CHAPTER VI

CONCLUSION

The contemporary inscriptions in the region under study, both published and unpublished provide comprehensive information regarding the various activities of the medieval temples. In general, political stability, economic prosperity and social harmony prevailing from the 8th to 13th centuries in the region were the factors that catalyzed the growth and flowering of art, architecture and culture. The attitude of religious toleration of the kings of different dynasties, contributed to the healthy growth of various religious sects. The members of the royal families, their feudatories, merchants and the people patronised religions built numerous temples for different divinities of different sects.

A study of thirty temples in the region surveyed by me, reveals the following facts.

Whether all the temples provide with platform having pradakshanapatha can not be ascertained, since only five of them have got the platform and in the case of others, the lower part of the adhisthana is concealed. There are four types of ground plans of Ekakuta, Dvikuta, Trikuta and Saptakuta. So
called dvikuta, the garbhagrihas are on the western and southern cardinal points. Further, whether there was a garbhagriha on the northern cardinal point cannot be ascertained in the present state of the preservation. Therefore what is called dvikuta in the thesis may originally be trikuta in plan. The Saptakuta plan is indeed rare if not unique. In northern Karnataka the only instance of Saptakuta order of a temple is reported by Sundara in YamKanchi in sindagi taluka (Bijapur District), more or less of the same period. The plan in particular is interesting in as much as it has three garbhagrihas on each side and between these two rows at the back. Unfortunately superstructures of almost all the temples had disappeared in course of time and hence it is impossible to know about their characteristic forms such as Vimana or Kadamba nagara or rarely Rekha nagara. However, quite a few temples of the Rashtrakuta period in Northern Karnataka are in distinct Vimana temple form as for example at Ron (Dharwad district) etc. and those the kalyana chalukya in either Vesara or Kadamba nagar forms very frequently. Temples of the Rekha nagar form are located in northern Karnataka as for example at Umapur (Bidar district), Hattarki (Belgaum district) etc. Hence it is rather hazardous to presume that two temples are in
the region might have been in Rekha nagar form. Generally the temples are plain in their external decorative aspects. Out of thirty only four temples are adorned with sculptures and with varieties of designs, such as creepers etc.

The practice of naming the temples after their patrons was continued but vigorously. For instance the Balesvara temple, the Gonkesvara temple and koppajinalaya derived their names from the individuals who got them built namely Balisetti Gonkarasa and Kopparasa, for their merit, running schools or out of religious zeal.

The maintenance of temple had become more and more elaborate during the medieval period which demanded an appropriate system of administration and management. While a king or queen or feudatory made grants to temples already in existence or got constructed by them, they to used stipulate certain conditions indicating the purpose, for which the grant is made and the grant was entrusted to the feudatories, Manneya, Mahajanas, Merchant guilds etc. Thus the actual administration of the temples and activities in them were in the category of the last four mentioned. The king, queen or feudatory will come to the scene. So far the temple
administration is concerned as law protectors. If the trustee fails to carry out the stipulation. Feudatories, manneya, Mahajanasa, merchant guilds etc., they entrusted the responsibility of temple management to sthanapati, who served as a temple manger. He accepted gifts, grant endowments and utilised them for betterment of the temple as laid down by the donors.

Mainly grants made by the kings, queens, feudatories, village heads, merchant guilds and individuals comprised the financial or land resources of the temples. The grants were of various kinds such as villages, lands collection or authority to levy taxes, house sites, oil mills. etc. Owing to the accumulated wealth the temples could at times act as the people's bank. The Sthanapathithi lent money at certain interest thereon to the needy persons like businessmen. The temple offered ample employment opportunity to a number of people for their talents and services to attend its activities like worship, education, performing arts etc.

Angabhoga (the actual worship to the deity i.e such as abhisheka, decoration with vastra and ornaments offering naivedhya) ragabhoga (which included performing art like
singing, dancing music and drama), were regularly carried in the temples. On special occasions such as chaitra, Pavitra, Sankramana, Ugadi naimittika (occasional) rituals were celebrated in the temples.

The tradition of performing, singing, dancing, music and drama with devotion had become part and parcel of the ritual of worship. Temple became a repository of performing arts and appointed its own staff for this purpose, such as haduvasamudaya (singing group), kambada-suleyar (dancing girls and patra-paula (actors and their attendents).

Temple was also a centre of learning Agrahara, Brahmapuri and matha were the educational institution centred round temples. Arrangements were made in temples for the study of several courses like The Vedas, Sastras, etc. Endowments were made to provide for free food to the students studying in them as well as teachers and Brahmanas. (Anna-danna, acharya-dana and Brahmaana bhojana) temples at times served as courts of justice village Gaudas or assemblies conducted inquiries into the offences in the sacred Premises of the temple. The temple also served as a public record office. Most inscriptions containing different types of information perserved in the
premises of the temple. A part of temple also served as a place of public gathering.

The architects introduced chloritic schist as the medium of construction. This soft material is suitable for easy and minute carvings and allowed for elaborate ornamentation of sculptures and temples.

The interior parts of the temples are less decorative. The beauty of the temples in the region under study is enriched by the sculptures belonging to various religious sects like Jainism, saivism and vaishnavism and, in addition to some secular sculptures.

In fine, temples of the Rashtrakuta period are very few at present. This is rather intriguing in view of the fact that Malkhed was a capital of the mighty kingdom on the one hand and of the capital places like Badami, Hampi, where still numerous temples, forts, tanks, etc., are of architectural merit. This situation may be owing to the terrific destruction of Malkhed by the Cholas and later occupation by the Bahumani rulers, who constructed a fort in which are found many temple architectural remain in the place. The Cholas, though destroyed the
Malkhed, being largely the Safivas, generally would not have resorted to the destruction of the temples as such. It is therefore in late medieval times the destruction seems to have taken place. At present there is only one Jaina Basadi of late Rashtrakuta period, which is of the usual type having any distinctive architectural features worthy of note. Thus apart from some temples are not so impressive as those in Badami or Hampi in style and form. The Malkhed region at present gives a dismal picture in art activities of the Rashtrakuta and Kalyana Chalukya period. It is with much difficulty a good picture though not highly impressive of the temple forms and style as well as cultural activities associate with them have been systematically gleaned for the first time.