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CHAPTER I

1.1 Introduction

The Hoysalas have a dominant role in the political and cultural history; not only of Karnataka but also of south India. Their contribution in political history, administration, religion, literature and art and architecture are varied and interesting. The Hoysala dynasty had the good fortune of having some very illustrious kings like Vishnuvardhana, Ballala II, Somesvara, Narasimha III and Ballala III who made their dynasty politically and culturally great. The Hoysalas ruled from 1000-1346 A.D. They nearly ruled for 350 years.

The most important contributions of the Hoysalas is in the field of art and architecture. During their rule of 350 years they are known to have built at least 250 temples. Literally their empire was punctuated with the temples of Jaina, Saiva and Vishnava faiths of various dimensions and sizes. Perhaps in the entire history of south India no dynasty built so many temples as the Hoysalas did. Their minute carvings have become proverbially famous in the field of Indian art. These Hoysala temples have a uniqueness of their own by possessing some special characters and temples.

1.2 Sources

Our knowledge of the History of Karnataka has remarkably increased since the beginning of the twentieth
century. Many archaeological remains and literary works have been brought to light sources of information for the purpose of study of the History of Karnataka in general and in the History of the Hoysalas in particular.

For this purpose much credit should be given to the eminent scholars and epigraphists of the West like Cunningham, J.F. Fleet and B.L. Rice. Dr. Fleet started the systematic collection and publication of the numerous inscriptions in the northern Karnataka areas of then the Bombay province. The publication of twelve volumes of Epigraphia Carnatica by B.L. Rice and another four (Volumes 14-17) from the Department of Archaeology, Government of Mysore came into being with translations and notes. In addition to it, the text part of inscriptions along with transliterations and references have been published. They added extra information to the historicity of towns and temples of the Hoysala period.

Now the University of Mysore has taken the work of revising and reediting the inscriptions of Epigraphia Carnatica and Mysore Archaeological Reports and brought out the nine volumes. Besides, Epigraphia Indica, Indian Antiquary, South Indian Inscriptions and Hyderabad Archaeological series have published number of Hoysala epigraphs. The Kannada
Research Institute, Dharwar contains a few inscriptions, belonging to Bombay Karnataka regions.

1.2.1  Epigraphical Sources

The subject under study possessed enough of Hoysala epigraphs. In total, there are about 2000 inscriptions. Majority of the inscriptions are found in the districts of Hassan, Mysore, Mandya and Bangalore. But some of them are defaced and fragmentary. Only a very few of them are completely spoiled. The inscriptions are purely poetic in style. They were composed in different metres like Kanda, Vritta, Champu etc. They are engraved both on copper plates and stone. The script is in Kannada, Sanskrit and Tamil.

Outwardly the inscriptions register gifts for all sorts of charitable purposes but a thorough and careful study of them reveal the activities of the state in the overall development and progress of society. From the inscriptions we get information as to the number of different portfolios of the administrative machinery, the concept of danas, social structure based on the system of Chaturvarna and their mobility, eighteen samayas and so on. For example, kings were engaged in making great gifts of the four Vedas.³ The Neralige copper plate of Hoysala Ballala II aims at the settlement of Brahmans and the promotion of learning.⁴ Custom of offering Annadana and Santarpana was the main feature of this period.⁵
Thus the study of Hoysala inscriptions to a great extent serves our purpose in enlightening the above aspects. The inscriptive evidences to an extent supply the concept of different terms like Kutumba (family) Vamsa, Vivaha (marriage) and Harihara cult etc. they are adequate to undertake a critical study of state activities in relation to the progress of the Hoysala society.

1.2.2 Monuments:

Monuments are found throughout the Hoysala kingdom. The Hoysala temple sculptures reveal varied human activities. For instance the outer wall of the III row of the Lakshminarayana temple at Nuggehalli, Channaraya Patna taluk depicts the routine life of the Gollas (cow herds). Again the third row of the outer wall of the Somanathapur temple clearly reveals putrakamestiyaga and the naming ceremony of the sons of the king Dasharatha. The sculptures in the small towers on the four sides of the Keshava temple at Belur depict the different postures of wrestling. A beautiful sculpture of the cradle ceremony of Krishna in the Amrithapura temple is very well carved. Thus the study of temple sculptures would enable us to understand the socio-religious customs and practices of this period.
1.2.3 Literary Sources:

Besides Archaeological sources, the literary works afford valuable materials for the purpose of the study of many sided activities of the Hoysala society. They enable the historians to picture the social and religious activities in which the historical characters moved. In fact literature reflects the contemporary life of the people. Inscriptions often give us only the skeleton, literature helps us to clothe that skeleton with economic and sociological flesh and cultural adornment. However the literary evidences cannot be taken at face value. Only the inferences may be taken as evidence.

The Hoysala period has produced rich literature. The literary sources can be studied under two divisions namely Sanskrit and Kannada works. Further Kannada works can be studied under Jaina Saiva and Vachana literature.

Sanskrit Works

The Gadyakarnamrita of Vidya Chakravarthi II is a quasi hisotical Sanskrit prose. The whole family of Vidyachakravarthi lived during the time of Hoysalas. For example Vidyachakravarthi I under Ballala II, Vaidyanatha under Narasimha II, Vidyachakravarthi II under Hoysala Somesvara, poet Vasudeva under Hoysala Ramanatha and Narasimha III and Mahadeva or Vidya Chakravarthi III under Ballala III are worth to be mentioned. Rukmini Kalayana was
his other work. Gadyakarnamrita falls into two divisions the first being a Mythological preparatory account in which the historical events are foreshadowed symbolically and the second actual historic narrative. Lord Siva is represented as Narasimha II and Kalaladevi was symbolized as Siva’s spouse Parvathi.8

Kannada Works

Among The innumerable works that were produced in this period mention may be made of a few Kannada works which depict the activities and change that often occurred in the Hoysala society.

