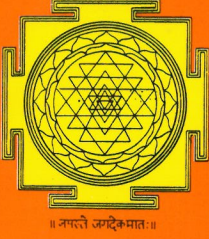


A PROJECT ON BHARATIYA-SAMSKRITI-SARVASVA-KOSHA



Kalpatharu Research Academy Publication

Chief Editor : DAIVAJNA K.N. SOMAYAJI

EARLY HOYSALA ART

(PICTORIAL VOLUME)



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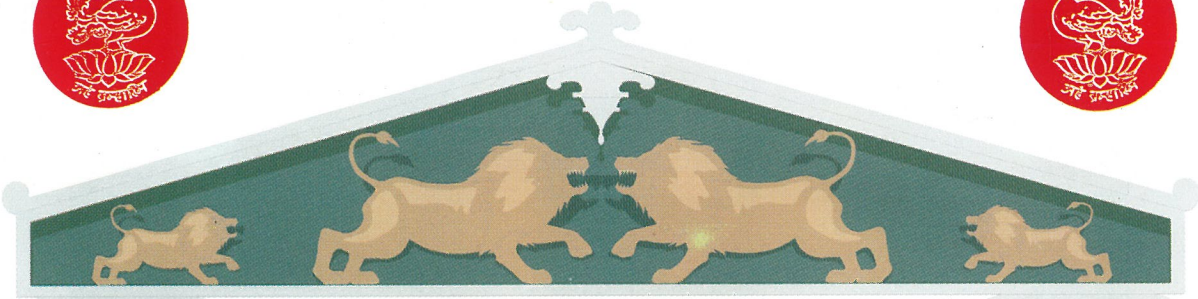


नमस्ते जगदेक मातः
माला सुधा कुम्भ विबोधमुद्रा
विद्याविराजत्करवारिजाताम् ।
अपारकारुण्य सुधाम्बु राशिं
श्रीशारदाम्बां प्रणतोस्मि नित्यम्



H.H. Sri Sri BHARATI THEERTA MAHASWAMIJI
HUMBLE DEDICATION TO OUR CHIEF PATRON

भारतीकरुणापात्रं
भारतीपदभूषणम् ।
भारतीपदमारूढं
भारतीतीर्थमाश्रये ॥



॥ श्री शृङ्गेरी श्रीजगद्गुरुमहासंस्थानम् ॥

श्रीमत्परमहंसपरिव्राजकाचार्यवर्य पदवाक्यप्रमाणपारावारपारीण
यमनियमासनप्रणायामप्रत्याहारधारणाध्यानसमाध्यष्टाङ्गयोगानुष्ठाननिष्ठ
तपश्चक्रवर्त्यनाद्यविच्छिन्न श्रीशङ्कराचार्यगुरुपरम्पराप्राप्त षड्दर्शनस्थापनाचार्य
व्याख्यानसिंहासनाधीश्वर सकलनिगमागमसारहृदय सांख्यत्रयप्रतिपादक वैदिकमार्गप्रवर्तक
सर्वतन्त्रस्वतन्त्रादिराजधानी विद्यानगरमहाराजधानी कर्णाटकसिंहासनप्रतिष्ठापनाचार्य
श्रीमद्राजाधिराजगुरुभूमण्डलाचार्य ऋष्यशृङ्गपुरवराधीश्वर तुङ्गभद्रातीरवासि
श्रीमद्विद्याशङ्करपादपद्वाराधक श्रीजगद्गुरु श्रीमदभिनवविद्यातीर्थस्वामिगुरुकरकमलसञ्जात

॥ श्री जगद्गुरु शृङ्गेरी श्रीमद्भारतीतीर्थमहास्वामिभिः ॥

अस्मदत्यन्तप्रियशिष्य श्री नरसिंह सोमयाजि विषये नारायणस्मरणपूर्वकं विरचिता
आशिषस्समुल्लसन्तु ।

वैदिकान्ववाये लब्धजनिर्भवान् ज्योतिर्विद्यामभ्यस्य तद्द्वारा बहून् जनान् उपकुर्वन्नास्ते । वेदागमशास्त्रेषु
भूयसीं श्रद्धामावहन् तत्प्रचाराय कल्पतरु संशोधनप्रतिष्ठान नाम्नीं संस्थां प्रत्यस्थापयत् । सा च संस्था
विशिष्टान् ग्रन्थान् प्रकाशयन्ती वरीवर्ति ।

शृङ्गगिरि जगद्गुरु महासंस्थाने पारम्परिकीं भक्तिमास्थितवतो भवतो मनसि संस्थामेनां शृङ्गगिरि मठीयां
विधातुं सङ्कल्पः उदभूदिति विज्ञाय मोदामहे । अत एव अदसीयानि प्रकाशनानि इतः परं मठीयत्वेनैव
प्रकाशयिष्यन्त इत्यपि भवान् निरचिनोत् । दुर्लभाः भारतीयसंस्कृतिप्रबोधकाः विशिष्टाः ग्रन्थाः
संस्थायानया प्रकाशयन्तां तेन च भवदीयो मनोरथः फलेग्रहिर्भूयात् श्रीशारदाचन्द्रमौलीश्वरयोरनुकम्पया
भवान् इतोधिक श्रेयः परम्पराभिः समभिवर्धतामिति चाशास्महे ।

शृङ्गगिरिः

ईश्वर भाद्रपदशुद्धदशमी भार्गववासरः

12.9.1997

इति नारायणस्मरणम्

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PREFACE

Kalpatharu Research Academy, Bangalore has brought out many useful volumes highlighting the manifold aspects of Indian culture. This is in perfect accordance with the title 'Bharatiya-Sanskriti-Sarvasva-Kosha'. In keeping with this avowed purpose, we are now publishing an art-book, a pictorial volume dealing with the origin and development of Hoysala Art. It represents a visual survey of important but little noticed monuments of the tenth and eleventh centuries. We are grateful to Prof. Dr. S.K. Ramachandra Rao for having planned this pictorial volume with the help of his students Vinay K. Hegde and B.S. Surya Prakash.

We are deeply indebted to His Holiness Sri Sri Sri Bharati Tirtha Mahaswamiji, Jagadguru of Sri Sringeri Sharada Peetham and the chief patron of the Academy for his generous blessings and we also acknowledge the keen interest evinced by Shri V.R. Gowrishankar, Administrator of the Sringeri Sharada Peetham and Chairman of the Academy.

We also acknowledge the generous financial assistance from the Ministry of Human Resources Development, Department of Education, Govt. of India, New Delhi, and Dept. of Education, Govt. of Karnataka, Bangalore.

We record our appreciation of the excellent production of this volume by the Omkar Offset Printers.

Bangalore
Sri Tarana Nama Samvat
Mahasivaratri
8 March 2005

Daivajna K.N. Somayaji
Chief Editor and Director
Kalpatharu Research Academy

KALPATHARU RESEARCH ACADEMY
INSTITUTION FOR

- * Promotion of Research Oriented Studies in Veda, Vedanga, Agama, Jyoutisha, Vedanta, Yoga and Ayurveda.
- * Study of Sanskrit language in particular and other related languages.
- * Propagation of Vedic Phonetics
- * Establishment of Veda Patashalas in Guru Kula system
- * Running of Oriental Libraries (Prachya Granthalaya)
- * Collection, Preservation and Publication of Old Manuscripts.

INTRODUCTION

It is usual to recognize Hoysala architecture and sculpture in the well known temples at Belur, Halebid and other cites in the Hassan district of Karnataka. But the provincial capital of the early Hoysalas was Tondanūr (Tonṇur) in the Mysore area, and we have monuments there which exhibit the influences of Ganga, Rashtrakuta and Chola idioms on the Hoysala style. The present pictorial volume contains photographs of the monuments in Tonṇur and the neighbourhood suggesting the formative phase of what may be described as Hoysala art. My young friends and students, Vinay Hegde and Surya Prakash have taken fine and representative photographs of the specimens of architecture and sculpture of the early Hoysala art, although most of these monuments have undergone changes in the later Hoysala, Vijayanagar and the Mysore Wodeyar periods.

I am grateful to Sri Sri Sri Bharathi Theertha Mahaswamiji of Sri Sringeri Sharada Peetham and the chief patron of the Academy the Administrator of the Peetham, Sri V.R. Gowrishankar and the Chairman of the Academy. I am indebted to Sri Daivajna K.N. Somayaji Director of the Academy for accepting this work among the Academy's publications. I also acknowledge the courtesy and co-operation of my friends in the Omkar Offset Printers during the production of this volume.

S.K. RAMACHANDRA RAO

EARLY HOYSALA ART

(1)

It is usual to trace the art history of the country in terms of the ruling dynasties, like Pallava, Chālukya, Choḷa, Hoysala and so on. While it is true that the kings of the provincial kingdoms not only patronized art in general, but also encouraged development of architectural styles and sculptural idioms, it would not be correct to describe these styles and idioms as entirely associated, much less identified, with the ruling families. The local conditions, the type of terrain, the availability and nature of rocks for carving, the facilities for quarrying, the innovative skill of the artists and the artisans, the ideas and imagination of the patrons all contribute to the crystallization of the style. And the style is not perfected all at once, but grows through the years. Further, the times of peace and war have their impact on the quality of art that emerges.

