



STRUCTURE OF ARCHITECTURE UNDER DYNASTY OF HOYSALA: A HISTORICAL ANALYSIS

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ABSTRACT

The research study reveals that the structure of architecture in Hoysala dynasty. The architectures are constructed of Temple deities, Temple complex and also architectural elements are – Mantapa, Vimana, and Sculpture. It refers to Mantapas architecture is a pillared outdoor hall/ pavilion for public rituals in Indian. Vimana means that the contains the most sacred shrine wherein resides the image of the presiding deity. The study was discussed about the structure of architecture under Hoysala period that means of all king of Hoysala period. The concluded that the after Hoysala period of a built for the very famous temples and sculpture.

KEYWORDS : Structure, Elements of Architectural in Hoysala, and Great Architecture

INTRODUCTION

Hoysala architecture is the building style developed under the rule of the Hoysala Empire between the 11th and 14th centuries, in the region known today as Karnataka, a state of India. Hoysala influence was at its peak in the 13th century, when it dominated the Southern Deccan Plateau region. Large and small temples built during this era remain as examples of the Hoysala architectural style, including the Chennakesava Temple at Belur, the Hoysaleswara Temple at Halebidu, and the Kesava Temple at Somanathapura. For examples of Hoysala craftsmanship are the temples at Belavadi, Amruthapura, Hosaholalu, Mosale, Arasikere, Basaralu, Kikkeri and Nuggehalli. Study of the Hoysala architectural style has revealed a negligible Indo-Aryan influence while the impact of Southern Indian style is more distinct. This change building material dramatically affected the stylistic character of the temple, and largely finished style of carving.

Temples constructed prior to Hoysala independence in the mid-12th century reflect significant Western Chalukya influences, while later temples retain some features salient to Western Chalukya architecture but have additional inventive decoration and ornamentation, features unique to Hoysala artisans. Some three hundred temples are known to survive in present-day Karnataka state and many more are mentioned in inscriptions, though only about seventy have been documented. The greatest concentration of these are in the Malnad (hill) districts, the native home of the Hoysala kings.

Hoysala architecture is classified by the influential scholar Adam Hardy as part of the Karnata Dravida tradition, a trend within Dravidian architecture in the Deccan that is distinct from the Tamil style of further south. Other terms for the tradition are Vesara, and Chalukya architecture, divided into early Badami Chalukya architecture and the Western Chalukya architecture which immediately preceded the Hoysalas. The whole tradition covers a period of about seven centuries began in the 7th century under the patronage of the Chalukya dynasty of Badami, developed further under the Rashtrakutas of Manyakheta during the 9th and 10th centuries and the Western Chalukyas (Later Chalukyas) of Basavakalyan in the 11th and 12th centuries. Its final development stage and transformation into an independent style was during the rule of the Hoysalas in the 12th and 13th centuries. Of even better concentration is the temple of Mallikarjuna at Kuruvati around 27 kms North west of Harihara.

OBJECTIVES OF THE STUDY

1. To study the role and construction of architecture in the Empire of Hoysalas.
2. To review of structure and elements of architecture in Hoysala empire period.

METHODOLOGY OF THE STUDY

The research paper was mainly based on secondary sources. The secondary data has been collected from various epigraphic and Wikipedia, published and unpublished thesis and journals, etc.

Elements of Architectural in Hoysala Empire

There are important elements of the architecture in the Hoysala empire and it is constructed famous Kings of Hoysala empire period are following below:

1. Mantapa
2. Vimana
3. Sculpture

1. Mantapa

The Mantapa as known as mandapam. In Indian architecture is a pillared outdoor hall/ pavilion for public rituals. It is functioning of the hall where groups of people gather during prayers. The entrance to the mantapa normally has a highly ornate overhead lintel called a makaratorana. The open mantapa, which is serves the purpose of an outer hall is a regular feature in greater Hoysala temples foremost to an inner small closed mantapa and the memorial. It which are often spacious have seating areas made of stone with the mantapa's parapet wall acting as a back rest. The seats may follow the same staggered square shape of the parapet wall. The ceiling here is supported by numerous pillars that create many bays. The shape of the open mantapa is best described as staggered-square and is the style used in most Hoysala temples. Even the smallest open mantapa has 13 bays. The walls have parapets that have half pillars supporting the outer ends of the roof which allow plenty of light making all the sculptural details visible. The mantapa ceiling is generally ornate with sculptures, both mythological and floral. The ceiling consists of deep and domical surfaces and contains sculptural depictions of banana bud motifs and other such decorations.