Jagannatha Vijaya of Rudrabhatta (edited by Dr. R. Shama Shastry) was composed to please Sajjevalla Chandra Mauli during the time of Ballala II in the year 1180 AD. He was a Brahmin poet. Jagannatha Vijaya consists of 18 cantos. It deals with the story of lord Krishna. The second half of the poetry deals with occupations, sports and games and marriage rituals like lajahoma.9

Ananthanathapurana of Janna is a master piece of Jaina literature. The poet Janna has been referred to in the Hoysala epigraphs with various names like Janna Jannayya and Janniga. He was called Kavichakravarthi due to his great scholarship. The work edited by Devirappa, H and
Padmanabha, M.C., the Institute of Kannada Studies, published in 1972 deals with the story of XIV Thirthankara, Anantha Jina. The poetry deals with some customary obligations like the concept of sidi. Another work Yashodhara Charite upheld the doctrines of non-violence and the festival Jivadayastaminompi.

Neminatha Puranam and Leelavathi Prabandham are the two Jaina poetical works of Nemichandra. The poet lived during the time of Ballala II. The Neminatha Puranam or Ardha Nemi deals with the story of XXII thirthankara. The work enlightens us with regard to the education of the princes Leelavathi Prabandham is the story of true love converted into an arranged marriage. The matrimonial rites of Dhara have been dealt with as part of social custom of the society.

Nayasenas Dharmamritam is a mine of information. The author belongs to an eminent family of preceptors residing at Malgund in Gadag taluk. The poetry is written in Champu style. In the X canto, it highlights the education of prostitutes that received much attention during the time of Hoysalas.

Among the Virasaiva poets mention may be made of Harihara and Raghavanka. The poet Harihara at first served as an accountant under Narasimha I and later he gave up the royal patronage and settled at Hampi. The life history of
Harihara witnessed the severe clash among Virasaivism, Jainism, Brahminism and Vaishnavism. The poet is well-known for *Ragales* and *Girija Kalayana*. *Hairharana Ragalegalu* edited by P.G. Halakatti as a source of information deals with religious disputes between Janism and Saivism in the *Ragales* of Vaijakkave, Adayya, Ekantada Ramitande and so on. The strength of Virasaivism was very well brought out by the poet. *basavarajadevaraRagale* is the story of Basavanna. *Girija Kalyana* was an exemplary instance of Hindu marriage customs.

The well-known and popular poet of the Hoysala period was *Raghavanka*. His famous works are *Harischardra-Kavya*, *Somanatha Charite* and *Siddarama Charite*. If *Somanatha Charite* probe the Jaina-Saiva dispute, it is *Siddaramacharite* focuses the philanthropic activities of social reformer Siddarama and that of Harischandra Kavya gives clue to the social structure of the Hoysala society.

*Diksha Bodhe* of *Kereyapadmarasa* edited by B.B. Handi is another Virasaiva piece. It deals with the initiation doctrines that were taught by the preceptor to the pupils. The poet has exposed the social evils of the society.

*Padmaraja Purana* of *Padmananka* (1400 A.D) edited by Dr. R.C. Hiremath, Dharwar, 1958 is an important source for
the study of the religious debates and discussions that took place between the Saivas and Vaishnavas and to uphold the greatness of their respective deities namely Siva and Vishnu. The poet Padmananka who belonged to the family line of the poet Kereya Padmarasa has depicted the life and achievements of Kereya Padmarasa, the minister and poet of Narasimha II throughout the Padmaraja Purana. For instance the X canto clearly reveals the religious debate between Kereya Padmarasa and Tribhuvana Tata, criticized the ten incarnations of Vishnu, upheld the supreme importance of Siva and the conversion of Tribhuvana Tata from Vaishnavism to Saivism.\textsuperscript{13}

Kavyasara or Suktisudhamavam of Mallikarjuna is acclaimed to be a veritable treasury of Kannada verses. From the long colophon of each canto reveals that the work was composed in order to please the king Hoysala Somesvara. The poet has described the routine life of the Hunters during the time of the Hoysalas.

The Vachana literature is quite useful while analyzing the very base of the structure of society. The Vachanas of Basavanna edited and translated by Angadi S.M., Annana Balaga, Sirigere stress on devotion to duty and the concept of work is worship. Sivasaraneyara Vachanagalu was another source of information for the study of the weakness of the society. The Vachanas of Kalavve, Kadire Remmavve and
Ammuge Rayamma has exposed the rigidity of the Chaturvarna system. Amuge Rayamma went to the extent of criticizing the sacred texts, as full of lies and so on.
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1.3 Brief political History of the Hoysalas

The origin of the Hoysalas is obscure. There are many legends about it. In their inscriptions they claimed to be the descendants of ‘Yaduvamsha’. They have called themselves as ‘Dwaravatipura Varadhishas’ and also as ‘Yadava Kulambaradyuman’ in some of the inscriptions. Some scholars are of the opinion that the Dwaravathi is the ‘Dwaraka’ (of Gujarat) created by puranic hero Lord Krishna. Accordingly they started from Gujarat and moved towards the West coast of Karnataka and conquered the Malepas of Western ghats. The title ‘Maleparol Ganda’ (The Husband of Malepas) that the Hoysalas had, substantiate this contention. Col. Mackenzis stand is also the same in this regard. It is probable that they might have built Dwarasamudra (Hassan District) in South in memory of their original Northern home city viz., Dwaraka. None of the inscriptions found here give any precise details of their origin. Except this nothing much has been found in support of their Northern origin. However, there have been evidences in their inscriptions to attribute to them a local origin. They must have been Kannadigas only. For instance some of their titles like ‘Koravara Mari’, ‘Maleparol Ganda’ etc., indicate a Kannada origin. Prof. Cohelo has strongly up held the idea that their language must have been different if they were from North.
Recently (1971) in a seminar held at Mysore Dr. N. Subramanyam of Madurai University in a paper entitled ‘The Origin of Hoysalas’ has made an attempt to establish the fact that the Hoysalas have come from Tamilnadu. He quotes the Sangam literature in support of his argument. Accordingly Hoysalas belonged to the valour sect of Tamilnadu. The word ‘Hoysala’ has come from the root ‘poisollar’ (those who would not utter falsehoods). His attempt at finding the origin of the Hoysala dynasty which began in 10-11 century A.D. in the Sangam literature, which took birth a couple of centuries prior to it, is to be ignored.

