

The Contribution of Hoysala's to Art and Architecture of Karnataka

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Abstract: *The Hoysala temple art and structure is a critical architectural characteristic of Indian art records in trendy and Karnataka particularly. The fashion of architecture has now not just risen by using itself and it took hundreds of years to grow to be a matured and well advanced architectural fashion of Hoysala duration. If we communicate beginning and development of artwork and structure in South India, we should check out the foundation and evolution of Badami Chalukya architecture in Karnataka and Pallava architecture in Tamilnadu. Both these dynasties began their test on temples. Badami Chalukyans made test on all of the forms of Indian temple structure and that is the beginning of Vesara style in Karnataka. Similarly in Tamilnadu Pallavas also made experiment and it emerge as makeup sturdy base for the origin of the Dravidian style of architecture in South India.*

After doing exact and non-stop experiment on the development of temples, Badami Chalukyans first constructed Vesara fashion of temple at Pattadakal by way of the usage of domestically available pink-sandstone. After this the Kalyana Chalukyans constructed the Vesara fashion of temples at Dambal, Channabasappa temple and Saraswathi temple at Gadag and additionally many extra temples in Northern Karnataka with the aid of using chloritic schist or cleaning soap stone. For a commonplace guy it's miles hard to distinguish the Kalyana Chalukan Vesara fashion temples with that of Hoysala length Vesara fashion temples. A. Sundara has drawn interest to the fact that a number of the characteristics of the Hoysala temples which might be commonly thought to be derived from the later Chalukyan temples. They have an effect on of the sooner traditions at the later chalukyans who in term at once or indirectly contributed their mite for the formulation of the Hoysala style is enormous and in a few cases some of those inspirations may have directly been obtained by the Hoysalas. The Chalukyan structure has influenced drastically the make-up of the Hoysala structure, it is able to be mentioned that the Hoysalas has borrowed the ideas and grabbed them with its very own inventive and aesthetic ideas. Due to the similarities of the architectural fashion, some of the salient functions and the use of equal stone in the temples of each the dynasties like Kalyana Chalukya and the Hoysalas all most similar. The early art historians like James Ferguson, Percy Brown, Vincent Smith have did not apprehend or to discover the distinction between the two faculties of architecture and handled the Chalukya

and Hoysala fashion of structure as belonging to at least one integral fashion which they've named as Chalukyan fashion of architecture. There are such close similarities among two colleges of structure or temples built at some stage in the instances of those groups of rulers. There has been absolute confidence that the Hoysalas were the political subordinates of the later Chalukyas and hence adopted their style of tradition to a substantial extent. Even our very own early historians like A. okay. Coomaraswamy, okay. A. Nilakanta Sastri and host of different pupils have no longer made any attempt to understand the Hoysala history and art history, ok. A. Nilakanta Sastri has written greater than fifty history books and most of them are concentrated on South Indian history but he has no longer done any justice to Hoysala history and its art and structure.

Salient features of art and architecture

Its miles 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 have been occupied through the Sevunas and the southern aspect with the aid of the Hoysalas. This factor may be very essential due to the fact the Hoysala temples are usually concentrated within the southern elements of Karnataka and some elements of Tamilnadu. Being the political subordinates of the Chalukyas of Kalyana, the Hoysala had exact opportunities to study and analyze the architecture and sculptures in their masters. It helped Hoysalas to inherit a faculty of structure and sculptures which has wealthy in plasticity and sound architectural features. In a manner Hoysalas stepped forward and introduced their personal innovations to present Chalukyan discipline the evolved, stepped forward and made it as appealing architectural faculty of their own.

The most essential salient feature of the Hoysala temple architecture is the special kind of the stone used. It's far greenish or blackish chloritic schist popularly called the cleaning soap-stone. It's far a pleasant grained stone, effortlessly malleable and ductile on the time of quarrying it from the mine it has the belongings of turning into harder as soon as it's far uncovered to sun. So the tender stone became effortlessly quarried and normal into sculptures however with the exposure to solar it have become very hard. This kind of stone is to be had in lots throughout southern districts of Karnataka and for this reason the Hoysalas had no problem in finding sufficient stone of this kind for hundreds in their temples. Very hardly ever their temples are constructed of granite additionally. For example the Hoysala temples at Tonnur are built of granite and no longer of schist. But, the Hoysala temples constructed in the Tamilnadu vicinity used granite simplest. Possibly the Hoysalas hired local craftsmen and artists within the Tamil region who were gifted in the carving of granite due to the Chola segment of temple building hobby. Secondly the granite became available in masses in that vicinity while the schist changed into not to be had in exact portions to build temples.

On this connection the remarks of Henry Cousens turn out to be extraordinarily applicable; "With the change within the material got here a diminution within the length of the masonry; and with the adoption of the

smaller masonry turned into misplaced, the power and dignity that distinguished the older work". for that reason the pleasant grained soap-stone dictated the scale in addition to the man or woman of the Hoysala architecture.

A number of the friezes at the Hoysala temples which have testimonies from Ramayana, Mahabharata and Bhagavata carved on them are so minute that one has to take a look at them very carefully. In such situations, the jagati will become significant and beneficial to study and appreciate the splendor of those minute carvings from a vantageous factor. The jagati is commonly 3 to 6 feet in height and the temple is erected on it. It has to be remembered that the Hoysala temples aren't lofty one as those of the Cholas however are of lesser peak. Typically they vary in peak from twenty to 40 ft. In such circumstances the addition of jagati offers the advent of greater top to the temple.