Structure of Mantapas

The closed mantapa, well decorated inside and out, is larger than the vestibule connecting the shrine and the mantapa and has four lathe-turned pillars to support the ceiling, which may be deeply domed. The four pillars divide the hall into nine bays. The nine bays result in nine decorated ceilings. Pierced stone screens (Jali or Latticework) that serve as windows in the navaranga (hall) and Sabhamantapa is a characteristic Hoysala stylistic element. A porch adorns the entrance to a closed mantapa, consisting of an awning supported by two half-pillars (engaged columns) and two parapets, all richly decorated. The closed mantapa is connected to the shrine by a vestibule, a square area that also connects the shrines. Its outer walls are decorated, but as the size the vestibule is not large, this may not be a conspicuous part of the temple. The

vestibule also has a short tower called the *sukanasi* or 'nose' upon which is mounted the Hoysala emblem. In Belur and Halebidu, these sculptures are quite large and are placed at all doorways.

The outer and inner mantapa (open and closed) have circular lathe-turned pillars having four brackets at the top. Over each bracket stands sculptured figure(s) called *salabhanjika* or *madanika*. The pillars may also exhibit ornamental carvings on the surface and no two pillars are alike. This is how Hoysala art differs from the work of their early overlords, the Western Chalukyas, who added sculptural details to the circular pillar base and left the top plain. The lathe-turned pillars are 16, 32, or 64-pointed; some are bell-shaped and have properties that reflect light. The Parsvanatha Basadi at Halebidu is a good example. According to Brown, the pillars with four monolithic brackets above them carry images of *salabhanjikas* and *madanikas*. This is a common feature of Chalukya-Hoysala temples. According to Sastri, the shape of the pillar and its capital, the base of which is square and whose shaft is a monolith that is lathe turned to render different shapes, is a "remarkable feature" of Hoysala art.

2. Vimana

The *vimana* is also called the *cella*, contains the most sacred shrine wherein resides the image of the presiding deity. It is often topped by a tower which is quite different on the outside than on the inside. Inside, the *vimana* is plain and square, whereas outside it is profusely decorated and can be either stellate/ shaped as a staggered square, or feature a combination of these designs, giving it many projections and recesses that seem to multiply as the light falls on it. There are depending on the number of shrines and the temples five classified as:

1. Ekakuta,
2. Dvikuta
3. Trikuta
4. Chatushkuta
5. Panchakuta

Most Hoysala temples are *ekakuta*, *dvikuta*/ *trikuta*, the Vaishnava ones mostly being *trikuta*. There are cases where a temple is *trikuta* but has only one tower over the main shrine (in the middle). So the terminology *trikuta* may not be literally accurate. In temples with multiple disconnected shrines, such as the twin temples at Mosale, all essential parts are duplicated for symmetry and balance. In the early temples

built prior to the 13th century, there is one eave and below this are decorative miniature towers. The highest point of the temple (*kalasa*) has the shape of a water pot and stands on top of the tower. This portion of the *vimana* is often lost due to age and has been replaced with a metallic pinnacle. Below the *kalasa* is a large, highly-sculptured structure resembling a dome which is made from large stones and looks like a helmet.

3. Sculpture

In Hoysala art Hardy classifies into two conspicuous departures from the more austere Western (Later) Chalukya art: ornamental elaboration and a profusion of iconography with figure sculptures, both of which are found in abundance even on the superstructure over the shrine. Their medium, the soft chlorite schist (Soapstone) enabled a virtuoso carving style. Hoysala artists are well-known for their attention to sculptural detail be it in the depiction of themes from the Hindu epics and deities or in their use of motifs such as *yalli*, *kirtimukha* (gargoyles), *aedicula* (miniature decorative towers) on pilaster, *makara* (aquatic monster), birds (*hamsa*), spiral foliage, animals such as lions, elephants and horses, and even general aspects of daily life such as hair styles in vogue. *Salabhanjika*, a common form of Hoysala sculpture, is an old Indian tradition going back to Buddhist sculpture. *Sala* is the sala tree and *bhanjika* is the chaste maiden. In the Hoysala idiom, *madanika* figures are decorative objects put at an angle on the outer walls of the temple near the roof so that worshipers circumambulating the temple can view them. The *sthamba buttalikas* are pillar images that show traces of Chola art in the Chalukyan touches. Some of the artists working for the Hoysalas may have been from Chola country.

Apart from these sculptures, entire sequences from the Hindu epics have been sculpted in a clockwise direction starting at the main entrance. The right to left sequence is the same direction taken by the devotees in their ritual circumambulation as they wind inward toward the inner sanctum. Depictions from mythology such as the epic hero Arjuna shooting fish, the elephant-headed god Ganesha, the Sun god Surya, the weather and war god Indra, and Brahma with Sarasvati are common. Also frequently seen in these temples is Durga, with several arms holding weapons given to her by other gods, in the act of killing a buffalo and Harihara holding a conch, wheel, and trident. Many of these friezes were signed by the artisans, the first known instance of signed artwork in India.

