CHAPTER-TWO

HOYSALA TEMPLES: ORIGIN OF THE STYLE, SALIENT FEATURES OF ART AND ARCHITECTURE

ORIGIN OF THE STYLE

The Hoysala temple art and architecture is an important architectural feature of Indian art history in general and Karnataka in particular. The style of architecture has not just risen by itself and it took hundreds of years to become a matured and well developed architectural style of Hoysala period. If we speak origin and development of art and architecture in South India, we have to look in to the origin and evolution of Badami Chalukya architecture in Karnataka\(^1\) and Pallava architecture in Tamilnadu\(^2\). Both these dynasties started their experiment on temples. Badami Chalukyans made experiment on all the styles of Indian temple architecture and that is the beginning of Vesara style in Karnataka. Similarly in Tamilnadu Pallavas also made experiment and it become strong base for the origin of the Dravidian style of architecture in South India.

After doing good and continuous experiment on the construction of temples, Badami Chalukyans first constructed Vesara style of temple at Pattadakal\(^3\) by using locally available red-sandstone. After this the Kalyana Chalukyans constructed the Vesara style of
temples at Dambal, Channabasappa temple and Saraswathi temple at Gadag and also many more temples in Northern Karnataka by using chloritic schist or soap stone. For a common man it is difficult to differentiate the Kalyana Chalukan Vesara style temples with that of Hoysala period Vesara style temples. A. Sundara has drawn attention to the fact that some of the characteristics of the Hoysala temples that are generally thought to be derived from the later Chalukyan temples. The influence of the earlier traditions on the later chalukyas who in term directly or indirectly contributed their mite for the formulation of the Hoysala style is considerable and in some cases some of these inspirations might have directly been received by the Hoysalas. The Chalukyan architecture has influenced considerably the make-up of the Hoysala architecture, it may be noted that the Hoysalas has borrowed the ideas and grabbed them with its own artistic and aesthetic ideas.

Because of the similarities of the architectural style, some of the salient features and the use of same stone in the temples of both the dynasties like Kalyana Chalukya and the Hoysalas all most similar. The early art historians like James Ferguson, Percy Brown, Vincent Smith have failed to recognize or to identify the difference between the two schools of architecture and treated the Chalukya and Hoysala style of architecture as belonging to one integral style which they have named as
Chalukyan style of architecture. There are such close similarities between
two schools of architecture or temples built during the times of these two
groups of rulers. There was no doubt that the Hoysalas were the political
subordinates of the later Chalukyas and thus adopted their style of culture
to a considerable extent. Even our own early historians like
A.K. Coomaraswamy\textsuperscript{10}, K.A. Nilakanta Sastri\textsuperscript{11} and host of other scholars
have not made any attempt to understand the Hoysala history and art
history, K.A. Nilakanta Sastri has written more than fifty history books
and most of them are concentrated on South Indian History but he has not
done any justice to Hoysala history and its art and architecture.

But, R. Narasimhachar, M.H. Krishna and M. Sheshadri, as
Directors of old Mysore State Archaeology Department made an
attempt by visiting Hoysala temples and physically examining them and
publishing note in the Mysore Archaeological Reports from 1913
onwards. In fact the small notes prepared by James Ferguson on Belur
and Halebid temples short notes by Coomaraswamy and Percy Brown
was a kind of motivation for other scholars. But Percy Brown included
most of the Hoysala temples under the art and architecture of
Chalukyan Architecture. After the retirement of M.H. Krishna only two
reports have been published and they do not contain any useful
material for the study of the Hoysala art\textsuperscript{12}. So our knowledge of
Hoysala art and architecture is mostly confined to the early attempts made by early scholars. The research made by two great scholars like Duncan Derrett\textsuperscript{13} and William Coelho\textsuperscript{14} concentrated only on political history of Hoysala dynasty and hence they are not in help to use for study of Hoysala art. That means we can say, that a significant and a comprehensive work dealing with all the Hoysala monuments has not been attempted by any early art historians. But the monographs on the famous and architecturally important temple like Belur\textsuperscript{15}, Somanathapura\textsuperscript{16} and Doddagaddavalli\textsuperscript{17} became very important for further study of Hoysala art. All these places are very important and seem to have an erroneous impression that they alone constitute Hoysala art.