The Hoysala style, for instance, when perfected came to acquire some characteristic features, like the employment of fine-grained, close-textured, greenish-grey chloritic schist (commonly called soap-stone), which is soft when quarried but gets hard owing to exposure to weather, and which is eminently suited for fine carving and deep undercutting, the star-shaped plan (*ashta-bhadra*) of temples (obtained by a number of rotated squares); the division of the temple-structure into sanctum (*garbha-grha*), porch (*antarāḷa*), the pillared hall (*navaranga*), and the open-pillared pavilion (*mukha-maṇṭapa*); the triple-celled arrangement (*trikūṭāchala*) with three superstructures (*vimānās*); the temple standing in an enclosure and upon a fairly prominent platform (*jagatī*); the ornate bands of running designs allround the building (*adhishṭhāna*) like the procession of elephants, horsemen, spiralling foliage with friezes, fabulous hippographs (*yālis*) and swans; excellent carvings on walls and pillars; separating *śikhara* from the *vimāna*-wall and horizontal mouldings with vertical lines; and small shrines in niches.

All these features evolved gradually, and we have to note that there were formative stages. And the inspirations were numerous. Architecture and sculpture of the Hoysala artists were essentially adapted to metal-work, carving in wood and ivory (like the madanike sculptures), simulated jewellery of the goldsmiths, fine reliefs in silver-filigree work. The stone-sculptor moved from these influences into a mature and independent style, peculiarly adapted to stone. This was a function of time. We can observe the evolution of the Hoysala idiom from the Channa-keśava temple in Belūr (1117), which was one of the earliest masterpieces of Hoysala art, to the Keśava temple in Somanāthapura (completed around 1268) or Lakshmī-narasimha temple at Vighnasanté (1286) during the reign of Narasimha III (1254-1292). The temple door-guardians (dvāra-pālaka) in the triple-bend stance (tribhangi), prominent and immense in size, intricate and ornate carvings of pillars, lavish sculptural work, and the effect of crowded art-work suggesting in the words of Edith Tömöry “systematized confusion.”

The purpose of this pictorial monograph is to delineate the early phase of Hoysala art, when most of the features mentioned above were yet to appear and develop. The monuments at Toṇṇūru (Toṇḍanūru), which was the first provincial capital of the Hoysala dynasty, and at Mēlukote, associated with Śrī-Rāmānuja, the mentor of the Hoysala monarch Biṭṭi-deva (Viṣṇu-varḍhana). The two sites, one on the plains and the other on the hills, are closely related, historically as well as religiously. Toṇṇūru appears to have been under the control of Kongu (Chera) line of kings during 288 A.D; a Kongaṇi ruler fortified the settlement in the sixth century. In the ninth century, the Cheras were overthrown by the Choḷas. We find inscriptions in Tamiḻ in Toṇṇūru, especially in the Kāilāśeśvara-shrine (‘kāilāsama-uḍaiyān’).

The Choḷas in Toṇṇūru naturally sponsored and patronized the ‘drāviḍa’ style of temples. In fact, it was this style that was prevalent almost over the whole of South India. The temples at Toṇṇūru and Mēlukote represent only this style, but with a judicious incorporation of the Ganga elements. The Choḷas no doubt favoured Śiva-temples, but they do not appear to have been bigoted in this regard. Biṭṭi-deva’s mother built a Śiva-temple in Toṇṇūru, and Biṭṭi-deva made grants for it. However, it is difficult to ascertain the religious denomination which Biṭṭi-deva himself subscribed to while he was ruling the kingdom from Toṇṇūru. The Gangas had a predilection for Jainism, but they were tolerant and cosmopolitan in their outlook. This probably was continued by Biṭṭi-deva.

The surviving temples in Toṇṇūru and the only temple in Mēlukōṭe are mostly Vaishṇava in orientation. Even before the arrival of Śrī-Rāmānuja in Toṇṇūru, there were the Lakshmī-Nārāyaṇa, the Krishna (Pārthasārathi) and the Narasimha temples. The Lakshmī-Nārāyaṇa temple is the oldest of the three. It is said that it was erected to mark the Hoysala's victory over the Cholas; one of the pentad of Viṣṇu-temples (pañcha-nārāyaṇa) in the Hoysala kingdom. It is a large temple in drāviḍa-style, later incorporating Hoysala elements. It has a sanctum (garbha-gr̥ha), front porch (śukanāsī) and pillared hall (navaranga). The pillars in the hall are lathe-turned. The dwarf-tower (are-gopura) is pyramidal in shape. There are two enclosing walls (prākāra), which probably are later and the outer wall is in granite. It is probable that the original temple was renovated around 1174, by Vīra-narasimha (Vijaya-narasimha, 1142-1173), son of, and successor to, Biṭṭi-deva. Still later, a mukha-maṇṭapa and pātālāṅkaṇa appear to have been added. The original structure must have been a simple maṇṭapa, the simplest of cellas, a flat-roofed porch with just four pillars. Decorations were by no means crowded. It was a plain structure.

The Lakshmi-shrine adjoining it was constructed by the commander of forces (daṇḍa-nāyaka) during Biṭṭi-deva's reign, Surigeya-Nāgayya by name. The Kṛṣṇa (Kārikudi-tille-kūtta-ṣiṇṇagar) temple which was probably sponsored by Vira-narasimha, with a high rampart-like surrounding wall, was probably renovated around 1159 by Kāriguḍi-tili-kattāḍi, another commander; the entrance-tower was constructed by Vīra-ballāḷa (1188-1233). The main icon is a large one, that of seated Krishna (vitturinda-perumāḷ), accompanied by his consorts Rukmiṇi and Satyabhāmā. There is a record that Ballāḷa II enlarged this shrine around 1175 A.D. Kailāseśvara-temple, an ancient one but renovated around 1158 by Vīra-narasimha I (1142-1173), son of, and successor to, Biṭṭi-deva. These were obviously Chola temples, but they later incorporated Ganga features, during renovation. It is well-known that renovations are not done in accordance with the original plan, but in accordance with the prevailing practices and the needs of devotees.

There is also a Narasimha-shrine (the sanctum containing an icon of Yogā-narasimha) on the spur of a hill in Toṇṇūru. This is obviously a later structure, belonging to the early Hoysala period. The name of Chokkandai-pērgaḍe is associated with this shrine (probably because he renovated it) and the date is given as 1152 A.D. Narasimha appears to have been the tutelary deity of the Hoysala-Ballāḷas. There are many rulers in this lineage bearing

the name of Narasimha (Vijaya-narasimha, Vīra-narasimha, and so on). And even in later times, numerous temples of the Hoysala style in the Karnataka region are dedicated to Narasimha, more particularly Yogā-narasimha. It is of interest to note that even in Mēlukōṭe, there is a Yogā-narasimha shrine on the rock-summit. It is also significant that in the Narasimha-shrine in Toṇṇūru, there is in the corner of the navaranga-pavilion a stucco figure of Śrī-Rāmānuja. The importance given to the Narasimha form of Viṣṇu in the Vaiṣṇava-tradition is considerable (as illustrated in several hill-shrines in Tamiḻ-nāḍu, Karnāṭaka and Andhra Pradesh). And Narasimha is invariably associated with mountain peaks. This is so in Toṇṇūru as well as in Mēlukōṭe.

Turning our attention to the Tirunārāyaṇa-temple in Mēlukōṭe, we are told that Śrī-Rāmānuja climbed the hill from Toṇṇūru, where he was based, and discovered the archā-mūrti of Tiru-nārāyaṇa and installed it in a shrine. The date of this event is remembered traditionally in the Punarvasu-utsavam. The installation took place on the bright fourteenth day of the Makara month when the star Punarvasu was in ascendance in the year Bahudhānya (corresponding to 1099 A.D., January or February). Śrī-Rāmānuja was 82 years old at that time, and returned to Śrirangam in his 94th year, handing over the worship in and administration of the temple to a committee of fifty-two (aimbattu-iruvār) headed by Śrīranga-rāja-bhaṭṭar.

What the nature of the temple that Śrī-Rāmānuja got constructed was, we do not know. But we are told that besides the sanctum (rectangular 7'10" x 8'2"), there were the front-porch (śukanāsi) or ardha-maṇṭpa (13' x 6'9") together forming one unit with almost identical adhiṣṭhāna and bhitti (wall), a dark and pillared (pillars with rectangular base, octagonal shaft, surmounted by quadrilateral brackets) circumambulatory path (kattale-pradakṣiṇe), and a pillared hall (navaranga). There does not seem to have been the entrance-tower (dvāra-gopura). But around 1150, Parāśara-bhaṭṭar had seen the temple with a square superstructure (chaturāṇana-gopura). It was only in 1312 that the pātālāṅkaṇa was added; it was situated betwixt Śrī-Rāmānuja's shrine and the kitchen. Māhāpradhāna Mādhava-daṇṇāyaka's name is associated with it.