A legend of Halebeedu (Dwarasamudra) is as follows: By the end of 10\textsuperscript{th} century, a descendant of Lord Krishna by name Madhusudhana, was traveling from Indraprastha to Rameshvaram. On the way he rested at Halebeedu. The Lord Mallikarjunaswamy atop the Pushpagiri hill nearby, appeared in his dream and according to God’s words, he established Dwaravati city. Meanwhile, Madhusudhana died owing to a curse of an ascetic, and the city also declined. But the Hoysala genealogy nowhere contain the name of any king of that name. There is no doubt that this is nothing but fiction.

The idea which is currently favoured about their origin is that the Hoysalas were the sons of the soil. The place of their origin was Sashakapura or Soseuru of Malnad (near Angadi of
Mudigere Taluk, Chikkamagalur District). The tradition is that as per the instructions of the Jain ascetic Sudhattamuni, Sala killed single handed a tiger which attacked him. Same aspects of this story is found in the early Hoysala inscription too. The story is as follows: A Jain ascetic was praying to Goddess Vasanthika at Soseuru. All of a sudden a tiger attacked him. The ascetic gave Sala who arrived at this juncture a weapon and directed him to kill the beast with the words “Poi, Sala” “(Strike Sala)”. Sala killed the tiger and achieved the fame as a valorous young man. This Sala became poisala = Pois ala > Hoysala and his dynasty became the Hoysala dynasty.

Hullur Sreenivas Jois has expressed his opinion as follows: like Romulus of the Romans, Sala was not a legendary figure. He was a person who secured the blessings of a great sage by killing a tiger by his brave act. A kingdom was established in Malnad by the combination of the Brahmanic lustre of that Jain sage and valorous excellence of Sala. But B.R. Joshi has condemned this idea. None of the early Hoysala kings have praised Sala. Also they do not take the name of Vasanthikadevi. So he argues that Sala was no historic person. C. Hayavadana Rao has also supported the contention that Sala was just a legendary person belonging to the realm of imagination.
Hoysala was the first of the dynasty. But no details of his regime are available. Some inscription claim that Nrupakama was the first Hoysala king. Vinayadhitya was succeeded him has been referred to in some inscriptions as son of Sala and in some others as son of Nrupakama. This has made some scholars like Dr. Krishnaswamy Iyengar to hold the opinion that Sala and Nrupakama were one and the same. As Sala’s existence is found only in traditions, there would not be any objection to consider Nrupakama with Historical existence as the first Hoysala king. Their emblem (insignia) has a picture of a warrior killing a lion.

**NRUPAKAMA (1006-47)**

Nrupakama, the first Hoysala king established a small kingdom comprising the area around Soseuru. He defeated a ruler of a principality of Malenadu (western ghats) belonging to the Malepangada (hill tribes) and achieved the title ‘Maleporal Ganda’. It appears that he had another title ‘Rajamalla’. In an inscription, he has been described as ‘Rajamalla Permadiyenipa Kama Poisalum’. The help he gave to the Gangas in their conquest of Mysore from the Cholas was significant. In the Kadamba war against Chalukyas he protected the Kadambas and earned fame.
VINAYADHITYA (1047-98)

After Nrupakama his son Vinayadhitya ascended the throne. He ruled for about half a century. During his period the Chalukyas of Kalyani established matrimonial relationship with Hoysalas. The queen of the Chalukya king Someshwara I. Hoysaladevi must have been either Vinayadhitya’s sister or daughter. In an inscriptions he has been described as Vikrama Ganga. This was an indication of the sway he held over the Ganga kingdom. In the battle that ensued between the Chalukyas and the Cholas, Vinayaditya and his son Ereyange fought on the side of Chalukyas and were instrumental in total defeat of the Cholas. Later in the civil war that took place between the sons of Someshwara, Someshwara II and Vikramaditya, he sent a big army led to his son Ereyanga to help Someshwara II. But Vikrama’s victory spoiled Vinayadhitya’s plans.

EREYANGA (1098-1102)

After Vinayadhitya, his son Ereyanga came to the throne. Gopanambi was the guru (preceptor) of Ereyanga. Though he participated in the battle for the Chalukyan throne on behalf of Someshwara, in the end he became a follower of the victorious Vikramadhitya. Neither Vinayadhitya nor his son Ereyanga, it seems, ever tried to become independent at all. It is probable that Belur must have been their capital during this time. Someshwara II of Kalyani died and Vikramadhitya VI
came to the throne without any opposition. Even then the Hoysalas continued to be the subordinates of the Chalukyas. Brave and loyal Ereyanga was considered later as the right hand of Emperor Vikramdhitya among his feudatories. Manaveggade Kundamaraiah was the chief minister of Ereyanga. The Jain ascetic, Ajitasena was his teacher. Chalukyan subordinate, Paramara Dandanayaka Jagadeva raided Dwarasamudra when Ereyanga attained old age. Dr. Derret in his book ‘The Hoysala’ has expressed the opinion that Vikramadhitya who did not take any step to prevent Jagadeva’s attack must have been dubious of the increasing Hoysala might. Because of this incidence the relation between Chalukyas and the Hoysalas during the period of Ballala I and Vishnuvardhana, Sons of Ereyanga must have been cordial. Also this became a reason for Hoysalas to raise the banner of freedom, later.

