The Evolution of the Temple Plan in Karnataka with respect to Contemporaneous Religious and Political Factors

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Abstract: *This investigation explores the advancement of the arrangement of the Hindu temples in Karnataka, from a private celled memorial in the sixth century to an expound walled complex in the sixteenth century. Notwithstanding the physical elements of the material and strategy for development utilized, the adjustments in the sanctuary engineering were firmly connected to contemporary religious convictions, ceremonies of love and the support reached out by the decision traditions. This paper inspects the correspondence between these elements and the adjustments in the temple design.*

INTRODUCTION

The architecture of any region is born out of various factors, both tangible and intangible. The tangible factors can be studied through the material used and the methods of construction used. The other factors which contribute to the temple architecture are the ways in which people perceive it and use it, to fulfil the contemporary prescribed rituals of worship. The religious purpose of temples has been discussed by several authors. Susan Lewandowski states[8] that the underlying principle in a Hindu temple is built around the belief that all things are one, everything is connected . In ancient Indian texts, a temple is a place for Tirtha – pilgrimage.[4] It is a sacred site whose ambience and design attempts to symbolically condense the ideal tenets of Hindu way of life. Apart from the religious aspect, the temple represents the cultural values of the region. In South India, the Deity took on the characteristics of royalty. This indirectly manifested the power of the king [4], [5]. In north India, Brihat-samhita by Varāhamihira is the widely cited ancient Sanskrit manual from 6th century describing the design and construction of Nagara style of Hindu temples.

AIM OF THE STUDY

The temple design has been believed to change with each progressive administration and its individual social condition, this change has been as far as size, scale and multifaceted nature. This paper expects to investigate the advancement of the plans of the temples of Karnataka, from the sixth to the sixteenth hundreds of years, concerning the contemporaneous religious and political components.

SCOPE AND METHODOLOGY

The examination will consider the sanctuary designs concurrent with the components which are believed to have influenced their advancement. The designs are from already all around

recorded sources. Being chronicled in nature, the data with respect to the influencing factors is auxiliary in nature. This investigation does not go into the materials and strategies for development utilized.

THE HINDU TEMPLES OF KARNATAKA

<u>ARCHITECTURE OF THE HINDU TEMPLE:</u>

By the 6th century, idol worship was prolific in Hinduism. The most important part of a Hindu temple is the *garbhagriha* (translated as 'womb-chamber'), which is a small window-less shrine room located at the very heart of the temple. Within, a symbol or representation of a specific god was placed, for example, the *linga* (phallus) for Shiva. Worshippers consider that energy flows out in all directions from the *garbhagriha,* and this is reflected in the architecture of the surrounding parts of the temple. For example, on three sides temples have blind doors which symbolically allow the deity's energy to leave the inner *garbhagriha*. These portals (***ghana*** *dvara*) may also act as

secondary niche shrines for the deity too.Early temples consisted of only a *garbhagriha,* but over time additions were built and copied across temple sites to create, by the 10th century CE, a canonical architectural style. The most obvious of these features were a portico entrance (*ardhamandapa*) and pillared hall (*mandapa*) which led to the *garbhagriha* – features which developed in the Deccan from the 8th century CE. Even more impressive, above the *garbhagriha* a huge corbelled tower was constructed, the *sikhara*. All the spaces which belong to a single structure are invariably arranged along the longitudinal axis running between the *ardha mandap* and the *garbha-grha*. There is a definite alignment to the grid which is made evident by the columns.

CASE STUDIES OF HINDU TEMPLES OF KARNATAKA

12th century inscriptions in Kannada refer to Karnataka as "Kuntala Desha" . In South India, the surviving stone temples are seen only from the 7th century CE. The following six dynasties form the chronological background of this paper (Table 1):

Table 1: The six ruling dynasties of Karnataka (6th to 16th centuries CE)

No.	Dynasty	Time Period
1	Badami Chalukyas	535 – 757 CE
2	Rashtrakutas of Malkhed	750-973 CE
3	Hoysalas of Dwarasamudra	1000-1346 CE
4	Vijaynagar (Saluva and Tuluva)	1485-1570 CE

According to historian K.V. Sounder Rajan, the Badami Chalukyas contribution to temple building matched their valor and their achievements in

battle. They were influenced through cultural interaction with the Pallava and Chola dynasties of Tamil Nadu and Andhra Pradesh. The unknown

architects and artists experimented with different styles, blended the Nagara and Dravidian styles. Soundara Rajan additionally clarifies that The Badami Chalukyas reestablished Puranic Hinduism over common Buddhism. This offered driving force to symbol making, and hence to temple building.