In 1458, a maṇḍapa appeared between Sudarśanālvar's shrine and Tāyār-sannidhi (shrine to Yadu-giri-nachchiyār, consort of Nārāyaṇa), and another between the kitchen and Sudarśanālvar's shrine. The names of Timmaṇṇa-daṇṇāyaka, chief of Nāgamangala, 15

miles from Mēlukōṭe a representative of the Vijayanagar court of Mallikārjuna (1448-1485), or Prouḍha-deva-rāya II, son of Singhaṇa of the Lohita family, which ruled the area till the end of 15th century and his wife Ranga-nāyakamma are remembered in this connection. The lady also got built a pavilion (ranga-maṇṭapa) in front of Tāyār-sannidhi and Śrī-Rāmānuja-sannidhi. Timmaṇṇa, who is hailed as the renovator of Mēlukōṭe ('yādavagiri-jīṇoddhāraka), also got erected a pavilion (ranga-maṇṭapa) in front of Sampatkumāra, the processional icon. The main hall (mahāmantapa) (10' x 51'3") is supported on sixteen pillars, and one ankaṇa or square (9'6 x 9'10") amidst four pillars in the south-western corner of this hall is where the processional images Sampatkumāra or Selva-piḷḷai with consorts are kept. Above this 'ankaṇa' is a tower of brick and mortar (ekatala-vimāna). The main hall has entrance on the northern and southern sides. It was around 1564 that a shrine for Maṇavāla-mahāmuni was thought of. According to an inscription (No. 141 of EC, vol VI), a pavilion (rangamaṇṭapa) appeared in front of the Tirunārāyaṇa shrine (the sanctum). On the floor of this pavilion is an inscription (No. 124, EC op.cit) recounting the services of Mahāpradhāna Heggade, Nāgi-devaṇṇa of Suragi. The Mysore ruler, Krishṇarāja Wodeyar III got a shrine for Pillai-Lokāchārya erected in 1829. A yāga-śālā was also arranged then.

The temple of Tiru-nārāyaṇa in the town is unusually plain for its immense proportions. The icon stands about six feet in height, an excellent specimen of Vishṇu-images but altogether non-Hoysala in details. And the pillars are Ganga in style for the most part. On the basement (adhiṣṭhāna), there are relief sculptures, as also on the outer walls and pillars. Around the sanctum, pillared corridor is seen, containing sculptured images on each side of the pillar, and in three tiers. The shrine to the consort, Yadu-giri-nāchchiyar (Tāyār-sannidhi), has a front pavilion (maṇḍapa), where each of the pillars are unique, and contain sculptures in relief of Vishṇu's incarnations, scenes from the epics Rāmāyaṇa and Mahābhārata. In front of the complex is a fine stone flag-post (dhvaja-stambha), with Hanumān and Garuḍa in high relief.

In one of the pillars of the front-pavilion (navaranga) of the shrine, there is a lovely portrait of the Mysore ruler, Rājā-Wodeyar (1578-1617), who was a great devotee of Tiru-nārāyaṇa. This king also constructed a large vāhana-maṇṭapa for the temple. There is also an enclosure (at the end of the circumambulatory path around the pātālānkaṇa, a room

called Rājā-koṭṭaḍi) where another ruler of the same dynasty, Krishṇarāja-Wodeyar III (1799-1831) with his consorts is remembered. Both these kings donated to the processional image, Sampatkumāra, bejewelled and beautiful crowns, known as Rāja-muḍi and Krishṇa-rāja-muḍi respectively.

The total impression that one gets is that this is a typical Drāviḍa temple, but containing some features that in due course evolved into the details of the Hoysala idiom. Besides the architectural characteristics which stand out spectacularly in this plain temple, a complex of shrines was in due course engendered, peculiar to the Śrīvaiṣṇava monuments : shrines to Nāthamuni, Yāmuna, Rāmānuja, Pillai-lokācharya, Tirukkachchi-nambi, Kūrattālvar, and Chakrattālvar, and also to forms like Vaikuṇṭha-nātha, Gajendra-varada, Vishvakṣena and Āṇjaneya. The brick and mortar tower (one-storeyed, ekatala-vimāna) over the sanctum is known as Ānanda-vimāna. While the main icon is Tirunārayāṇa-svāmi, the processional image is variously called Sampatkumāra, Rāma-priya, Śelva-pullai; it is accompanied by two consorts (ubhaya-nāchchiyār). The main goddess (tāyār) is known as Yadugiri-nāchchiyār, and the processional image is Kalyāṇa-nāyaki. Access is gained into the main sanctum through three bali-pīṭhās.

(2)

The sites on which the monuments relevant to this volume are located, are perched on a long chain of hills relatively low in elevation, commencing from Kannambādi on the banks of the river Kaveri, forming impressive heights in Mēlukōṭe, stretching northward through Nāgamangala and reaching Chuñchanagiri. The chain is connected later with the range of Chikkanāyakanahalli and Chitradurga hills, all in Karnataka. In this chain, spreading north-south is a serpent-like formation, with its tail in Bhogādi (a village named 'the beginning of the serpent', bhoga-ādi) at a distance of five kilometres from the township of Mēlukōṭe, and its hood on the summit of a peak (hill on which Narasimha-shrine is situated), on the outskirts of the town.

This low granite hillock rises about 150 metres above the surrounding plain. The rocks constitute the oldest crest of earth, more than a thousand million years old, what are called peninsular gneiss series. They are pink and light grey granite gneissess, the presence of

mica responsible for a splendid assortment of colours pink, silver, yellow, all shining. The deep gorges add splendour to the rocky hills. A flat stretch of land on top of the hill, 3589 feet above sea-level, accommodates the township, now known as Mēlukōṭe. It is about three miles long and half-a mile wide. It is about 48 kilometres north-east of Mysore, and 157 kilometres south-west of Bangalore. Palaeolithic paintings on the rocks suggest a very ancient human habitation in this region.

By the time Śrī-Rāmānuja (1017-1137) arrived here in 1110 (?) there was already a flourishing village. But it is probable that the temple for Tirunārāyaṇa was in a state of ruins, the main icon itself being buried under a mound of rubbles and debris ('anthill'). It was for the great saint to discover and unearth the icon, and to build a shrine for it afresh. He called the town Tiru-nārāyaṇa-pura. It was earlier called Yādava-giri, Yadu-śaila, Yadu-giri and Vedādri. The name Mēlukōṭe (meaning 'upper fort') came into vogue when around 1408, Yadu-rāya built a rampart with four entrances. We read in land-grant inscriptions :

ಶ್ರೀಮದನಾದಿ ಮಹಾಸ್ವಾಮಿ ಸ್ಥಾನಂ ಭೂಲೋಕ ವೈಕುಂಠ, ವೈಕುಂಠ-ವರ್ಧನ ಕ್ಷೇತ್ರ ಜ್ಞಾನಮಂಟಪ ಪರಾಭಿದಾನ
ದಕ್ಷಿಣಬದಿರಿಕಾಶ್ರಮ ಯಾದವಗಿರಿಯಾದ ತಿರುನಾರಾಯಣಪುರದ ಶ್ರೀ ಸಂಪತ್ಕರ ಶ್ರೀ ನಾರಾಯಣ ದೇವರು ಶ್ರೀ ಚಳ್ಳೆಪಿಳ್ಳೆರಾಯರ
ಶ್ರೀಪಾದಕೆ.

It was called Yādava-giri (yadu-giri) because the Hoysala-Ballāḷas, who were Yādavas being the lunar race, ruled over the region for a long time. As has already been mentioned Mēlu-kōṭe on the hills and Toṇṇūru (Toṇḍanūru) on the plains nearby are closely related with each other in history and religion. Toṇṇūru was the provincial capital of the Hoysala-Ballāḷas, and Śrī-Rāmānuja came to Toṇṇūru seeking patronage of the Hoysala-Ballāḷa king, Biṭṭiga (Biṭṭi-deva, Viṭhala, Viṣṇu-varḍhana) (1106-1142). Toṇṇūru has been referred in inscriptions as 'Yādava-chaturvedi-mangala', and the great tank there was called Yādava-samudra. It was the provincial capital of the Hoysalas. It was shifted to Dora-samudra (Dvārāvati) during the reign of Soma (Vīra-someśvara) (1249-1268). And when this new capital was ransacked and destroyed by muslims in 1310 and 1326, the last Hoysala king returned to Toṇṇūru and tried to rule from there.