**BALLALA I (1102-08)**

Ereyanga had three sons, Ballala, Nittideva and Udayadhitya, Ballala I, eldest of the three came to the throne in 1102 A.D. with the help of Vikramadhitya VI he successfully attacked the Paramara king Jagadeva and made him to retreat. Later he conquered the Changawas (Coorg) and cleared the obstacles to the Hoysala dominance. His guru ‘Charukirti’ was called Ballala Jeevarakshaka for curing his
disease. As he died without male issue due to some disease, his brother Bittiga ascended the throne.

**VISHNUVARDHANA (BITTIDEVA) (1108-52)**

Another name of Vishnuvardhana was Bittiga or Bittideva. He was the greatest among the Hoysala kings. He had taken part in many wars during his brother Ballala’s regime. He gained a lot of experience in administration as a governor of Nanjungud province. By his ability and might he became the most powerful king in entire South India. He had many titles. They throw light on his victories. He completely routed the Cholas who held their sway over Gangavadi in the battle of Talakadu in 1114 and came to have the title ‘Talakadugonda’. In commemoration of this victory he build the Kirthinarayana temple at Talakadu. He build the Chennakeshava temple at Belur (Velapura). The coins that he issued at this period contains the title ‘Talakadugonda’. After this in a victorious march he conquered Kongu, Namagali, Nolambavadi and Kovaturu. The Malavalli inscription tells us that he uprooted the Cholas from yet another capital of Gangas namely Kolar. Later he drove the Cholas upto Kanchi and earned the title ‘Kanchi-gonda’. From there he raided Madurai and defeated Pandyas. After conquering Panyas of Uchchangi in 1117 in the Dumme battle he marched upto Rameshwaram. For all these victories his general Maha Prachanda (Dandanayaka) Gangaraja was mainly responsible.
The inscriptions found at Salem, Jananathapura and Coimbatore speak of Gangaraja’s brave deeds in those place. Vishnuvardhana attained fame after he drove the Cholas out of Karnataka. He later defeated Kongalvas, and the Cholas who were at Nidugal. Thereby he established his suzerainty over Salem and Nilgiris. The Kongalva king gave his daughter Chandaladevi in marriage to Vishnuvardhana and became his friend. While Vishnuvardhana was returning after the conquest of Halasige Rattas he was opposed by Alupas of Alwakhedha (South Kanara). They were troubling him for a long time. The Belur inscription declares that Vishnuvardhana defeated them and took the title Maleverolganda. The Chamarajanagara inscription of 1117 tells us that he threatened Todas, made the Kongas to run away and hide, destroyed Poluvas and by killing Malayalees threatened a king by name Kala. In 1130 he invaded Honagal and conquered the Kadambas there.

Vishnuvardhana tried his best to escape from the suzerainty of the Chalukyas. But he was surrounded by the principalities of the Chalukyan Empire. These rulers were always trying to break the strength of Hoysalas. They became obstacles in his attempts at raising the banner of freedom. However, Vishnuvardhana with the help of his brother Vinayadhitya and generals Gangaraja, Chamadeva, Dannanayaka, was able to suppress the feudatories of the
Chalukya empire, one by one. But Achugi of Yerambaragi withstood his attacks. It seems he drove the Hoysala army upto Dwarasamudra. All the attempts of Vishnuvardhana in breaking the yoke of Chalukyan overlordship ended in 1118 and he remained under Chalukya suzerainty till Vikramadhitya VI was the emperor of the Chalukyan empire. Dr. B.S. Krishnaswamy Iyengar is of the opinion that only after Vikramadhitya’s death in 1126 Vishnuvardhana was able to declare himself a sovereign ruler.

During the reign of Someshwara III, who succeeded Vikramadhitya VI, Vishnuvardhana must have tried again to become independent. Meanwhile in 1136 when he tried to reconquer Bankapura which was captured by the Chalukyas, he was driven back by them. Three years after this he must have recaptured Hanagallu. But in 1143 the Chalukyas were again after him. This time also Vishnuvardhana returned to Dwarasamudra without any success. Till the end of his life Vishnuvardhana was not able to accomplish his dream of becoming a sovereign and died in 1152. The opinion of Dr. Krishnaswamy Iyengar that Vishnuvardhana proclaimed himself as an independent ruler immediately after Vikramadhitya’s death in 1126 is a matter of controversy. Some inscriptions show evidence that he remained a subordinate of the Chalukyan empire till the end. Vishnuvardhana had titles like ‘Mahamandaleswara’,

...
‘Chalukya Mani Mandalika Chudmani’, ‘Tatpadapadmopajivin’ etc. these titles indicate that he was under the suzerainty of the Chalukyas. After the death of the Chalukyan emperor, Someshwara III (1139), Vishnuvardhana invaded the north of the Tungabhadra river. Sir John Fleet remarked that he was the most important and powerful of all the Chalukyan feudatories.

**NARASIMHA I (1152-73)**

After Vishnuvardhana’s death, his son by his second queen Lakshmidevi, Narasimha I came to the throne. He was a contemporary of Basaveshwara and Bijjala. The great kingdom build by Vishnuvardhana’s needed a king of the same ability. But Narasimha was incompetent. He was a sensualist. He had neither the ability nor the valour that a king should possess. As a result Nolambavadi, Tungabhadra area and Banavasi slipped out of Hoysala hands. The crown prince Ballala II could not tolerate the state of affairs. So he usurped the throne in 1173 A.D., by removing his father from power.