TEMPLES OF THE BADAMI CHALUKYAS

The Badami Chalukya era (7th and 8th century) was an important period in the development of South Indian architecture. Their style of architecture is called "Chalukyan architecture" or "Karnata Dravida architecture". Nearly a hundred monuments built by them, rock cut (cave) as well as structural, and are found in the Malaprabha river basin in modern Bagalkot district of northern Karnataka. The building material they used was reddish-golden Sandstone found locally. Though they ruled a vast empire, the Chalukyan workshops concentrated most of their temple building activity in a relatively small area within the Chalukyan heartland – Aihole, Badami, Pattadakal and Mahakuta in modern Karnataka state. The first phase is seen at the 6th century Konti Gudi group of temples, followed by the Lad Khan at Aihole (Fig. 1). These temples consist of a large hypostyle hall, which were used as a place of meeting by the merchants . The *garbha-grha* is a cell attached to the rear wall and hence does not accommodate a *pradakshina path*. The next stage of development is seen in temples such as Huchchimali Gudi, Aihole (Fig. 2). This has an enclosed hypostyle hall (*goodh mandap*). The *garbha- grha* is now detached from the rear wall so that the *pradakshina path* can be formed . A marked effort to adapt the apsidal plan of the Buddhist chaitya is seen in the Shiva temple at Chikka Mahakut (7th century) near Badami and the Durga temple (8th century) at Aihole (Fig. 2). So far, in all the plans, the width of the *garbha- grha* is seen to be the same as the colonnaded hall outside, separated with only a wall with a single door. The *antaral* (vestibule) is seen from the Pattadakal temples of the 7th to 8th centuries This was a definite architectural separation of the *garbha-grha*. However, the *pradakshina path*, though a part of the rituals, does not seem to be a mandatory part of the temple plan as yet.

Floor plan | Source: Monuments of India | Temple at Pattadakal.
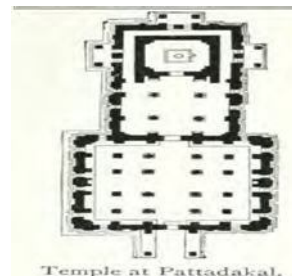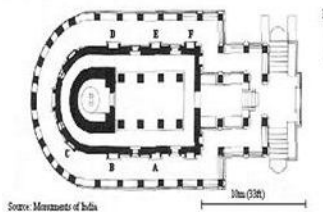
RASHTRAKUTAS OF MALKHED (8-10 CE)

Like the first tradition, The Rashtrakutas were one of the most grounded lines of India which advanced culture and expressions of the human experience and artworks. Hinduism additionally reinforced its foundations, and was drilled nearby Jainism. With the approach of Adi Shankaracharya and the Bhakti development, Vedic practices declined. The Puranas introduced the saguna or the obvious type of God, as a concentration for dedication. The symbol was given significance by treating it like eminence with nourishment (naivedya), music and dance (ranga bhog) and various different ceremonies of administration which were performed by Brahmins.

TEMPLES OF THE

RASHTRAKUTAS

The significance of sanctuaries developed since the Puranas endorsed journeys to different tirthas (sacrosanct spots) and there was an ascent in sanctuary building. There were a few design changes seen. The span of the external mandap expanded significantly in connection to the garbha-grha, to suit bigger gatherings. The antaral contracted in width, underlining the separation between the sanctum and whatever remains of the sanctuary. In a few sanctuaries, numerous sanctums are seen (Fig 4) to suit the developing pantheon. The mandaps are square fit as a fiddle. The pradakshina way isn't viewed as a mandatory element.
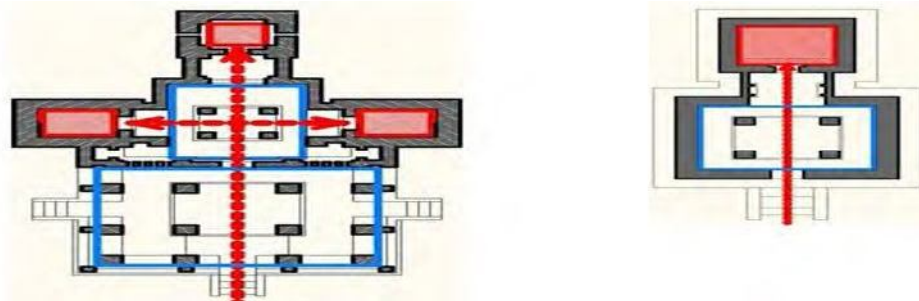