A large part of this region was, in the fourth century A.D., a part of the Talakāḍu Ganga-Kingdom, and was known as Chikka-ganga-vāḍi. The Gangas were great builders

of temples. Their empire Gangavāḍi 96000 included the present Mandya and Mysore districts. Their pillars, cut in granite, with cubical base, circular mouldings, are to be found in large numbers both at Toṇṇūr and in Melukote. The Ganga impact was most prominent in the ninth and tenth centuries. Then the Rāshtrakūṭas ruled over this region from around 768. Their king Dhruva (780-792) became king of Gangavāḍi. The Gangas as feudatories ruled over this area again from 932). The Rashtrakūṭas were overthrown by the Chālukyas around 973, but the Gangas continued to exercise power over the southern Gangavāḍi till about 1000 as feudatories of the Chālukyan overlords. Shaft above it, and inverted pot shaped capital sumounting wheel. Toṇṇūr became a part of Muḍikoṇḍa-choḷa-maṇḍala. Āditya-varma-Rajendra-choḷa (807-927), Vīra-Choḷa Nārāyaṇa-deva (927-977), Tribhuva-vīradeva-choḷa (986-1023) and Kulottunga-choḷa (around 1064) had connections with Toṇṇūru. It was Vishṇuvardhana (Bīṭṭiga, 1114-1145) who conquered Ganga-vāḍi in 1116 A.D., and made Toṇṇūr the provincial capital of the Hoysala kingdom. This continued until the Vijayanagar period in the 15th century, when the chieftains of Nāga-mangala and Channa-paṭṭaṇa began to administer this region. After the battle of Tālikoṭa in 1565, the Vijayanagar empire collapsed, and the region that included Toṇṇūru and Mēlukote was subject to the rule of the Wodeyars of Mysore.

The Hoysala-Ballāḷas were natives of old Mysore and ruled the region most spectacularly from the tenth century till the fourteenth. Of all the rulers of this family Bīṭṭiga (Vishṇu-varhdhana) was the greatest. Son of Vinayāditya (1043-1073), Ereyanga (1073-1114) had three sons from his wife Achala-Devi - Ballāḷa (who administered from Belūr), Bīṭṭideva (Vishṇu-varhdhana) who ruled over Toṇṇūru, and Udayāditya. Bīṭṭideva, who was renowned as 'Tribhuvanamalla', conquered Talakāḍu (in Mysore), Kongu country (Coimbatore, Salem), Nangale (Kolār), Noḷamba-vāḍi (Chitradurga district), Ganga-vāḍi (Southern and central Mysore), Paligere, Halasīgere (Dhārawāḍa), Banavasi and Hānagal (in and beyond Shīvamogge) and other tracts. His kingdom stretched from lower ghāṭ of Nangale on the east, Kongu, Chera and Ānemale on the South, Barkanūr ghāṭ road of Kongu-nādu on the west, and Sāvimale on the north.

It is recorded that his mother Achala-devi built a shrine to Śiva in Toṇṇūru, named Tuppaśvara or Tippalādiśvara; her son Bīṭṭiga granted lands for this shrine. The most

significant event in his life was the meeting with Śrī-Rāmānuja. Śrī-Rāmānuja is said to have come away from the Choḷa-country during probably Kulottunga-Choḷa's rule, and arrived in Toṇṇūru from Sāligrāma in the Kannaḍa-country. Śrī-Rāmānuja was responsible for the discovery and installation of Tiru-nārāyaṇa in Mēlukōṭe.

The Hoysalas, like the Gangas, were great patrons of art and innovators of temple-architecture. Numerous shrines, Śaiva, Vaishṇava and Jaina, appeared all over the region they ruled. They were very tolerant in their religious inclinations and indefatigable promoters of temple-art. It was especially during the period of Narasimha III (1254-1292) that the Hoysala idiom was perfected. The last ruler, Ballāḷa III (1292-1342) was intimately associated with the Tamil-country, and was an admirer of Choḷa art and architecture. He it was who encouraged what came to be recognized as the Choḷa-Hoysala hybrid idiom in Karnāṭaka, especially in what are now the Mysore and Mandya districts. When the Hoysala capital, Dorasamudra, was ransacked by the Muslim invaders in 1327 (Tālikōṭa), he escaped to Toṇṇūr, the provincial capital, and ruled from there till his death.

(3)

However, the Narasimha-shrine (locally called Singri), on the rocky summit (about 3548 feet above sea-level) in Mēlukōṭe, presents a problem. It is beyond doubt an ancient shrine, anterior to the installation of Tirunārāyaṇa in the main temple in the town. A manuscript in possession of the Yatirāja-maṭham gives the information that Śrī-Rāmānuja spent 5470 gaḍyāṇas to build the tower, to install door-guardians and for the flooring in this shrine. However, neither the tower (gopura) that he got built nor the door-guardians (dvārā-pālakas) that he set up are to be found here. In fact, it is not a single shrine; it is a minor part of a complex of buildings, unconnected with the temple.

The flight of steep steps, about three hundred in number, through which one reaches the summit of the rock, does not lead him directly to the temple, but allows him inside lay apartments like halls, rooms, corridors; there are windows providing a view of the surrounding countryside for about forty kilometres. The temple walls are unusually thick;

and there are elaborate tunnel systems (like bila-svarga, the secret and difficult passage going below the seated icon in the sanctum). There is a suggestion, plausible enough, that the summit of the rock was the residential quarters of a chieftain (who it was we do not know) and that the temple was only his private pūjā-room.

But it is undoubtedly an impressive shrine, with a five-storeyed squattish tower (gopura) rising in a steep taper to about 80 feet in height, the pinnacle (śikhara) of the śalā-type with simha-lalāṭas and a small three-tiered tower (gopura) inside, rising above the rock-summit. The towers are Chola-Pāṇḍya in style. The central unit consists of a sanctum facing east, where an ancient icon as Yogā-narasimha (1'6" high) is housed, and a front-porch (mukha-maṇṭapa). This unit suggests an idiom that is Chola-Hoysala hybrid. Rising above the central unit is single tiered (eka-tāla) vimāna of brick and mortar, which appears to have been added much later, probably during Vijayanagar times or even during the period of the Wodeyar rulers of Mysore.

It is interesting that as one descends the rocky eminence, one comes across a temple to Keśava of the Ganga period.

Closely associated with this shrine is the large and elegant pond (Kalyāṇi-tīrtha) down the summit and in the town. It is about three hundred feet square, with well-laid out steps. Allround the pond is a rampart with small shrines (Kalyāṇi-Kāraṇika-nārāyaṇa, Kalyāṇi-Ammanavaru, Kalyāṇi-Lakshmī-narasimha, Kalyāṇi-Gopalakrishṇa (Kalyāṇi-Bindumadhava), Kalyāṇi-Mahāśeṣha, and Kalyāṇi-pañcha-bhāgavataru : Puṇḍrīka, Rukmāṅgada, Ambarīsha, Śuka and Vikukshi). To the south of the Kalyāṇi is a sacred spot known as Jñānāśvattha. This Kalyāṇi-tīrtha is the most celebrated among the sacred ponds here (aṣṭa-tīrtha): Veda-pushkarīṇī (where there is a shrine to Dattātreya), Dhanushkoṭi, Nārāyaṇa-tīrtha, Maitreya-tīrtha, Yādava-tīrtha, Darbha-tīrtha, Palāśa-tīrtha and Padma-tīrtha. These are in different hills, and are removed from one another. During the nine-day aṣṭa-tīrthotsava festival in the month of Kārtika, all these tirthas are visited, and it will be a twelve-mile walk. The Kalyāṇi-tīrtha near the Narasimha-hill is the most popular and regarded as most sacred. All the seventy-seven sacred waters of the site are said to reside in this pond. This pond together with Vaikuṇṭha-gaṅgā and the other eight constitutes the ten-tīrthas (daśa-tīrtha). Vaikuṇṭha-gaṅgā is also known as Toṭṭila-maḍu.

Behind the Kalyāṇi, a small foot-path goes round the Narasimha-hill, and along the path one sights a giant rock-cut (8-foot high) Ganeśa, which is pre-Hoysala in delineation and decoration. It suggests a work of the Ganga Rāshtrakūṭa period, with Chālukyan influences. Near this monolith is a short circular pillar of the Ganga style (now used as a lamp-post).

On the north-eastern corner of the Kalyāṇi, there is an ornate octogonal and attractive, pillared pavilion called Bhuvaneśvarī-maṇṭapa, supported on the traditional kūrma, with Ādiśeṣha (the divine and primordial dragon on which the universe rests) representing time, and Diggajās (fabled elephants of the quarters supporting the earth) representing space, in the basement. The pavilion symbolizes the entire universe (brahmāṇḍa). This is said to have been erected in 1817, by the Mysore ruler, Krishnarāja-Wodeyar III, who was given to conjure up such fascinating and unusual visions (as evidenced by his creative works on art, philosophy, religion and sports).