Table-1 Profile of Structure of Architecture in Hoysala Empire

Name	Location	Period	King	Deity
Lakshmidēvi	Doddagaddavalli	1113	Vishnuvardhana	Lakshmi
Chennakesava	Belur	1117	Vishnuvardhana	Vishnu
Hoysaleswara	Halebidu	1120	Vishnuvardhana	Shiva
Basadi complex	Halebidu	1133, 1196	Vishnuvardhana, Veera Ballala II	Parshvanatha, Shantinatha, Adinatha
Rameshvara	Koodli	12th century	Vishnuvardhana	Shiva
Brahmeshwara	Kikkeri	1171	Narasimha I	Shiva
Bucheshvara	Koravangala	1173	Veera Ballala II	Shiva
Akkana Basadi	Shravanabelagola	1181	Veera Ballala II	Parshvanatha
Amruteshwara	Amruthapura	1196	Veera Ballala II	Shiva
Shantinatha Basadi	Jinanathapura	1200	Veera Ballala II	Shantinatha
Nageshvara-Chennakeshava	Mosale	1200	Veera Ballala II	Shiva, Vishnu
Veeranarayana	Belavadi	1200	Veera Ballala II	Vishnu
Kedareshwara	Halebidu	1200	Veera Ballala II	Shiva
Ishvara (Shiva)	Ārsikere	1220	Veera Ballala II	Shiva
Harihareshwara	Harihar	1224	Vira Narasimha II	Shiva, Vishnu
Mallikarjuna	Basaralu	1234	Vira Narasimha II	Shiva
Someshvara	Haranhalli	1235	Vira Someshwara	Shiva
Lakshminarasimha	Haranhalli	1235	Vira Someshwara	Vishnu

Panchalingeshwara	Govindanhalli	1238	Vira Someshwara	Shiva
Lakshminarasimha	Nuggehalli	1246	Vira Someshwara	Vishnu
Sadashiva	Nuggehalli	1249	Vira Someshwara	Shiva
Lakshminarayana	Hosaholalu	1250	Vira Someshwara	Vishnu
Lakshminarasimha	Javagallu	1250	Vira Someshwara	Vishnu
Chennakesava	Aralaguppe	1250	Vira Someshwara	Vishnu
Kesava	Somanathapura	1268	Narasimha III	Vishnu

History of Hoysalas – of Great Architecture

Today, the Hoysala empire is recalled largely for its temple architecture rather than its military overthrows. There are over a hundred temples from this era still standing in various parts of Karnataka. Three of the most well-developed Hoysala Temples are the Kesava Temple at Somanathapura, Chennakesava Temple at Belur and Hoysaleswara Temple at Halebidu.

Kesava Temple, Somanathapura

The Chennakesava Temple or Kesava Temple at Somanathapura was construction under King of Narasimha III in 1268 C.E. In this is considered a Vaishnava Temple and has three shrines devoted to the different avatars of Lord Vishnu. The temple is built from soapstone and is known for its lathe turned pillars, symmetrical architecture and intricate sculptures.

Chennakesava Temple, Belur

Belur was originally the capital of the Hoysala Kingdom. In 1117 AD King Vishnuvardhana commissioned the building of this temple which was originally named the Vijayanarayana Temple. Scholars stand divided on whether it was built to celebrate his victory over the Cholas in the battle of Talakad or to commemorate his conversion from Jainism to Hinduism. The temple itself marks the development of a new Architectural style. It is also renowned for the 48 unique pillars inside the main hall. Of these the Narasimha pillar and Mohini Pillar are the most well-known.

Hoysaleswara Temple, Halebidu

In the 12th Century, the Hoysala capital shifted to Halebidu under the rule of King Vishnuvardhana. It is said that the rich an influential Shaiva followers of the city initiated the construction of this temple in competition with the Chennakesava Temple in Belur. This temple is best known for its intricately carved sculptures.

CONCLUSION

It can be concluded that the structure of architecture in Hoysala empire during the period. architecture construction of the different Kings of Hoysalas empire. Hoysala architecture is the building style developed under the rule of the Hoysala Empire between the 11th and 14th centuries, in the region known today as Karnataka, a state of India. Hoysala influence was at its peak in the 13th century, when it dominated the Southern Deccan Plateau region. Large and small temples built during this era remain as examples of the Hoysala architectural style, including the Chennakesava Temple at Belur, the Hoysaleswara Temple at Halebidu, and the Kesava Temple at Somanathapura. Hoysala craftsmanship are the temples at Belavadi, Amruthapura, Hosaholalu, Mosale, Arasikere, Basaralu, Kikkeri and Nuggehalli are also effective dynasty of Hoysala period. The study of the Hoysala architectural style has revealed a negligible Indo-Aryan influence while the impact of Southern Indian style is more distinct.

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