Figure 5: Rachi Gudi, Aihole (8th century) with multiple shrines

HOYSALAS OF DWARASAMUDRA (11-14 CE)

The Hoysalas of Dwarasamudra were, initially the feudatories of the Kalyan Chalukyas. They held an extensive piece of Karnataka and were politically unmistakable in south India. Social accomplishments in expressions of the human experience and specialties are known to be surprising, and sought after even by eminence. Ladies held a high status and held regulatory posts. They

allowed blessings to construct sanctuaries. This foundation offered ascend to a historic point type of sanctuary engineering in southern India. While the Hoysala rulers took after Vaishnavism and Shaivism, rise to support was given Jainism and different religions. Ramanuja (1017-1137 CE) of Tamil Nadu, changed over of Vishnuvardhan (r. 1108-1142) from Jainism to Vaishnavism. Right now, there was an ascent in the act of expound

ceremonies of love in sanctuaries.

TEMPLES OF THE HOYSALAS

The Hoysalas had set up a completely developed style of sanctuary engineering before the Vijaynagar run the show. They had begun building sanctuaries since they were under the Kalyan Chalukas. The sythesis of the sanctuary design and other compositional influences was extended. An essential reason that gave the push to the changes in the sanctuary configuration, is the making of utsav murtis (bronze icons), made amid this period (950 CE forward), for taking out amid the celebration parades . Therefore, this period sees the shaping of a "sanctuary complex", inside prakara dividers and the arrangement of appurtenant spaces, which were fundamental for directing the different related customs (Fig.1). A portion of these were the kalyan mandap (for the yearly marriage celebration of the divinity and His partner). The prakara dividers opened through enormous doors called gopuras. The sanctuary design remained the basic creation of the ardha mandap, external mandap with ranga mandap, antaral and garbha-grha, up and down the same longitudinal hub and set upon a high plinth (Fig.2). These spaces were all square fit as a fiddle and of a similar width. Minor places of worship, for the partner of the principle divinity, and so on were included with a developing legendary pantheon. Another vital improvement was multi-shrined sanctuaries. They were either eka-kuta (one garbha-grha), dvi-kuta (two garbha-grhas), tri-kuta (three garbha-grhas), chatush-kuta (four garbha-grhas) or pancha-kuta (five garbha-grhas) . These different sanctums would be set around a mutual or numerous ranga mandaps. The open, pillared external corridor was made out of adjustments of the square lattice as additionally found in the stellate plans. The pradakshina way is open or nirandhar, on the plinth itself, around the sanctum.
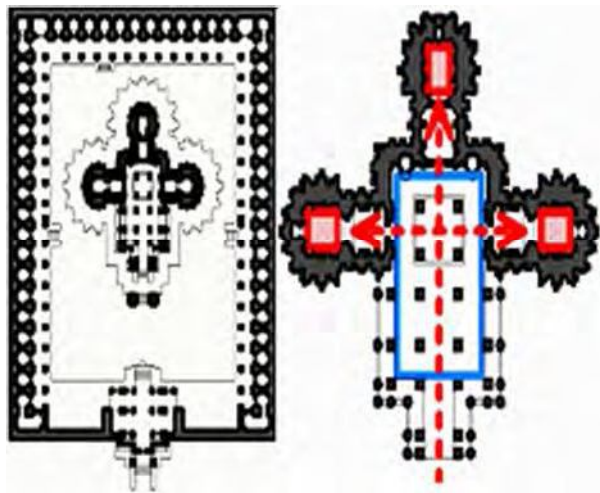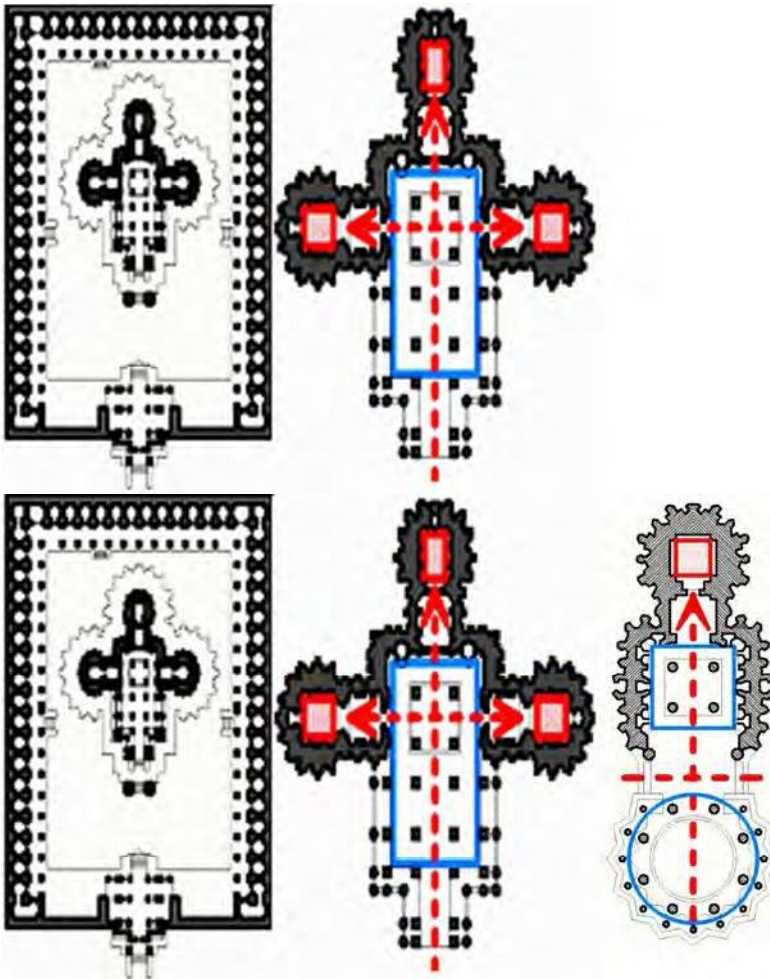
Figure : Keshav, Somnathpur (1268 CE)