After this primary works a host of other scholars like Sheik Ali B.\textsuperscript{18}, S.Shetter\textsuperscript{19}, Dhaky\textsuperscript{20}, D.V.Devaraj\textsuperscript{21}, T. Dayananda Patel\textsuperscript{22}, Radha Patel\textsuperscript{23}, Choodamani Nandagopa\textsuperscript{24}, Rangaraju, N.S.\textsuperscript{25}, B.C.Suresha\textsuperscript{26}, C.Suresh\textsuperscript{27} and many other scholars have done qualitative research and published their own and now still more scholars are doing research in the field of Hoysala art and architecture. All these knowledge research by studying Hoysala temples brought out good basic information on the origin of the Hoysala style of
architecture is useful for the better understanding of the temple art and architecture.

**Salient Features of Art and Architecture**

It is already discussed that the Hoysala architectural style is just a continuation of Badami Chalukya, Rashtrakuta and Kalyana Chalukyan style. As Hoysalas and Sevunas were strong feudatories of the Chalukyas, the northern portions were occupied by the Sevunas and the southern side by the Hoysalas. This factor is very important because the Hoysala temples are generally concentrated in the southern parts of Karnataka and some parts of Tamilnadu. Being the political subordinates of the Chalykyas of Kalyana, the Hoysala had good opportunities to observe and learn the architecture and sculptures of their masters. It helped Hoysalas to inherit a school of architecture and sculptures which has rich in plasticity and sound architectural features. In a way Hoysalas improved and added their own innovations to existing Chalukyan School the developed, improved and made it as attractive architectural school of their own.

I have conducted series of field study\(^2\) and made the note of some different types of Hoysala temples even, already published research books research papers are also useful for better understanding of the Hoysala School of Architecture and its own salient features.
Hoysalas built several hundreds of temples in South Karnataka and also in Tamilnadu. These temples can be grouped as like below.

(1) Very small temples without any portico by using only four lathe-turned chloritic schist pillars in the centre of the Navaranga.

(2) Small or medium sized temples with portico and only few Hoysala type lathe-turned pillars.

(3) Good ground plan with Garbagruha, Sukanasi, Navaranga, open Mukhamantapa, and Vesara Shikara, but without much wall sculptures.

(4) Classical style of Hoysala temples constructed by using chloritic schist fulfilling all the salient features of the Hoysala School of Architecture from raised jagati to stupi and Kalasa.

(5) This is a special group of Hoysala temples which have been constructed by using locally available hard granite and it is very difficult to identify as Hoysala temples by just seeing them. It needs special research experience and also with the help of inscriptions we can identify them as Hoysala School of Architecture.

Probably, after the migration of Ramanujacharya to old Mysore State this type of temples might have been constructed in some selected places where there is no availability of chloritic schist stone.
Another important thing is, most of these Hoysala style built temples are with the combination of Chola style temples have been constructed. It should be noted that after the migration of Sri Ramanujacharya to Karnataka and also Hoysala Vishnudevardhan’s battle with Cholas and to commemorate the victory of Vishnudevardhana constructed 6 Narayana temple in some selected places in old Mysore State in 1117 A.D. They are:

1) Keerithinarayana Temple at Talakad

2) Vijayanarayana Temple at Gundlupet

3) Nambinarayana Temple at Tonnur

4) Chaluvanarayana Temple at Melkote

5) Veeranarayana Temple at Gadag

6) Lakshmivaradaraja Temple at Therakanambi.

All these temples have been constructed by using granite stone by the Hoysalas and in future many dynasties like Vijayanagara and Mysore Wodeyars and others have done additional work by adding Navaranga, Mukhamantapa and other structures. Lakshmivaradaja temple was almost ruined and it was a good place for bats, birds and snakes. But in 20-02-2000 Padmavibhushana Dr.D.Veerendra Heggade, Dharmadhikari of Dharmastala under Dharmothna Trust have taken
up the conservation and restoration of this temple and completed without any problem and it is a good and well conserved Hoysala granite living temple and even now the villagers praised D. Veerendra Heggade for doing the best work.

Another temple is also constructed in the same time that is in 1117 A.D. at Belur, but, it is not constructed by using hard granite and it has been constructed by using chloritic schist. This temple is dedicated to Vaishnavas and it is one of the best examples of classical style of Hoysala temple art and architecture of old Mysore State and at present in Hassan district.