**BALLALA II (1173-1220) “KARNATAKA CHAKRAVARTHI”**

Ballala II had gained much experience in administration during his father’s regime. He was as brave a king as his grandfather. His discontent about the ways of his father at last resulted in usurping the throne. Because of Narasimha’s weakness by the time Ballala became a ruler many portions of
his grandfather’s kingdom had slipped out. There was trouble within the kingdom also. Ballala had to struggle hard in order to set the things right. He began to suppress the various rulers who had become independent during his father’s regime, with his able commander Bettarasa. The moment he came to power, he conquered the Kongalvas and Chengalvas of the south. The Pandyas who were in Uchchangi of Bellary area were defeated. By capturing Uchchangi he acquired the title ‘Giridurgamalla’. Meanwhile the Chalukyas of Kalyani were on the decline and their feudatories viz., Nolambas and Kalachuris had become powerful. Ballala broke their might. Bhillama, the Sevuna king of Devagiri was trying to become independent. Ballala II advanced his well prepared army, against him. In the battle at Soratur near Gadag he defeated the Sevunas. The inscription waxes eloquent and asks ‘who could be equal to such a brave warrior’ (areasaman inthasahaya shuranol) referring to this victory of Ballala. As a result of this victory, the Tungabhadra area came under Hoysala domain. He had Lakkundi, near Gadag, as the Northern capital of his kingdom. The Cholas asked for his help. He helped Rajaraja Chola III to regain his kingdom who had lost it and acquired the title ‘Cholarajya Pratistapanacharya’.

Meanwhile his queen Umadevi went with an army to quell the revolt of Sindhas of Belaguthi. According to the
inscription of Kadur, this victory made Umadevi famous throughout the country from Himalayas to Rameshwaram. In 1196 Ballala captured the fort of Hanagal. As a revenge they attacked the Hoysala borders, seven years after this event. The Tiptur inscription tells us that even in this border trouble the Hoysalas came out successful and the river Bhimarathi became the border of Hoysala kingdom. From Channarayapatna inscription it is clear that Ballala who was old by then, crowned his son Narasimha II in 1220 and later spent his last days peacefully. Ballala had a troop of loyal body guards. They were called ‘garudas’. Kuvaralakshma was a captain of such a troop of thousand body guards. His wife was Suggaladevi. Inscriptions tell us that when he heard of Ballala’s death Kuvaralakshma, his wife and the troop of thousand men, committed suicide as a mark of affection and loyalty. Ballala who ruled for about half a century achieved the same grandeur as Vishnuvardhana. He enhanced the fame of the Hoysalas. Throughout the kingdom peace was established. Many temples were built under royal patronage. The Kedareswara temple of Halebeedu was important among them.

**NARASIMHA II (1220-35)**

Narasimha II came to the throne after his father Ballala. By then the Sevuna of Devagiri had became powerful and then had checked the Hoysala expansion in the north to the Tungabhadra river. Narasimha spent most of the fifteen years
of his reign in the south helping the Cholas. He had given his daughter in marriage to Rajaraja III, son of Kulothunga, brother-in-law of Narasimha. A Chola subordinate Peranjingga had became powerful enough to imprison Rajaraja III and capture the Chola empire. Narasimha had to rush to help his son-in-law. He killed Peranjingga and re-established Rajaraja III on the throne. B.S. Krishna Iyengar rightly remarks, “As Cholas and Pandyas were on the decline, Hoysala had acquired the status of playing the role of arbitrators in the South Indian political affairs”. Again Narasimha spoiled an attempt by Pandya king to take over Chola kingdom. He marched upto Rameshwaram and erected his victory pillar there. After Narasimha his son Someshwara came to the throne.

SOMESHWARA (1235-53)

Someshwara who was a crown prince during his father’s regime had gained experience in administration by being a governor of the southern provinces. Cannanore (re-named as Vikramapura) was his capital then. He stayed in south even after his father’s death and he visited Dwarasamudra once in a while. This encouraged the Sevuna’s of Devagiri to be bold enough to become independent. Even in south, during the regime of Rajendra III, successor of Rajaraja III, the Chola Hoysala relationship became cordial. Someswara, instead of helping the Cholas as usual, supported Jatavarma, the
Pandya king against the Cholas. He thus became responsible for the defeat of Rajendra in the battle that ensured in 1252 between the Cholas and Pandyas. Someshwara in his last days divided his kingdom into two and let his elder son Narasimha III govern the Northern part with Dwarasamudra as his capital and allowed his younger son Ramanatha to govern the other portion including the Tamilnadu area (Eastern portion) from Cannanore capital.

**NARASIMHA III (1253-91) AND RAMANATHA (1253-93)**

Narasimha III who came to the throne in 1253 at Dwarasamudra had to face trouble at the hands of his younger brother Ramanatha. The enmity between them resulted in the fall of both. The Sevuna king Ramachandra took advantage of their internal strife. He attacked Dwarasamudra and defeated Narasimha. Maravarman Kulashekara Pandya who captured the Chola kingdom, later conquered the Hoysalas of Cannanore. Many Tamil provinces including Cannanore were captured by him. Kundini in North Cannanore became his capital. As a result Ramanatha turned on his brother’s kingdom. In 1291 Narasimha died and his son Ballala III ascended the throne in 1295, after Ramanatha’s death his son Visvanatha came to the throne of Eastern kingdom.
BALLALA III (1291-1343)

Ballala III, son of Narasimha was the last of great Hoysala kings. His long regime of fifty two years was an eventful chapter in the history of Karnataka. When he came to power the Hoysala throne was troubled greatly by enemies. Moreover, his own relatives Ramanatha and his son Viswanatha were creating troubles. Ballala faced all these problems with great ability. First he imprisoned Khotanayaka who rose in revolt at Banavasi. Meanwhile he successfully withstood an attack made by Ramanatha on Bangalore and Kunigal. Ramanatha died in 1295 but his son continued his father’s policy. Ballala defeated sevuna’s of Devagiri, Nolamba’s of Nolambawadi, Kalachuris and occupied their kingdom. He extended the Hoysala kingdom in south upto Tiruvannamalai. Meanwhile Vishwanatha died (1300) and his death became an important event in the history of Hoysalas. Because after his death Hoysala kingdom was unified under Ballala III.