Figure : Ishwar, Arsikere (13th cent.)

VIJAYNAGAR (SALUVA AND TULUVA) (15-16 CE)

The following standard by the Saluva line, was prevailing by the Tuluva tradition, which was the most intense one of Vijaynagar . Its most grounded ruler, Krshnadevaraya, subdued the Muslin attacks from the north and the Bahmani sultanate in the Deccan. The city of Vijaynagar was worked to remember this triumph.

TEMPLES OF THE VIJAYNAGAR DYNASTIES

The Rayas of Vijaynagar demonstrated resilience towards every one of the religions. The Bhakti development accumulated force from advocates like Purandardas (1485-1564 CE). Despite the fact that Virupaksha was worshipped, significance was exchanged to Vaishnavism as the state religion. Kersenboom calls attention to the move from fighting and political clash, to the dependability offered by a

solid run the show. Sanctuaries and spots of journey were belittled and open celebrations celebrated with pageantry. Expand customs of sanctuary revere were completed day by day according to Agamic solutions through delegated authorities. This included assignments of organization, obligations of love, move and music and modest undertakings. Michell and Verghese clarify that the greatness of the sanctuaries and the general population celebrations relate to the energy of the Deity. This engineering relationship served the Tuluvas to show their quality and steadiness to both, their domain and their adversaries, through the "scale, elaboration and institutionalization" of their sanctuary design.

