura is not by using chloritic schist but by using hard granite and this temple partially collapsed.

Another interesting point is that, in the Panchaligeshvara temple at Govindanahalli there is raised Jagati or horizontal friezes at the place of adhistana is also not there. But there are small sized relief wall sculptures, interesting thing is that, these sculptures are 24 forms of Vishnu in the Shaiva temple. Two more temples of Hoysala period also got 24 forms of Vishnus in the wall sculptures and I have already discussed about these temples.
During the period of king Someshvara both Vaishnava and Shaiva temples and also Jaina basadis have been constructed. In the thesis discussed about Vaishnava and Shaiva temples in details with their architectural features, salient features, cultural, sociological and religious aspects in the respective chapters. But, most disappointing point is that the Jaina basadis are not present in these respective villages.

But all the other temples in one way or the other, built during the time of king Someshvara are very useful to know the social, economical, cultural and religious activities of the Hoysala period. In the chapter six with the help of sculptural study of these temples and also research works which have been conducted by other scholars have been used for the construction of this chapter. In the chapter two the classification of temples and observations of salient features are also helpful for the study of sculptures. The size of the temples, wall decoration, material used for the temple construction, elevations of the temples constructed during the time of the king Someshvara’s period are similar except the temple at Govindanahalli and Tandaga. The temples at Hosabudanur and Nuggehalli are good temple with raised jagati but there are no wall sculptures. In total, all the wall sculptures and the sculptures inside the temples are very useful to know the cultural, social and religious contributions of Someshvara’s time to this society of India.
In my field study and also from the research study of other scholars, important information collected from the temples of Nagalapura is that, the fourth friezes of both the temples where usually Ramayana, Mahabharatha, Bhagavatha and Puranic stories will be carved but here, at Nagalapura is completely left blank. Why it is left blank, is difficult to say. Some of the wall sculptures of both Shaiva and Vaishnava temples of the same village are incomplete. This also I discussed in the related chapters.

For doing further research on the sculptors these temples of king Someshvar’s period are also of greater help. The sculptors name ‘Honoja’ is new to the list of sculptors of the Hoysala period. In the Keshava temple at Aralaguppe in sixteen sculptures pedastals his name is engraved. In the pedastals of the some of the sculptures Honoja is labeled only with his initial like ‘Ho’. Similarly the names of sculptors like Mallithamma, Baichoja and his father’s name is also engraved. Mallithamma in the main sculptor during his period even his father Narasimha-II also. In the Lakshminarasimha temple Nuggehalli and Lakshminarayana temple, Hosaholalu, the name of Mallithamma had mentioned more than sixteen sculptures on the wall.

Another observation of my field study of temples constructed during the time of king Someshvara is also interesting with the addition
of later period constructions particularly in front of the temple attaching to Mukhamantapas. All these additional constructions were made during the Vijayanagara period with granite structures. That serves as extra open courtyard for these temples. When compared to the Hoysala style with wall sculptures and designs of the pillars, the additional granite structures looks plain without any much decorations or ornamentations. In some of the temples further additions are also made by the Paleyagars during the period of Wodeyars of Mysore. These additional structures are made to the temples like Lakshminarayana temple at Hosahaolalu, Lakshminarasimha temple at Javagal, Lakshminarasima temple and also Sadashiva temple at Nuggehalli is prominently appeared. These additional structures not damaged, any wall sculptures and friezes even the eaves but not spoiled or mutilated. If any day these additional granite structures are removed or separated from the original Hoysala structures these wall sculptures, friezes can be exposed and can be preserved properly.

Not only of these Someshvara period temples but some other Hoysala period temples at Gundlupet, Tonnur, Therakanambi, Arakalagud and other places also same kind of additional structures have been constructed during the time of Vijayanagara period. Though the Hoysala period temples looks so elegant, attractive and beautiful but the
elevation and size these temples looks very small when compared to Dravidian style Vijayanagara period temples. Probably keeping this point in mind the Vijayanagara dynasty rulers have added additional structures to these already existed Hoysala period temples. This is not followed as a rule but it is my assumption.

Another quite interesting thing is at Aralaguppe. Aralaguppe was a cultural center during Nolamba period. Probably it was an agrahara during the time of Nolambas. Here, there is a Nolamba period small Kalleshvara temple is here. The navaranga ceiling of this temple is very attractive and internationally it is observed as one of the best ceiling with Nataraja. Dr. M. Sheshadri made a special study of this ceiling and published good research paper.

In one of the sides of the Keshava temple of Aralaguppe, there is a very important and attractive shrine of Ugranarasimha with beautiful sculpture of Ugranarasimha is present as additional structure. The navaranga pillars of this temple resembles with that of Kalleshvara temple of the same village. Nolambas ruled earlier than the Hoysalas and we cannot call it as additional structure to Hoysala period Keshva temple. It is difficult to say which structure was existed there and which temple constructed afterwords. In my observation, I feel both the temples existed in the same place. Probably the Ugranarasimha temple might have
collapsed and during restoration it has been attached to this already existed Hoysala period Keshava temple. Because some of the wall sculptures of Keshava temple can be seen in the grhbhagriha of the Ugranarasimha temple and these sculptured wall of Keshava temple acts as back wall of Ugranaraimha temple garbharigha. But there are no inscriptions to say when this Ugranarasimha temple conservation was conducted.

Another my observation of the temples constructed during the time of Vira Someshvara’s period is almost all the tempels have got double eave, one above the wall sculptures and another below the sikhara of the temple. But in Sadashiva temple at Nuggehalli has got only one eave. Though there is only one eave in this temple but it looks beautiful and also elegant.

My methodology of doing research for preparing this thesis is mainly depends on field visit of temples, writing notes, taking photoghraphs, refering various books, journals, periodicals and other original sources like epigraphical records. These sources and my field visits helped me to complete the work. This distinctive characteristic temple study is my sincere attempt to complete my research work.