The Muslim rulers of Delhi who destroyed many Hindu royal families and who shook the entire North turned towards the South. Tajuddin Malikkafur, (formerly Hindu-Gujarati Baraber) the great general of Alludin Khilji- the Sultan of Delhi, struck Devagiri like a whirlwind. The Sevunas and Kakatiyas were the first victims of his attack. Later by 1311 Ballala III was also defeated by him. Dwarasamudra fell to
Malikkafur. Later when Malikkafur attacked Pandyas of Madurai, Ballala tried to help Pandyas. But that attempt too failed. Ballala committed a big blunder in thinking that the invasion of Muslims was temporary. As a result he was caught unprepared. In 1327, the Delhi Sultanate began yet another attack. Dwarasamudra was looted in an inhuman way. Temples were razed to ground. Some were defiled. The Hoysaleshwara temple stands as a victim even to this day and it is a mute evidence of this attack. Meanwhile Ballala had Tiruvannamalai as his capital. He sued for peace, thinking that he could not do anything against the Islamic might. Treaty was the only way by which he could save his temples and liberate his subjects from the hardship. As a result of this treaty he got back Dwarasamudra. On his return from Tiruvannamalai in 1329 Ballala built a new town in the North. This new township was called Virupakshapura, Hosadurga etc., S.K. Iyengar is of the opinion that “later this became the Vijayanagara and in 1339 Veeravirupaksha was ruling this”. The sultan who drove Veerapandya and Sundarapandya and captured Madurai established a Muslim kingdom there. Ballala who was defeated helped the Sultan according to the conditions of treaty in establishing this kingdom. But later Ballala went on organizing the local resistance against the invading menace. He tried to unify the warring lords against the alien rule which had established itself in the South also. By his attempts, he was able to organize many rulers of
principalities and minor kingdoms into an army against Ghiyasuddin, the Sultan of Madurai. Ballala died in 1343 on the battlefield. His son Veeravirupaksha of Veeraballala IV who succeeded him died in 1345. Meanwhile, Vijayanagara empire which came into existence by including the Northern provinces of Karnataka, stood for Ballala’s ideals of resistance against the Muslim attack.

1.4 General Characters and Special Features of Hoysala Temple Architecture and Sculpture

The Hoysala temple architecture is a spontaneous outgrowth and natural consummation of later chalukyan architecture which though plain and homogeneous in the beginning, evinced in the course of time progressively decorative and diverse tendencies. Since the Hoysalas were the feudatories of later Chalukyas in architecture and in other matters also the Hoysala rulers adopted the Chalukyan traditions. Embellishment, statuary and figure carving, which played an accessory role in the Chalukyan temples, became the dominant and all-pervasive features in the Hoysala architecture. Nicety, refinement and minuteness of details are the special merits in which the Hoysala artists universally excelled. Throughout the Hoysala regime temple building activity was going on in considerable proportions. The temples of this school may be classified into several groups depending upon the size, structure and member of cells, etc.
The Hoysala temple architecture development took place in the old Mysore territory largely because of the availability of chloritic schist, a type of green soapstone commonly found in the rock-system of the area.

It is a close-grained stone, easy to work but at the same time durable and can quarried in fairly large sizes. The adoption of this stone facilitated the art of decorative carving for which the Hoysala school of architecture is so greatly famous.

A) The carved door way
B) Lathe-turned pillars
C) Pierced-Window screens

With these features the Hoysala artists added their own architectural features which included (a) Star-shaped ground plan (b) The Jagati and the zig-zig character of the wall to give the play of light and shade to the temple. With these innovations the Hoysalas established their own independent style of art and architecture.

1) Raw Material

The stone the Hoysala builders used was a light greenish chalk schist or chloritic schist, which could be adequately dealt with by sensitive chisel work and carpenter’s implements. The preparation of embellishments was generally in three stages. First there was the bold dummy relive outline
of the proposed carving. In the second stage, the roughly ‘picked’ details of physiognomy, body and ornamentation and perfect by imparted polish were executed. This is one of the main features of the Hoysala style.

2) Ground Plan and Elevation

The temples were built with a star-shaped ground plan. From the ground plan to the top of the Vimana, the hind part of the structure would rise in the shape of a star resulting in the play of light and shade on the mural sculptures and the carvings, thereby producing greater effect on the minds of the devotees and the people who visit the temple, the front portion of the structure is rectangular and provided a number of offsets.

3) Platform or Jagati

For highlighting the stellate ground plan and elevation of the Main Vimana which were dwarfish due to limitation imposed by the nature of the stone used, the star-shaped Jagati or platform four to five feet in height was introduced which is of great architectural importance. They served two purposes: a) as a circumambulatory path by the devotees and b) the devotees could have a closer look at the sculptured wall surface.
4) The wall shape

The zig-zag character of the wall of the temple is a salient feature of this style. This facilitates the viewing of the sculptures in the light and shade.

5) Mural Decorations

The walls of the temple are filled with decorative carvings, which transformed the attractive temple into noble-treasure houses of art. The method of arranging the friezes in narrow horizontal bands was thoroughly systematized by the Hoysala sculptors. The lower half of the outer walls of the temples were divided into a series of horizontal bands one above the other so that continuous narrative friezes appear at this level. A highly disciplined and even style neatly delivers a multitude of massages, endless varieties of subject matter and innovative compositions. The decorative bands display the scenes from mythological literature like the Ramayana, the Mahabharata and the Bhagavata while some others depict scenes from the Panchatantra etc. In other bands elephants, horses, singing and instrument playing men and women, flowers and creepers and a variety of birds and animals are carved.

6) Perforated Screens and Court Scenes

The presence of pierced window screens on the walls of the Mukha-Mantapa and Navaranga of the temples were
decorated with beautiful designs made up of flowers and Creepers. They also incorporated the sculptured panels on these perforated screens depicting court scenes of the kings or the narrative scenes from Mythology.

7) **Decorative Doorways**

   It is one of the special features of this style. The sculptors have used all their skill in carving exuberant doorways or door jambs. They have lavished their skill on their execution.

8) **Carved Deep ceilings**

   The deep and domical ceiling is another characteristic features of the Hoysala temples. The sculptors have taken great pains to show their best workmanship in carving these ceilings. The ceilings of these temples are of various designs, like umbrella, lotus, etc.