The most important salient feature of the Hoysala temple architecture is the special type of the stone used. It is greenish or blackish chloritic schist popularly known as the soap-stone. It is a fine grained stone, easily malleable and ductile at the time of quarrying it from the mine it has the property of becoming harder once it is exposed to Sun. So the soft stone was easily quarried and fashioned into sculptures but with the exposure to Sun it became very hard. This type of stone is available in plenty throughout southern districts of Karnataka and hence the Hoysalas had no difficulty in finding enough stone of this type for hundreds of their temples. Very rarely their temples are built of granite also. For example the Hoysala temples at Tonnur are built of granite and not of
schist. However, the Hoysala temples built in the Tamilnadu area used granite only. Perhaps the Hoysalas employed local craftsmen and artists in the Tamil area who were proficient in the carving of granite due to the Chola phase of temple building activity. Secondly the granite was available in plenty in that area whereas the schist was not available in good quantities to build temples.

In this connection the comments of Henry Cousens become highly relevant; “With the change in the material came a diminution in the size of the masonry; and with the adoption of the smaller masonry was lost, the power and dignity that distinguished the older work”. Thus the fine grained soap-stone dictated the size as well as the character of the Hoysala architecture.

(6) The stellate or the star shaped plan is another originality that was introduced by the Hoysala artists. It did not have any gradually developing earlier stages and was a suddenly flickered idea representing vigour and elegance besides originality to Hoysala temples. Neither the cruciform plan of the Chalukyas of Kalyana nor the rectangular type of the Cholas was attractive enough for the Hoysala artists to emulate nor hence did they choose something different from both these two traditions which were well known in Karnataka by the time the Hoysala started building temples. The stellate plan was in Keeping with the outline of the
sikhara which itself was star strength and imagination. Secondly the star shape which in essence is an indented surface provided more space for the Hoysala artist to execute minute carvings which was his strong forte. Thus it served two purposes: Firstly it was parallel to the outline of the sikhara itself and in this respect it could not have been otherwise. Secondly it created new ‘space’ for the Hoysala sculptors which would not have been available ordinarily had it been a straight and unindented surface.\(^{38}\) It also useful for the visitors have closer look of the wall sculptures and ornamentation.

(7) The jagati or the platform is another character that one notices in the Hoysala temples. The Hoysala temples are generally nirandhara or shrines without pradakshinapatha or circumambulatory passage. There is no such passage in the garbhagriha as like chola temples and Vijayanagara period temples. Hence the jagati or the platform performs the function of an open circumambulatory passage. The jagati is also star shaped in plan, actually parallel to the outline of the sikhara and sukhanasi. Thus it provides enough space for the devotees to go round the temple as a part of their ritual. It also has another purpose, as the entire sikhara is carved with innumerable number of Sculptures of various sizes, the jagati provides space for the spectators to go round and see the minute carvings. As the carvings on the lower friezes are so minute, one can not
appreciate their beauty unless one sees them from a near by postion climbing on this jagati. The salient feature is introduced by the Hoysala artists and this character is not continued in future construction of temples by any other dynasties of South India.

Some of the friezes at the Hoysala temples which have stories from Ramayana, Mahabharata and Bhagavata carved on them are so minute that one has to look at them very closely. In such circumstances, the jagati becomes meaningful and useful to look at and appreciate the beauty of these minute carvings from a vantageous point. The jagati is usually three to six feet in height and the temple is erected on it. It has to be remembered that the Hoysala temples are not lofty one as those of the Cholas but are of lesser height. Usually they range in height from twenty to forty feet. In such circumstances the addition of jagati gives the appearance of greater height to the temple.

(8) The Hoysala temples can be divided into five groups depending on the number of garbhagrihas they possess such as Ekakuta (one garbhagriha), Dvikuta (two garbhagrihas). Trikuta (Three garbhagrihas) Chatushkuta (four garbhagrihas) and Panchakuta (five garbhagrihas). Ekakuta is a structure with a single garbhagriha, sukhanasi, navaranga-all axially arranged in the east-west direction. The Channakeshava temple at Aralaguppe in Tumkur district, Narasimha
temple at Tonnur and Keerthinarayana temple at Talakad are examples of ekakuta. In some cases ekakuta may have only a garbhagriha and a sukhanasi with or without a navaranga. However, a typical ekakuta consists of a garbhagriha which is square inside and a square sukhanasi, navaranga and a square mandapa. In such cases the main entrance is usually opposite the navaranga doorway.