The Rayas of Vijaynagar demonstrated resistance towards every one of the religions. The Bhakti development accumulated force from advocates like Purandardas (1485-1564 CE). The arrangement of the prior littler sanctuaries now changed into a bigger and more intricate many-sided quality of spaces amid this period. These were in extent to the many-sided functions and religious systems required to be done. The concentration moved from the sanctum, to the remote zones . This was because of the significance given to general society celebrations and services held in the sanctuary complex which expanded its perceivability and significance in people in general eye. There were colonnaded pathways and road markets for stylized parades of the utsav murtis; colossal passages called raya gopurams (named after the rulers) which were taller than the fundamental shikhar, and could be seen from an incredible separation away. A completely new development was an extensive lobby called the maha ranga mandap. This was a substantial pillared corridor with an open focal space for open exhibitions of music and move. These corridors were worked to praise crowning liturgies or military triumphs. Cases are the maha ranga mandaps worked by Krshnadevaraya, in the Virupaksh and by Vira Narasimha in the Vitthal sanctuary. Some different mandaps included were the uyyäle-mandap (for the swing-celebration), utsav mandap (for the bubbly customs) and the sangit mandap (for playing music to the god). In spite of these elaborations, the sythesis of the arrangement held its hub course of action. With the expansion in scale, the ranga mandap and the garbha-grha both became bigger, yet kept up their extents in connection to each other, that is, they had a similar width and took after a similar matrix. The pradakshina way around the sanctum was encased or sandhar and a normal element, with regards to the ceremonial exercises.
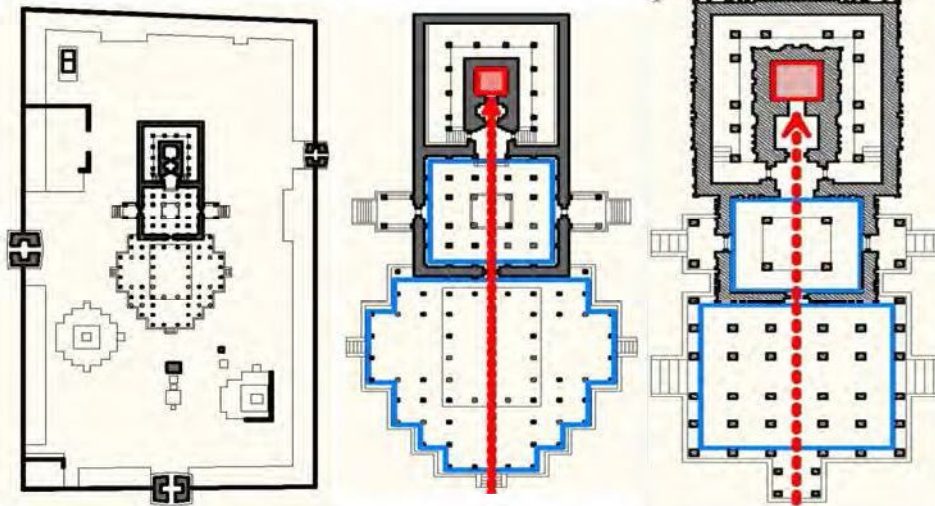
Figure : Vitthal temple, Hampi (1513 CE)   Figure : Bal Krshn temple, Hampi (1515 CE)

In 1565, Vijaynagar finally fell to Muslim armies, never to recover. The final dynasty of the Aravidus established their rule in Tamil Nadu and Andhra Pradesh, until it finally ended in 1650 due to the East India Company.

CONCLUSION

The examination has demonstrated that there have been constant dynamic changes in the arrangement of the Hindu sanctuaries in Karnataka. These can be identified with the different changes of contemporaneous religious and political elements. At the point when religious methods were advancing from the rudimentary to the mind boggling, so did the arrangement. The soonest arrange for which comprised of the garbha-grha, a sabha mandap and an ardha mandap could suit the essential customs of the early Brahmanical religion. As the pantheon and its folklore developed, so did the ceremonies of love, thus did the arrangement. Including various sanctuaries can be viewed as a strategy to expand the significance of the sanctuary. Agamic customs were intricately taken after. Henceforth the compositional components of the sanctuary design likewise went up against more noteworthy many-sided quality to guarantee their satisfaction, as found in the Hoysala and Vijaynagar periods. The part of political impact and the level of solidness amid different times of dynastic lead can likewise be believed to be corresponded to the sanctuary design. More developments and complexities are believed to have emerged in the initial four lines which experienced more noteworthy strength. These are as far as the position of the garbha-grha, the pradakshina way and the antaral. Then again, the Sangama administration, in steady clash, couldn't embrace an indistinguishable fanciness from seen when them. Notwithstanding, their sanctuaries comprised of the garbha-grha and the sabha mandap, which we may derive were viewed as unavoidable for following the basics of Agamic love and

customs in contemporary practice. The Vijaynagar traditions, having vanquished their foes, now remained to announce their strength through their engineering style. Despite the fact that their sanctuaries were single-shrined, they were made forcing through an expansion in scale and in estimate, both of which passed on outwardly the "majestic culture of the age"

Despite the above perspectives, and the materials and strategies for development utilized, what stayed consistent was the hub course of action of the spaces, the extents of the spaces kept up by the network and the connection of the different spaces to each other.

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