9) **The Pillars**

   A variety of pillars are found in different designs, decorated with vivid and beautiful carvings. They are lathe turned, some of them are sixteen, thirty-two or sixty-four faceted. Some are bell-shaped and some vase shaped. They support square or circular capitals on which rest the cross beams of the roof.
10) **Bracket figures or Madanikai images**

These Madanikai images occupy a unique place in Hoysala art. They are of soap-stone, each about 2’ 6” high and uniformly carved. In a few temples these images are found in a slanting position between the capital and the ceiling. These sculptures depict a variety of poses like dancing, singing, playing on musical instruments, toilet scenes, hunting etc. they are the finest contributions of the Hoysala sculptors.

11) **The Sikhara**

The Sikhara is found over the Garbhagriha. It is pyramidal-stellate in shape and constructed in such a way that it is visible from a considerable distance. The facing part of the Sikhara projects on to the roof of the Sukanasi in the form of a wagon-shaped dome on which is depicted the Hoysala crest, of a man slaying a tiger.

12) **Eves and Cornices**

The roof follows the contours of the walls, viz, stellate at the hind part and rectangular in the front. To protect the carvings from rain, the roof projected about two feet beyond the walls. The projecting cornice is slanting at an angle for the easy flow of rain water from the roof.
13) The Artists

The practice of using personal names of the artist was common among the works of the Hoysala craftsmen. An account of temple building activity would be incomplete without reference had been made to sculptors who were highly skilled, distinguished and many in number. Dasoja of Balligave was the most outstanding architect in the court of Vishnuvardhana. Chavana, son of Dasoja carved bracket figures at Belur. Manivoja built Lakshmidevi temple at Doddagoddavalli. Malliatamma was one of the outstanding sculptor. He carved madanika figures. Mallanna, Nagoja, Revoja, Chikka Mallitamma, Hanoja and a host of others who beautified the Hoysala kingdom by their excellent works.

12) The Divine sculptures on the walls

The divine images form one of the most significant characteristic feature of Hoysala style. These images are carved on the outer walls of Sukanasi and Garbhagriha. They are about three feet in height. They represent gods, goddess and mythological heroes like Arjuna shooting the fish with Sivadhanus, lifting of mount Kailasa by Ravana, Krishna lifting the Govardhana hill, etc. These sculptures are known for delicate workmanship and depiction of the jewellery with minute details.
The opinion of the great art historian Percy Brown, that “Hoysala temples were not the works of a builder, but those of art craftsmen, such as the sandalwood carver, the ivory carver, the metal caster and also the goldsmith” is true what they produced was in reality not architecture, but applied art.

A study of sculptures of Hoysala spreads over the whole southern part or Karnataka reveals interesting facts regarding the women in contemporary society. The well known comment of Mann that “Women are not worthy of freedom” appears false, in the light of the vivid variety of women sculptures and also inscriptions. They depict women as queens, highly accomplished women, heroic women, housewives, dancers, musicians, temple dancers, courtesans, huntress etc, the sculptural art corroborated by inscriptiveal evidence, however proves that position and status of women was so ideal that none of the restrictions imposed by the ancient Hindu law makers were strictly practiced.

1.5 Review of Research and Development in the Subject

The study and research in the art history of Karnataka, though more than one and a half century old, scholars have been concentrating on political and chronological history. This is amply demonstrated by the scholarly works of A.S.Altaker, J.D.M.Derrett, M.H.Krishna, Lewis Rice, J.F.Fleet, R.Narasimharao, William Cohelo and others. Most of these
scholars took only epigraphy as the important source and consequently their works became good histories. However they commented upon the culture of the times such as social, economic, religious, etc, but these aspects were also based upon epigraphy.

In the second stage of study scholars like M. Shashadri, T.V. Mahalingam, A. Appadurai and others studied social and other cultural conditions and produced competent monographs. Unfortunately this was not continued by others. Again these scholars leaned heavily on either epigraphical or literary sources. These two sources though highly useful have their own limitations.

A study of this type of practically in its infancy in India. Scholars like K. Krishna Moorthy, M. K. Dhavalikar, R. S. Gupte, Sachidananda Sahay, Yagvenra Bahadur Singh, G. N. Panth, Jyotsna Kamat and others have initiated pioneering efforts to reconstruct contemporary life though sculpture or paintings.

In the next stage scholars like S. Settar, N. Rangaraju, Dayananda Patel and other studied the Hoysala temple architecture and produced good number of works on Hoysala temple architecture. But even these scholars concentrated mainly on art and architecture not on medieval culture of society.
Though all art historians agree that art reflects the contemporary society, unfortunately it was not been made use of in writing the social and cultural history of Hoysalas. Thus, if a researcher wants to know, the dress or the ornaments that were in vogue during the Hoysala period, he will be disappointed by the study of contemporary literature. At such a stage one can very profitably use the material available in plastic art. But a student studying contemporary society of Hoysala period is fortunately placed because of the exuberance of the wealth of details furnished by Hoysala sculpture.

1.6 Significance of the study

The scope of the subject covers all the temples built by the rulers of Hoysala dynasty. An appreciation of the art style of the Hoysalas demand knowledge of the part played by pre-Hoysala schools of art in shaping the Hoysala art. An examination of the stages of development of Hoysala art with special reference to form and composition is made.

Life in India has definitely colored the women characters in innumerable ways, which are too complex and continuous to be neatly contained under any one label. What we are dealing with is not a sophisticated but a deep-rooted mystic society. It is difficult also to summaries the influence of Hinduism through the ages. The most significant factor that
remains, as far as religion and ritual are concerned, is that the women, despite religious discrimination, is more religious, god fearing and accepts unquestioningly the role of preserver of tradition and guardian of culture that has been imposed upon her.

1.7 Brief Objective of the Study

This study is based on the belief that the sculptors carved the scenes from Bhagavata, the Ramayana and the Mahabharata on the models of the prevailing customs. The sculptures of these temples give us an idea of the various modes of clothing and costumes popular between the masses, the wealthy and the nobility of the times.