(4)

The sacred tract (kshetra) of Yadu-giri (Mēlukōṭe) stretches along the north-south axis. The northern limit is Vaikuṇṭha-gangā (Toṭṭila-maḍu) while the southern limit is the Dhanushkoṭi-tīrtha. The tract, also known as Vaikuṇṭha-vardhana-kshetra, is said to stretch two Yojanas around the Narasimha-hill. It was called Nārāyaṇādri in the Kṛta-age and Yatiśaila after Śrī-Ramanuja's association with it. Geologically, it represents a series of hills stretching for several kilometres in the north-south direction. There are, however, two high points, between which the sacred spot spreads. One in the north is the highest peak, on which the Narasimha-shrine is situated, and the other in the South is the steep natural rock, Dhanushkoṭi-tīrtha. The temple of Tirunārāyaṇa is in the centre of the settlement, halfway between the northern (Narasimha-hill) and the southern (Dhanushkoṭi) limits.

About a hundred metres to the south of the temple to Tirunārāyaṇa is another elevation, on which the unfinished, but colossal monument, called Rāya-gopura, (or rather Gopālārāya-mahādvāra) stands. It is a huge gateway built by Gopālārāya who was a feudatory (sāmanta) of the Vijayanagar monarch Śrī-ranga VI (1642-1664). There is also a suggestion that it was begun by the Mysore ruler, Kṛṣṇarāja Wodeyar III (1799-1831) and never

finished. Whether there was a tower (gopura) over the gateway, which later got demolished, or the work on the gateway was for some reason abandoned half-way, cannot be ascertained. But it is indeed a very large granite undertaking. That when finished, it would have been forty metres tall has been estimated. It is likely that in olden days this was the entrance (on the southern side) to the township. It is said that it has been a custom to bring the fabled bejewelled crown of diamond, Vajra-mukuṭi (Vayira-muḍi) through this gate to be worn by the processional image during the annual festival.

This is no doubt the high point of the hill, for it is grand in conception, very artistic and immense in proportions. It is about 80 feet wide and 20 feet long. It is obviously an entrance-gateway, with a broad passage in the centre flanked by side-walls. There are pillars (for door-jambs) which rise to a height of about 30 feet, cut in granite blocks. And there are some very fine figure-sculptures, which represent the Vijayanagar style. Even the gopura or toraṇa standing independently is a Vijayanagar feature.

However, it should be remembered that the hill-top settlement of Yādava-giri (viz. Mēlukote) was elaborately fortified by the Hoysala rulers. It was a fort that ran for more than a mile, and covered the entire region between the Narasimha-hill-summit and beyond Dhanushkoṭi. Ruins of this fort can still be seen. The Rāya-gopura may in all likelihood have been the guarded entrance along the fortification into the hill-top settlement from Toṇṇūr, below the hills. The gateway was probably sought to be renovated during Vijayanagar times. The sculptural work on the pillars and in the side-structures suggests this period.

Corresponding to this architectural marvel is the lovely tank below the hill, in Toṇṇūru. In fact, the present hamlet which was once the provincial capital of the Hoysala-Ballāṣas, is known after this lake (Kere-Toṇṇūru), to distinguish it from Sunkā-Toṇṇūru some miles away. This is an artificial lake, with an embankment across a gap betwixt two rocky hills. Waters from the stream known as Yādava-nadī and other mountain-streams are collected here. The mound measures seventy eight cubits in height, one hundred and fifty cubits in length and two hundred and fifty cubits thick at the base. Who constructed it or when is not for certain known. The lake is called 'Yādava-samudra' and it might have been the idea of Biṭṭi-deva (Vishṇu-var dhana). Nasir Jung, the subedār of Deccan, who came here in 1746 was fascinated by the clear water of the lake, and called it 'Mōti-talāb' (the lake

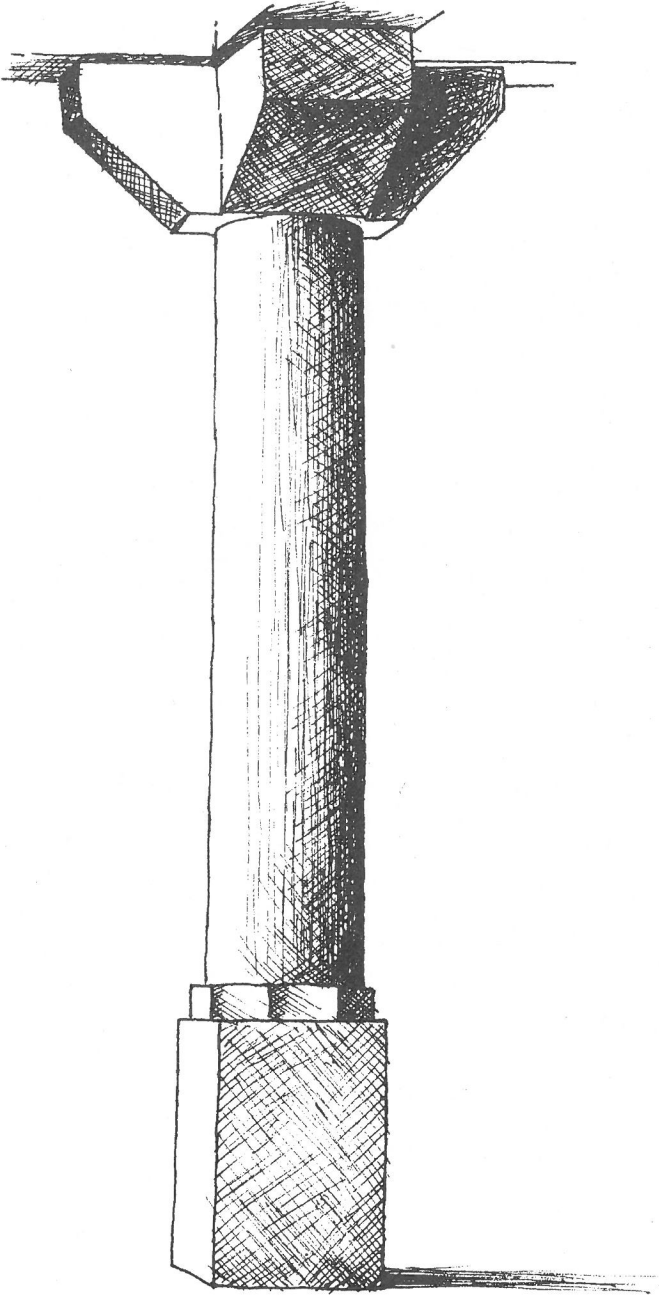
of pearls). During his inter-regnum in Śrīrangapattana, Tīpu-Sultān feared that the lake might encourage the onrush of the enemies, and got the bank of the tank breached and drained off the water. This was in 1798.

It is said that when once the tank is full (thanks to plentiful of rains and the swollen mountain streams), it would support the needs of irrigation and cultivation for two years at a stretch. It is without doubt a beautiful achievement of man harnessing the bounty of nature, to secure the welfare of all the people. It is the pinnacle of the Hoysala spirit of art, and was rightly named Yādava-samudra. The Hoysala-Ballāḷas, like all rulers, no doubt fought and won, made war and got defeated, but their fame rests on the splendid temples they brought into being, again for the good of the people, transforming rocks into objects of beauty.

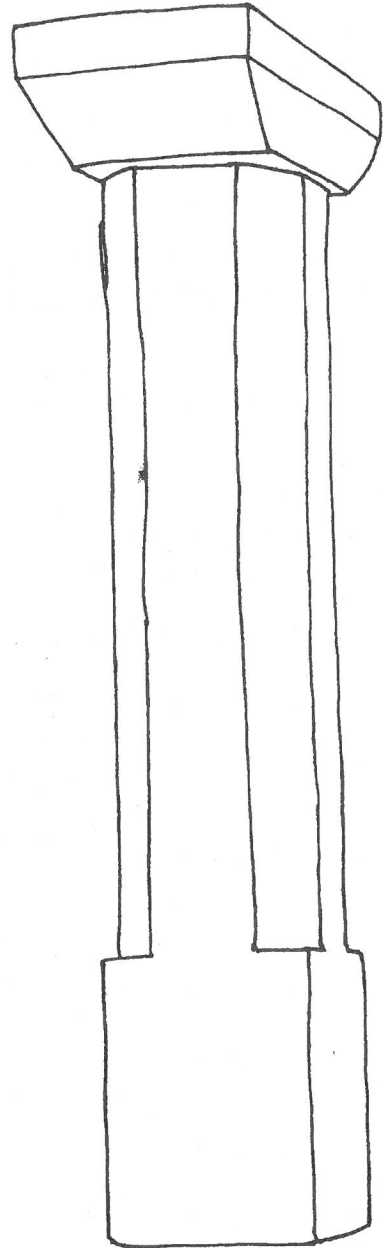
My young friend and student, Shri Vinay K. Hegde, and his friend Shri B.S. Surya Prakash have spared no pains to photograph the relevant movements and details thereof. Their excellent photographs make this volume not only exhaustively informative but excellently artistic. I am grateful to both of them.