(9) Dvikutas or two garbhagriha temples are not as many as the ekakutas or the trikuta temples constructed in Karnataka. The divikuta temples have two garbhagrihas by definition and are joined together by a common navaranga. The two garbhagrihas may be in a line with a spacious navaranga in the front of both or they may be in two opposite directions with a common navaranga and a mandapa as the main entrance. In some cases the garbhagrihas may not be in opposite directions, but side wise, with a common navaranga and mandapa with main entrance.

(10) Trikutachala temple was a very popular type with the complete Hoysala salient features. Majority of the Hoysala temples are in this category only. In this category there are two sub-types. The first one is the arrangement of three garbhagrihas in a row in north-south direction with the entrance of each opening into a rectangular navaranga. This has two possibilities as far as entrances are concerned. In the first category,
the entrance is in the centre almost opposite to the doorway of the middle garbhagriha.

(11) The second category of the trikutachala temple contains three cells with a central garbhagriha at the west and two other garbhagrihas at north and south with a common navaranga. Usually they have main entrance at the centre or two entrances at the north and south of the mandapa. The Lakshminarayana temple at Hosaholalu is a good example of this type of trikutachala temple.

(12) In the complete range of the temple types of the Hoysala period. Trikuta temples occupy a prominent place not only by their number but also by their harmonious architectural features namely three sikharas at three sides and the entrance at the east. Thus trikuta temples of the Hoysala period have been characterized as highly symmetrical structures and also best examples for classical style of Hoysala temples.

(13) In the whole range of Hoysala temples the only one Chatushkuta or four celled temple of the Hoysala period in existed the well known example of this type is the Lakshmidevi temple at Doddagaddavalli in Hassan district. It has four garbhagrihas in four directions, each of which is connected by a sukhanasi and a navaranga. In this respect it is similar in some ways to the Jaina chaturmukha basadis, though it is not known of the Hoysala architects borrowed from the
Jainas, or it is a logical development of the trikuta temples. What ever it may be this is also one of the best Hoysala period temples with fulfilling all the main characters of the Hoysala style of architecture in Karnataka.

(14) Another important group of Hoysala temples is the Panchakutas or temples with five garbhagrihas are found at many places according to the epigraphical evidences. But actually not many of these temples mentioned in epigraphs have survived to the present day. The Panchalingesvara temple at Govindanahalli in the Krishnarajapet taluk of Mandya district is a good surviving example in the area of our study undertaken here because it is constructed during the period of Vira Someshvara. It has five garbhagrihas in a row facing east in north-south direction. Each of the garbhagriha has a sukhanasi and comman lengthy navaranga. The temple has not been erected on a jagati. There are two main entrances opposite to second and third garbhagrihas with a mandapa respectively. There are two side entrances to both of them at north and south. There is a one more Panchalingesvara temple at somanathapura which is dilapidated and constructed by using hard granite.

(15) Lathe-turned pillars which have high polish on them, made of soap-stone is another special feature of the Hoysala temple architecture. In fact this character was borrowed by the Hoysalas from the Later Chalukyan temples at Dambal. Gadag, Ittagi, Hangal have such
lathe turned pillars. Of course it has to be stated to the credit of the Hoysala artist that he did not simply imitate this technique but developed it hundred fold by his imagination and artistic skill and gave the status of enough art to these pillars. To him they were not simply load bearing architectural pieces but a space provided to sculpture and exhibits his artistic skill. It must have occurred to some inventive stone worker who was more alive to the possibilities of new creation than his co-workers to turn the blocks of stone on a lathe. These took away from him the more difficult and cumber some work of handling huge blocks of stone and made his work easy. The time and energy has been saved thus was made use of by the Hoysala artist to make a bewildering variety of pillars, each pillar is different from the other but showing excellent workmanship. The edges of the round rims are so thin and uniform that we simply admire the pillars without understanding the laborious process involved in making them. In fact the very presence of such pillars in a temple gives us a clue to the authorship of the temples in many cases where there are no other evidences to know the chronology.

(16) The Hoysala artist had a special fascination for concentric circles while making pillars though other types are also seen. Generally the pillars contain a square or rectangular base like part at the bottom, followed by concentric circles of different types till we reach the capital.
The pillars at the navaranga of the Kedareshvara temple at Nagalapura belong to this type. They are bell shaped pillars and have their mouldings well ornamented with beaded hangings. The abacus bears lion-faces below and well designed scroll work on the sides while the capitals have rearing lions with warrior supporting in the corners.