The sculptors who had worked on these temples have tried their best to depict the coiffure and head dresses which were in vogue during the Hoysala period. The Hoysala sculptors figures on the walls of the temples. They bestowed great care in embellishing the figures with jewellery making reached a high degree of perfection during the Hoysala period. The opinion of great art historian Percy Brown, that “Hoysala temples were not the work of a builder, but those of art craftsmen, such as the sandal wood carver, the ivory carver, the metal caster and also the goldsmith”. An attempt proposed here of an intensive study of various types of costumes,
hairstyle, jewellery and other factors popular during Hoysala period.

Hitherto, no substantial study of the sculptural Representation of women in Hoysala period, as it reflects, in Hoysala art, has been made, here an attempt in this direction is endeavored in this proposed research work.

To study the role of royal patronage extended for the development of art and architecture.

To know about the temple building activities undertaken by the rulers of Hoysala dynasty.

To know about the cultural development under study.

1.8 Methodology

The work is mainly based on fieldwork in the whole extent of Hoysala Empire. Each sculpture in temples studied there has a to visited either once or more and notes have to be made on the spot. Photographs, Videography and other illustrative materials were also prepared on the spot. The material collected there will be compared with the short notes published by other scholars. The representation of women, norms and customs in vogue and other things in sculpture will be critically analyzed and compared with other available sources (other than sculpture regarding women). Than the epigraphs found either at the temple itself or found in the
villages where the temple is located are studied and a correlation has to be established between the sculpture and the epigraphs. This has been particularly useful in fixing the chronology of temples and sculptures in temples within the zone selected for study or outside the same. All the sculptures in temples have to be described, analysed and dated with the help of inscriptions, so that we get a comprehensive picture of women through the Hoysala art. All research methods of art and architecture will made use of.

1.9 Scope of the Study

The present study is divided into nine chapters. First chapter deals with Sources, Brief Political History of the Hoysalas, General Characters and Special Features of Hoysala Temple Architecture and Sculpture, Review of Research and Development in the Subject, Significance of the Study, Brief Objective of the study, Methodology Adopted and List of the Classical Temples Constructed during the said period.

Second chapter deals with Aspects of Social Life like Women Warriors, Office of the Queen, Women as Manager, Fighters, Queen-Regent, Marriage, Caste, Festivals, Religion and Family life is elaborately discussed.

Third chapter deals with different forms of sacrifices like Sallekhana, Jolavali, Velavali, Lenkavali, Siditale,
Sahagamana and the erection of Viragals and Nishigals and also the Garudas has been described.

The fourth chapter deals with Dance and Music, Different Types of Dances and Temple Dancers, Court Dancers has been elaborately discussed. Dance and Music represented in Epigraphs and Literature and Musical Instrument Represented in the said period is discussed.

The fifth chapter deals with the Games and Amusements like Dice, Kolata, Anekal, Hunting, and Fight with Animals, Sports, Arachery, Jalakrida, Snake Charming, Vishakanye, Domestic Pets, Wrestling and Acrobats are described.

The sixth chapter deals with Costumes of Royal Queens, Divine Females, Amorous Madanika, Female Palace Attendants, Blouse, Dress and Costumes of Flowers and Costumes of Tribal Folk has been explained in the said period.

The seventh chapter deals with Cosmetics like Jewel Box, Betal Bag, Scented Creams, Minium, and Toilet-Articles are discussed and Fan, Foot-wears, and Different varieties of Hair Styles is elaborately discussed in the said period.

The eighth chapter deals with ornaments like head ornaments, ear-ornaments of different designs as been
explained, Yajnopavitas, flower ornaments, neck ornaments, shoulder ornaments, finger rings, bangles, leg ornaments and waist ornaments is elaborately discussed.

Ninth chapter deals with the conclusions arrived from the study. It is followed by Glossary, Bibliography, Line drawings, Photographs, Genealogy and Maps.

**1.10 Classical temples constructed during the Hoysala period**

<table>
<thead>
<tr>
<th>Temple Name</th>
<th>Number of Temples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Vinayaditya</td>
<td>10 temples were built</td>
</tr>
<tr>
<td>2. Vishnuvardhana</td>
<td>35 temples were built</td>
</tr>
<tr>
<td>3. Narashimah I</td>
<td>17 temples were built</td>
</tr>
<tr>
<td>4. Bhallala II</td>
<td>50 temples were built</td>
</tr>
<tr>
<td>5. Narshimha II</td>
<td>12 temples were built</td>
</tr>
<tr>
<td>6. Somesvara and Ramanatha</td>
<td>16 temples were built</td>
</tr>
<tr>
<td>7. Narsimha III</td>
<td>11 temples were built</td>
</tr>
<tr>
<td>8. Bhalla III</td>
<td>2 temples were built</td>
</tr>
<tr>
<td>9. Other Hoysala temples</td>
<td>31 temples were built</td>
</tr>
</tbody>
</table>

**Total** - **184 temples were built**
But for our study only classical major temples will be taken.

1. Lakshmidevi temple at Doddagaddavalli built in about 1177 A.D. by a Merchant.
2. Channakesava temple at Belur, finest specimen of the Hoysal building built in 1117 A.D. by the king Vishnuvardhana.
4. Kirtinarayana temple at Talakad built by the queen Santala in 1177 A.D.
5. Amritesvara temple at Agrahara Belguli in 1134 A.D.
6. Sankaranarayana temple at Nagamangala in 1138 A.D.
7. Chaluvanarayana temple at Melkote.
8. Lakshminarayana temple at Tonnur.
9. Hoysalesvara temple at Halebid.
11. Kailasesvara at Tonnur.
12. Nuchesvara, Bhairava and Surya temples at Koravangala.
17. Mallikarjuna temple at Basral.
20. Channakesva at Turuvekere.