- S.K. RAMACHANDRA RAO

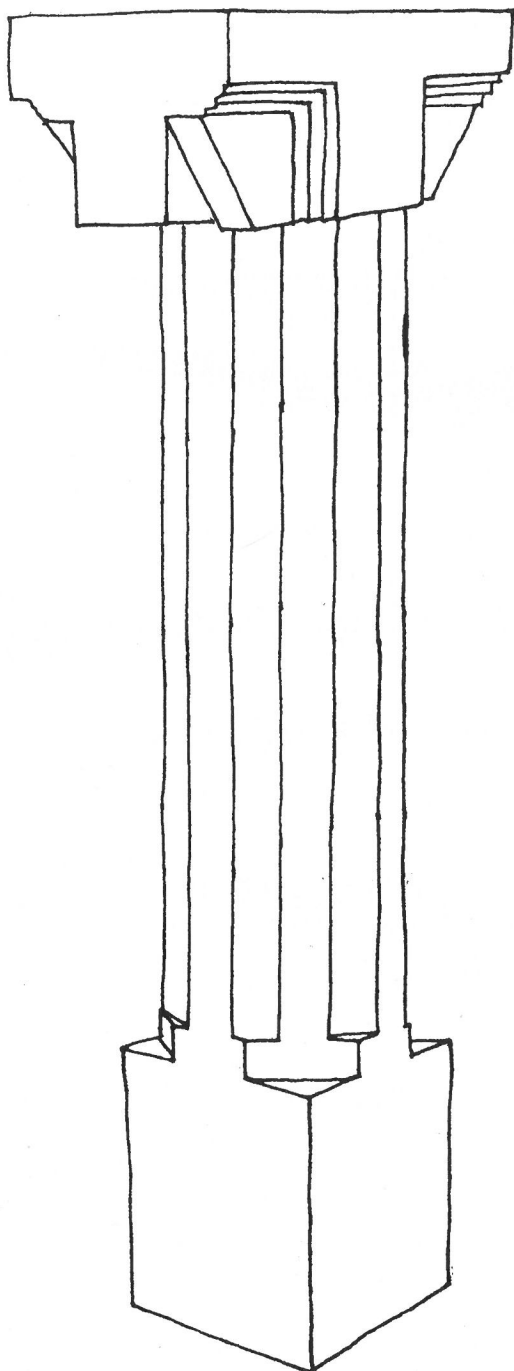
**Schematic representation of
pillars in the relevant temples**



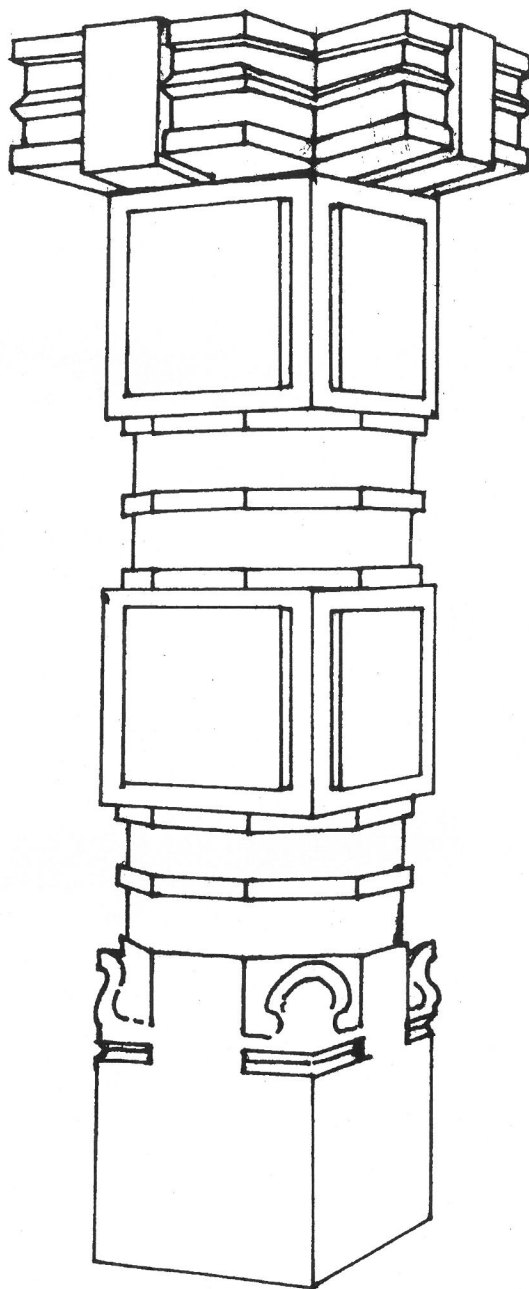
A pillar in the Rangamaṇḍapa at
Śrī Nambi-Nārāyaṇa temple, Tonnūr