The Lakshminarayana temple at Hosaholalu is a best example to study the different types of pillars and it has three types of pillars in the navaranga. The first one is the usual bell shaped pillar. The second type is the star-shaped pillar with sixteen points. The third type is also star-shaped, but it has forty eight points. The capitals of these pillars are also interesting as they have groups of dancing ladies with musical accompaniments. Below the capitals is a fine scroll work along with a scene in which small monkey is prominently shown.

(17) The bracket figures called by various names such as Salabhanjika, Madanikai, Puthali, Silabalika etc., are another notable feature of the Hoysala temples. Usually they are young damsels shown in various moods such as decorating, singing, dancing, hunting, talking to parrot etc. We can see such bracket figures in the toranas of Sanchi. Whatever may be their evolution or the symbolism, the fact is that Hoysala sculptors made it his favourite theme. The presence of forty and odd such sculptures executed by some of the most eminent sculptors like
Dasoja, Chavana and other at the famous Chennakesva temple at Belur has been attributed to the interest taken by Vishnuvardhana’s queen Santaladevi who was herself a great dancer. The real significance and purpose of these madanikai sculptures, it has to be admitted that these sculptures gave enough scope for the Hoysala artists to exhibit their skill of portraying navarasas and the graceful and charming young feminine bodies.

(18) Intricately carved ceilings or bhuvanesvaris are another feature found in majority of the Hoysala temples. Generally the best ceiling is that of the central portion of the navaranga which has an inverted dome, supported by four ornate pillars. These are so arranged as to give enough space for the artists to carve highly intricate geometric designs, different types of lotus flowers with a bud hanging from the centre, the ashtadikpalaka panels with Siva in Tandava dance is very attractive. One is bewildered by the variety of the intricate carvings of these ceilings; with the richly carved pillars in the navaranga and the equally magnificent madanikai sculptures a new world of sculptural art is created in the Hoysala temples.

In the Channakesava temple at Nagalapura there are many ceilings which are carved in good depth. Most of them have concentric circles. One of them has a concentric octagon. The other one has a flat
lotus with nine panels with blown out lotus flowers. The other one at the north-east has concentric squares with an inset Srichakra. The central ceiling has dikpalakas with concentric circles supported by vaulted ribs with a large bud pendant. Hoysala sculptures have exhibited their skill perfectly and neatly in the making of each ceiling. These ceilings are described in detail while dealing with the individual temples.

(19) The carving of outer wall sculptures has set a pattern in Hoysala temples. Lower part of the outer walls of the Hoysala temples throughout, up to a height ranging from four to six feet, was divided into a series of horizontal band like friezes one above the other. Each of these bands measures six inches to one foot in height and contain delicately carved sculptures. Though these friezes gave sufficient wall space to carve minute figures in which Hoysala artists took great pleasure, they proved disadvantageous to the impression of the height of the temple. In all the Hoysala temples these friezes from the bottom to top carved with elephants, horses with horsemen, scroll work, puranic stories of Ramayana, Mahabharata, Bhagavatha, makaras and hamsas in the top. It is interesting to note that both the Channakesava and the Kedaresvara temples at Nagalapura construted during the time of King Someshvara contain similar friezes and both of them the fourth from the bottom frieze is completely blank. It is not known whether it was not finished or it was
intended to be blank and there is no evidence to know why this particular frieze is left without carving or even marking anything on this particular panel. In my field study I have not seen any temple frieze is left blank like this two temples of Nagalapura of Tumkur district. The Lakshminarayana temple at Hosaholalu which is also constructed during the time of Vira Someshvara has seven friezes each containing elephants, horsemen, scroll work, mythological stories, makaras and hamsa combined a separate frieze for yakshas and yakshis and lastly scroll work at the top. This shows that there was no hard and fast rule to carve same number of friezes in a particular temple and the arrangement of the friezes though the elephant invariably occupied the lowest frieze, as it is symbolically represented to support the load of the temple.

(20) Above the horizontal band of friezes as the case may be are found wall sculptures in niches or miniature decorative sikharas in regular intervals. Over these figure sculptures is seen an eave running throughout the temple as if providing an ornamental canopy so that the wall sculptures could be protected from sun rise and rain water fall on them. However, the eave being highly ornamented and it gives an elegant appearance and also breaks the monotony of the over crowded wall sculptures. In some of the later Hoysala temples are found double eaves; one at the top of the wall sculptures just above the lower friezes and the
other above the first eave about six to eight feet over it. The Channakesava temple, and Kedaresvara temple, both at Nagalpura, have double eaves. The Lakshminarayana temple at Hosaholalu and many more temples have this pattern. It is interesting that, most of the temple constructed during the period of Someshvara has got fully ornamented double cave.