The Hoysala temples may be divided into five companies depending on the number of garbhagrihas they possess including Ekakuta (one garbhagriha), Dvikuta (two garbhagrihas). Trikuta (3 garbhagrihas) Chatushkuta (4 garbhagrihas) and Panchakuta (five garbhagrihas). Ekakuta is a shape with a unmarried garbhagriha, sukhanasi, navaranga-all axially arranged inside 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 instances ekakuta may have best a garbhagriha and a sukhanasi without or with a navaranga. However, a normal ekakuta consists of a garbhagriha that's rectangular internal and a square sukhanasi, navaranga and a rectangular mandapa. In such cases the principle entrance is normally contrary the navaranga doorway.

Another important institution of Hoysala temples is the Panchakutas or temples with 5 garbhagrihas are discovered at many places according to the epigraphical evidences. However truly no longer many of these temples mentioned in epigraphs have survived to the present day. The Panchalingesvara temple at Govindanahalli within the Krishnarajapet taluk of Mandya district is a superb surviving example inside the region of our have a look at undertaken here due to the fact it's far built for the duration of the length of Vira Someshvara. It has five garbhagrihas in a row facing east in north-south direction. Each of the garbhagriha has a sukhanasi and common lengthy navaranga. The temple has now not been erected on a jagati. There are principal entrances opposite to 2nd and 0.33 garbhagrihas with a mandapa respectively. There are side entrances to both of them at north and south. There is a one more Panchalingesvara temple at somanathapura that's dilapidated and built with the aid of the use of tough granite.

The names of celebrated Hoysala sculptors who worked in Belur, Halebid, Doddagaddavalli and other well-known temples, Dasoja and his son Chavana had been responsible for many madanikai figures at Belur. The former is called because the tiger many of the sculptors. He turned into the son of Ramoja and hailed from Balligrama, the well-known artwork centre, Balligave. His son Chavana was equally famous. He additionally sculpted many madanikai sculptures. He had the title gandabherunda among sculptors. Malloja Maniyoja became the sculptor of the Lakshmi temple at Doddagaddavalli. Nagoja of Gadag changed into some other famous sculptor. Binnani, his son Chikka Hampa, Malliyanna, Padari Malloja, Mayana, Vibhanna, Masada, Madhuvanna, Bechama, Gumma Birana, Kedaraja, Kalidasi, Mallitamma, Revoja, Haripa, Hardasi, Birapa, Sarasvatidasi and Baichoja are the alternative sculptors known to us via such label inscriptions. Hanoja is seen in most of the sculptures of Channakeshava temple at Aralaguppe.

Now we've come to the deserves and demerits of the Hoysala structure and sculptures. The chief advantage of the Hoysala artwork is that it expanded structure to the extent of a great art by using harmoniously combining sculpture into it. The minute carvings which the Hoysala artists loved to create gave a new turn and size to the structure and sculpture in South India. As they have been dedicated in reaching something authentic within the area of artwork, they did no longer even imitate the lofty creations of the Cholas or the sand stone temples of the Later Chalukyas. They selected the first-rate grained soapstone which decided the path of the Hoysala artwork.

Another important salient function of the Hoysala temples is having pierced stone monitors or home windows, also called jalandhras. Such home windows are seen in the early Chalukyan temple at Ladkhan in Aihole. The principle goal of those home windows is to allow enough air and light into the indoors of the temple. The Hoysala temples as has already been remarked incorporate no circumambulation and have a sukhanasi, a navaranga and a mukha mandapa. As a lot of these elements are closed ones, the best open space is provided by means of the principle door which can be either at the facet or contrary to the garbhagriha itself. Consequently by using its nature of the plan the Hoysala temple is deprived of air and mild. Subsequently home windows have been sincerely important to allow air and light inside the temple. As the Hoysala sculptors had an ingenuity to make the whole lot ornamental, they made even the jalandhras ornamental and sculptural in nature. Those jalandhras contain circular, rectangular, octagonal open area to permit light and air and the rims have been carved with minute sculptures of mythological memories. hence it appears decorative pieces and makes us to neglect that they're windows. in keeping with Hoysala art and architecture criticizers like Raghunath Bhat, Percy Brown, Srikantashastri, Narasimha Murthy, A.V.,

Ragaraju, N.S. and others the immoderate ornamentation can be considered as a illness of the Hoysala faculty of art. The Hoysala artist became so much engrossed within the minute information of the sculptures,

which need to have used all his energies in creating pleasant ornaments, coiffure, dress, bangles and other things. Each of these objects may be considered a grasp-piece in its very own proper. However in the method he couldn't devote extra attention to the anatomical info. Maximum of the Hoysala sculptures are squattish and dwarfish and supply a barely distorted view of the anatomical capabilities. Stylization and conference turn out to be part and parcel of the Hoysala art. The coiffure seems nearly repetitive. The limbs and lower back show heaviness. Even though the Hoysala artists had tremendous control over the chisel, they disregarded the entire effect and misplaced themselves in the labyrinthine information. It turned into his first test with the brand new tender stone and it opened up significant vistas before him. To him carving every picture was a curiosity of experimental degree. Consequently even though technically opinions range on his success, the Hoysala artist has definitely succeeded in conveying what he wanted to say or delineate. That is the real merit of the Hoysala artist.

Even the face of each male and female sculpture seems similar except some sculpture. Simply seeing best the face it's miles difficult to identify the features. Until, if see the sculptures absolutely it is difficult. Even cough muscle tissues and breasts of female sculptures are extra globular instead of herbal. For this reason it needs more essential analysis.