A pillar in the Mahāmaṇḍapa at
Śrī Nambi-Nārāyaṇa temple, Tonnūr

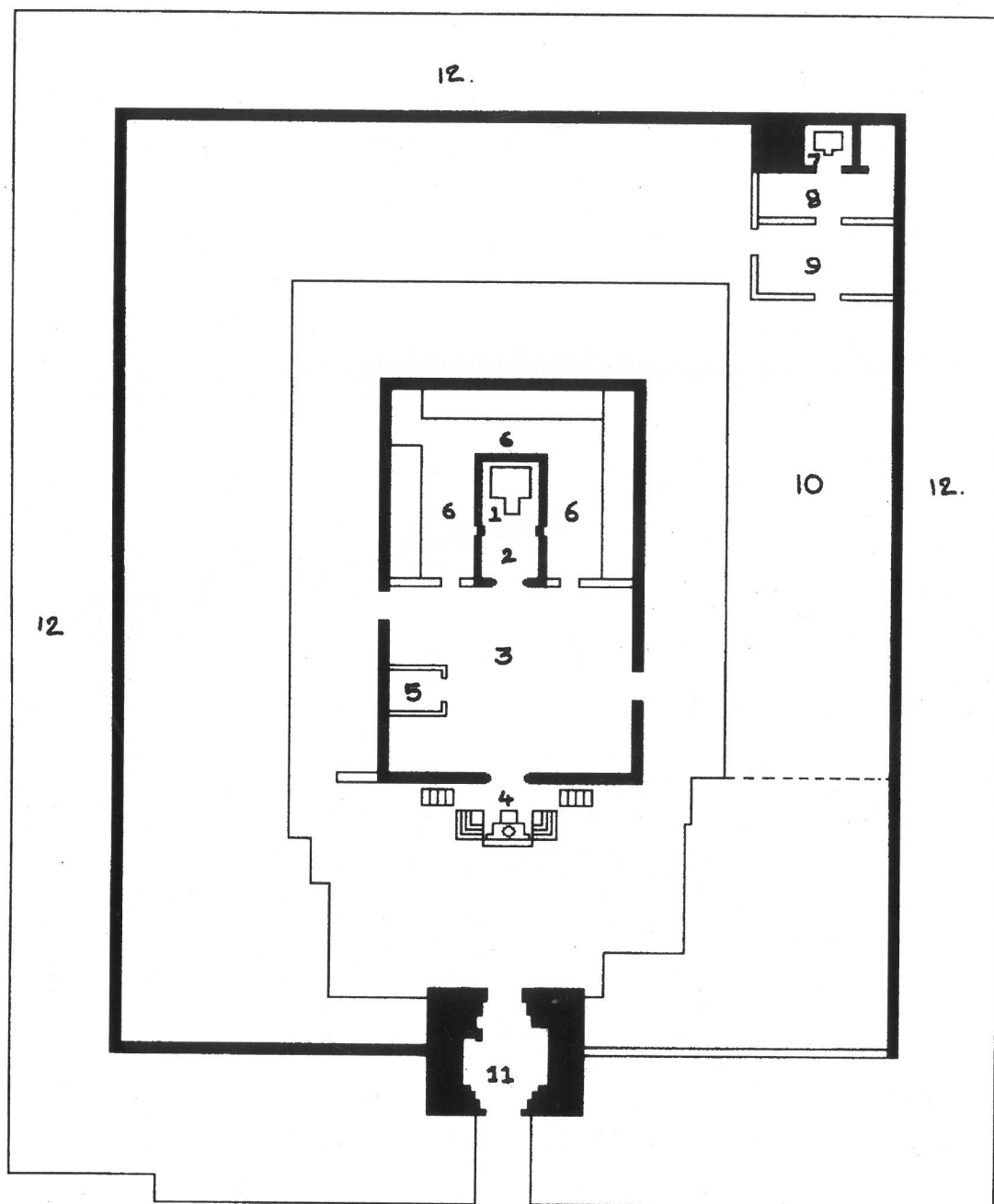


A pillar in the prākāra, Śrī Pārtha-Sārathi
Temple (Gopālākṛṣṇa), Toṇṇūr



A pillar in the Rangamaṇḍapa at
Śrī Cheluvanārāyaṇa temple, Mēlukōṭe

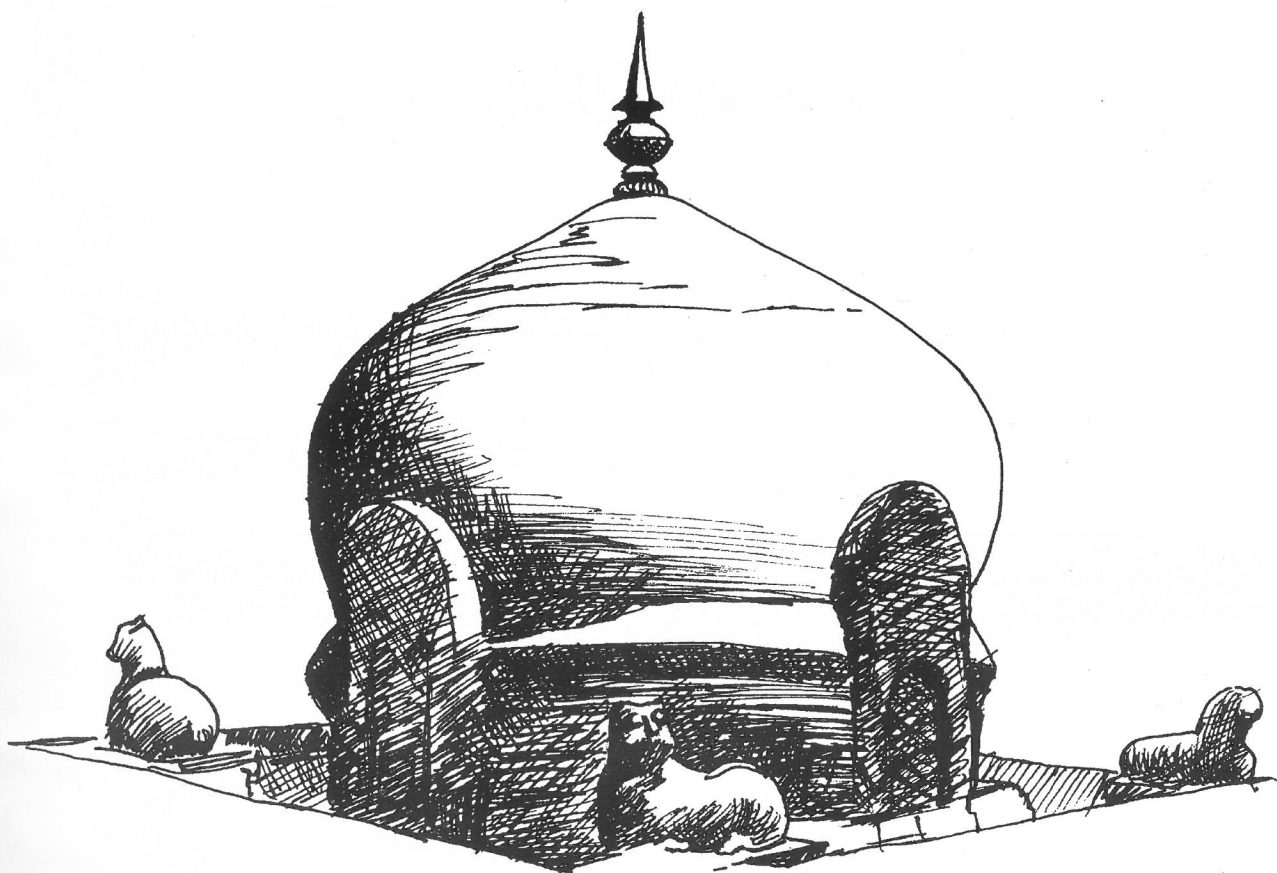
Ground plan of Śrī Cheluvanārāyaṇa Temple, Mēlukōṭe



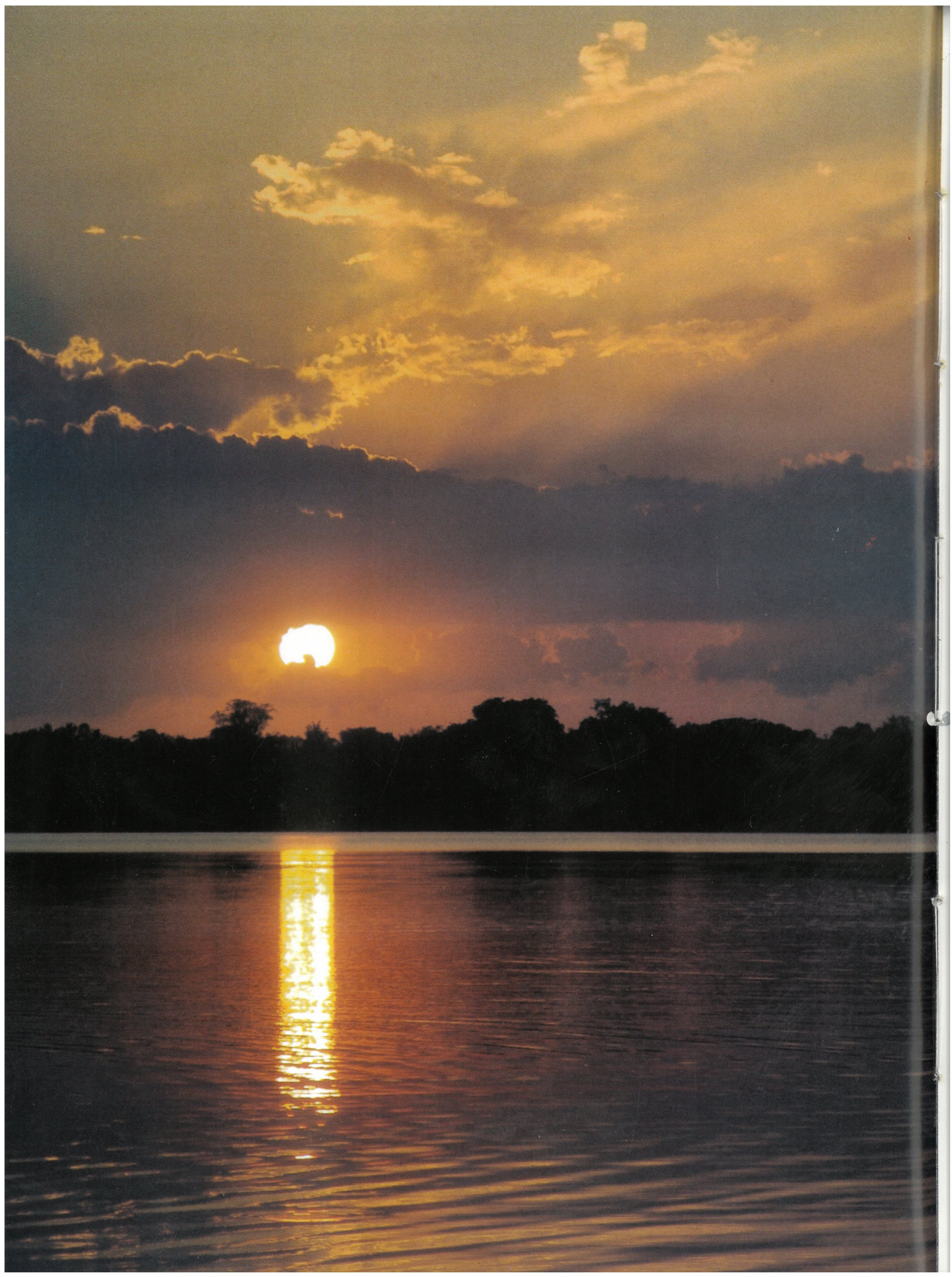
1. Garbhagrha
2. Ardha Maṇḍapa
3. Mahā Maṇḍapa
4. Mukhamāṇḍapa

5. Śelva-pullai
6. Kattale Pradakṣiṇe
7. Tāyār Shrine - Garbhagrha
8. Mukha Maṇḍapa