(21) In certain other cases where the bhitti is not fully utilized for figure sculptures. The horizontal friezes become simple cornices round sculptures, the horizontal friezes become simple cornices round the building with or without decorations. Such an arrangement is seen in temples where figure sculptures adorn the walls and where there are normally pilasters and miniature sikharas. In the horizontal friezes of the classical Hoysala temple not as like a rule the first frieze from the bottom is always with elephant, which denotes the stranght and stebility, the second frieze with Horses, which denotes the speed, third one with Keerthimukha and floweral designs and scrolls, fourth frieze with stories of Ramayana, Mahabharata and Bhagavatha next penal with Yali an imaginatery animal with the body of a Pig, leg of a Lion, eye of an Elephant, mouth of a Crocodail and tail of a Peackok and above this the final horizontal frieze there will be good number of swans swimming in
the water. This is the common pattern of arrangement of horizontal friezes in the matured style of Hoysala temples.

(22) Another interesting aspect of the Hoysala art is the presence of small label inscriptions on the pedestals of the images giving the names of the sculptors who carved them. These label inscriptions are written in Hoysala style Kannada script and language and are neatly carved in an elegant way. Generally, in most of the cases in Indian art, the names of the architects, sculptors and engineers who actually constructed or built or carved are not known to historians. Though we have a rich sculptural wealth, its authors are not known to us for the simple reason that they have chosen to remain unrecognized. Perhaps to them their art was more important than their own name. Under this background the mention of the names of the sculptors who worked in Hoysala temples becomes fascinating and interesting.

(23) Over and above the upper eave are found sculptures of gods and goddesses culminating in the sikharas. In the absence of figure sculptures the sikharas are made up of turrets in rows. In plan the sikhara generally follows the star shaped pattern as appeared in the jagati. Usually the stupi at the top of the sikhara is a single piece of stone ornamented to suit the shape and beauty of the sikhara itself. Generally at the facing part of the sikhara which projects into the roof of the sukhanasi
provides a niche like dome where one can see the Hoysala emblem of Sala killing a tiger. Thus from top to bottom a Hoysala temple seems to be decorated with sculptures or ornamentation in good number which is very attractive and also artistic.

(24) These label inscriptions are generally found on the pedestals of the images which present the temples. These images may be on the outer walls, niches, bracket figures, door jambs, sikhara or canopy friezes. These label inscriptions not only give the names of the sculptors but also help us in fixing the chronology of the temples in the absence of any other evidence. For example, the Panchalingesvra temple at Govindanahalli in Mandya district does not have any epigraph which helps in dating it. But this temple has many label inscriptions mentioning the sculptor Mallitamma. This Mallitamma is known from the temple at Amritapura of 1196 A.D and the Kesava temple at Somanathapura of 1268 A.D. On this basis it can be surmised that the Panchallingesvara temple of Govindanahalli must have been built between the dated of Amritapura and Somanathapura temple i.e. 1196 and 1268 A.D. These artists or sculptors are called as oja and also as ruvari in their label inscriptions. Because of the name of the sculptor and the inscription this temple is also considered as that it has been cvonstructed during the time of Someshvara.
The names of celebrated Hoysala sculptors who worked in Belur, Halebid, Doddagaddavalli and other famous temples, Dasoja and his son Chavana were responsible for many madanikai figures at Belur. The former is called as the tiger among the sculptors. He was the son of Ramoja and hailed from Balligrama, the famous art centre, Balligave. His son Chavana was equally famous. He also sculpted many madanikai sculptures. He had the title gandabherunda among sculptors. Malloja Maniyoja was the sculptor of the Lakshmi temple at Doddagaddavalli. Nagoja of Gadag was another famous sculptor. Binnani, his son Chikka Hampa, Malliyanna, Padari Malloja, Mayana, Vibhanna, Masada, Madhuvanna, Bechama, Gumma Birana, Kedaroja, Kalidasi, Mallitamma, Revoja, Haripa, Hardasi, Birapa, Sarasvatidasi and Baichoja are the other sculptors known to us through such label inscriptions. Hanoja is seen in most of the sculptures of Channakeshava temple at Aralaguppe.

Kedaresvara temple at Nagalapura in Tumkur district does not have many figures but has a large number of miniature turrets. Fortunately we have the name of Baichoja inscribed on these turrets. At one place the inscription reads ‘Ruvari Saigojana maga Baichoja’ which means ‘Sculptor Saigojas son, Baichoja’. At six other places the word ‘Baichoja’ alone is inscribed in Kannada characters of the Hoysala period in the
pedestal of wall sculptures. At Nuggehalli temple also is mentioned a sculptor Baichoja and if both are considered identical, the date of the Kedaresvara temple cannot be far removed from that of the Nuggehalli temple and no doubt temples in both the places constructed during the period of King Someshvara.

Panchalinga temple at Govindanahalli in mandya also has label inscriptions which refer to sculptor Mallitamma. In the mukhamantapa, there are two dvarapalaka images and on the pedestal of each is seen the inscription ‘Ruvari Mallitamma’, in Kannada characters of the twelfth century A.D. From this it becomes clear that the famous sculptor Mallitamma was responsible for carving many of the sculptures at this temple.

Photograph of this dvarapalaka sculpture of the mukhamantapa with the name of the sculptor will be enclosed in the chapter bour under the architectural details of this Panchalingeshvara temple. As another interesting thing is that the temple Turuvekere of Mule Shankareshavara there are no sculptures on the outer wall, but the sculptors have chosen to carve their names on the adhishtana itself. It mentions the names of three sculptors, namely Isvara, Jakanna and Saroja. The name of Jakanna is mentioned twice. It is interesting to note that there is a strong tradition that the temples at Belur were built by famous artists Jakanna and his son
Dankana. But so far no epigraphic evidence has been found to any that Jakana and Dankana were historical figures. From this point of view the name Jakanna occurring in the Turuvekere temple is interesting though we do not claim that he was the same person associated with the temples of Belur and in other places.

The Chennakesva temple at Aralaguppe in Tumkur district has ten label inscriptions. They mention the sculptor Honoja, who carved the images of Harihara, Yoganarayana, Durga and Pradyumna. His name is either written fully as ‘Honoja’ or simply as ‘Ho’. Thus these label inscriptions give us the valuable information about the creators of these fine images and give a personal touch to the Hoysala temples. But the Hoysala temple which has been constructed by using hard granite has got large temple architectural features without any sculptural decoration. Most of these temples remember with the architectural style of cholas. Even the salient features are also different. 40

(25) Highly decorated doorways or entrances are another important feature of the Hoysala temples. This architectural feature is introduced by the Later Chalukyan artists who used soap-stone for the doorways so that they could be shaped into highly decorative and ornamental ones. The Hoysala artists developed this tendency to its natural culmination and made the doorways of the garbhagriha,
sukhanasi, navaranga and mukhamandapa into excellently carved doorways. In fact some of the doorways can be considered as representing best specimens of intricate sculptural art of Hoysal period. There are at least five deep grooves separating the mouldings from the sides. The frame work and the architrave emanating from the makaras from either side blending with the garlands of pearls dropping from a keertimukha which has the sculptures pointing to the dedication of the deity. In some cases the dvarapalas on either side add to the beauty of the door frames. The doorway of the southern garbhagriha of the lakshminarayana temple at Hosaholalu has fine dvarapalakas below and pilasters in high relief. The lintel has Venugopala supported by the sala and dancing group. The doorway of the northern garbhagriha is similar but has Lakshminarasimha on its lintel.

(26) Now we have come to the merits and demerits of the Hoysala architecture and sculptures. The chief merit of the Hoysala art is that it elevated architecture to the level of a fine art by harmoniously combining sculpture into it. The minute carvings which the Hoysala artists loved to create gave a new turn and dimension to the architecture and sculpture in South India. As they were committed in achieving something original in the field of art, they did not even imitate the lofty creations of the Cholas or the sand stone temples of the Later Chalukyas.
They chose the fine grained soapstone which determined the course of the Hoysala art.

(27) Another important salient feature of the Hoysala temples is having pierced stone screens or windows, also called jalandhras. Such windows are seen in the early Chalukyan temple at Ladkhan in Aihole. The main intention of these windows is to allow sufficient air and light into the interior of the temple. The Hoysala temples as has already been remarked contain no circumambulation and have a sukhanasi, a navaranga and a mukha mandapa. As all these parts are closed ones, the only open space is provided by the main door which may be either at the side or opposite to the garbhagriha itself. Thus by its nature of the plan the Hoysala temple is deprived of air and light. Hence windows were absolutely necessary to allow air and light inside the temple. As the Hoysala sculptors had an ingenuity to make everything decorative, they made even the jalandhras ornamental and sculptural in nature. These jalandhras contain circular, square, octagonal open space to allow light and air and the rims were carved with minute sculptures of mythological stories. Thus it appears ornamental pieces and makes us to forget that they are windows.

(28) According to Hoysala art and architecture criticizers like Raghunath Bhat, Percy Brown, Srikantashastri, Narasimha Murthy, A.V.,
Ragaraju, N.S. and others the excessive ornamentation can be considered as a defect of the Hoysala School of art. The Hoysala artist was so much engrossed in the minute details of the sculptures, which must have used all his energies in creating fine ornaments, coiffure, dress, bangles and other things. Each of these items can be considered a master-piece in its own right. But in the process he could not devote greater attention to the anatomical details. Most of the Hoysala sculptures are squattish and dwarfish and give a slightly distorted view of the anatomical features. Stylization and convention become part and parcel of the Hoysala art. The coiffure seems almost repetitive. The limbs and back show heaviness. Though the Hoysala artists had great control over the chisel, they disregarded the total effect and lost themselves in the labyrinthine details. It was his first experiment with the new soft stone and it opened up vast vistas before him. To him carving each image was a curiosity of experimental stage. Thus though technically opinions differ on his achievement, the Hoysala artist has definitely succeeded in conveying what he wanted to say or delineate. That is the real merit of the Hoysala artist.

(29) Even the face of both male and female sculpture looks similar except some sculpture. Just seeing only the face it is difficult to identify the features. Unless, if see the sculptures completely it is
difficult. Even cough muscles and breasts of female sculptures are more globular rather than natural. Hence it needs more critical analysis.\textsuperscript{41}
REFERENCES AND NOTES

2. Ibid, P. No.93 onwards.
3. Ibid, P. No.83.
4. Ibid, P. No.168.
9. Vincent Smith: Fine Art of India and Ceylon, III Edition, Edited Ferguson, thinks that the “Chalukyan style of Architecture attained its fullest development and the highest degree of perfection during the three centuries, from 1000 A.D. to 1300 A.D. in which the Ballalas had supreme power in that particular country”.

20. Dhaky: Published many books on Indian Art and Architecture by American Institute of Indian Studies, Gurugram, New Delhi.


23. Radha Patel: Art and Architecture of Hoysalas during the time of Narasimha-III.

24. Choodamani Nandagopal: She has done a qualitative research on Dance Sculptures and published books and many articles.


28. About salient features and to know different groups of Hoysala temples conducted field study with my guide, N.S.Rangaraju and C.B.Patil, Nagaraju, Krishna Murthy and Sunil Kumar of A.S.I.


35. Dharmothana Trust (R) is doing good restoration and conservation work in Karnataka. So far they have completed 200 temples conservation work and it continued from last 25 years. It is done under P.P.P. pattern.


38. All the Hoysala temples will not have satellite ground plan or Sikhara. This type of plan is seen only in the classical style of Hoysala temples built by using chloritic schist.


40. There are very important Hoysala period granite temples in Karnataka, they are Keerthinarayana, Talakad, Chaluvanarayana at Melkote, Nambinarayana at Tonnur, Vijayanarayana at Gundalpet, Lakshmivaradharaja at Therakanambi and also a very good number of other temples and Panchalingeshvara temple at Somanathapura and other temples constructed in Karnataka.

41. All these salient features including the demerits of Hoysala art have been studied from the art history books of Percy Brown, Raghunath Bhat, H.R., Narasimha Murthy, A.V., Srikanta Sastri, S. Shettar, S., Devraj, D.V., Choodamani Nandagopal, Dayananda Patel, T., Rangaraju, N.S. and others along with periodic field study and visit to the Hoysala temples along with my guide, G.Kariyappa and others I have listed some important salient features. My guide also listed most of these important characters and even an article published by Aruna, B.M. in a newly published book ‘Geographical Features of Karnataka in relationship with History and Tourism’ has come to great help for me to collect these salient features of Hoysala art and architecture.