9. Mahā Maṇḍapa
10. Rangamaṇḍapa
11. Mahādvāra
12. Outer Kaisāle

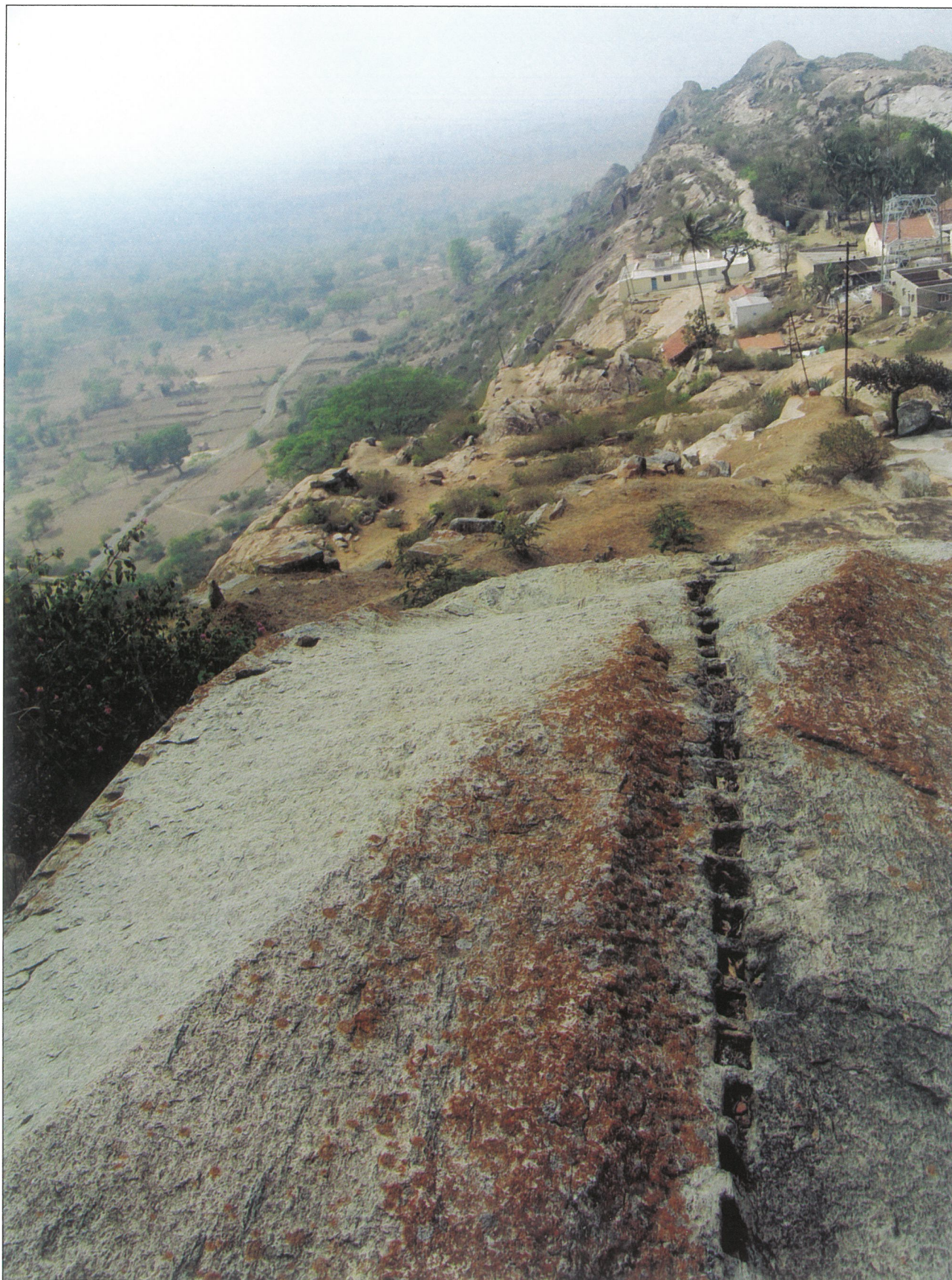


Vimāna over the Garbhagrha, Cheluva-Nārāyaṇaswāmy Temple, Mēlukōṭe





The Lake of Toṇṇūru (Yādava-samudra)



Pink granite stone available in Yādavagiri



Pink grainite stone available in Yādavagiri, used for the temples and sculptures, also shown in the pictures are the methods used for quarring stone slabs.



Another view of pink granite stone

Kailāseśwara Temple, Toṇṇūru



View from south-east



Eastern entrance



The lotus-motif in the ceiling outside the sanctum



Pillars within the maṇḍapa



Nandi at the entrance



'Kallara-gudi', (The temple of thieves), to the left of Kailāseśvara

Lakshmī Nārayaṇa Temple, Toṇṇūru

The dhvaja-stambha (Garuḍa-gamba)
in front of the entrance





Garuda, base of the above pillar, west facing



Hanumān, on the same pillar, north side



The main entrance, facing east (Mahādvāra)

The same view from north





The main entrance (Mahādvāra)



Rangamaṇḍapa



Carved pillar in the prakāra



The front pavilion (Mukhamandapa) pillars lathe-turned



Close-up of the above pillar, with inscription at the base



The main pavilion (Rangamandapa) view from mukhamandapa



A maṇḍapa (mahāmaṇḍapa) now known as Rāmānuja maṇḍapa



Another view of mahāmaṇḍapa, lit up by sunlight from western doorway



Lathe-turned pillars in the navaranga with elaborate carvings



Another view of same pillars with the doorway to the sanctum



A closeup-view of the pillar



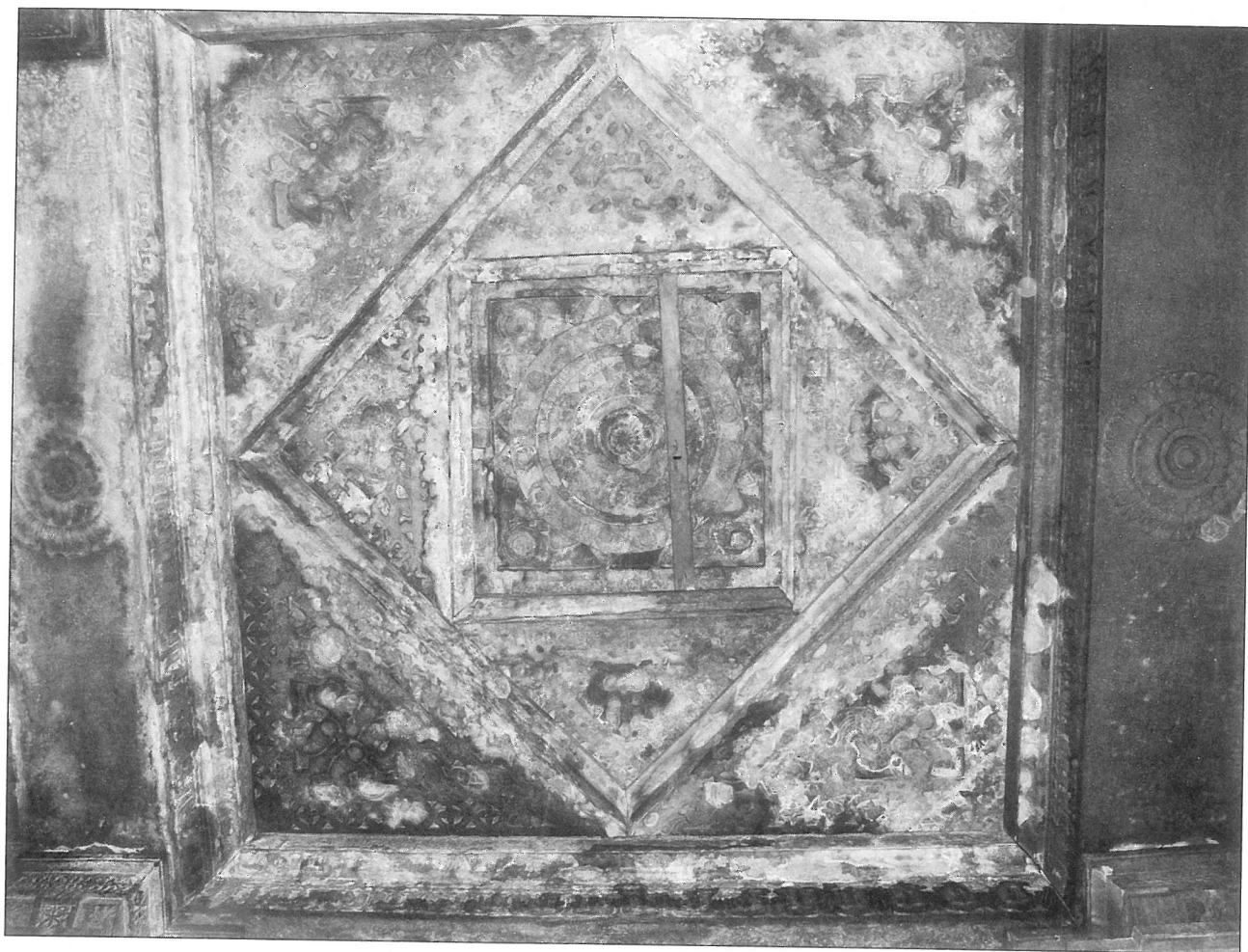
Another view of pillars to the right of the sanctum - entrance



Closeup view of different pillars in navaranga



Closeup view of different pillars in navaranga



Bhuvaneśvarī in navaranga



Detail of the ceiling, south of bhuvaneśvarī, Yama at the centre and the eight guardians of directions (dikpālākās) carved in their appropriate directions



Vimāna-gopura, view from north



Vimāna-gopura, view from north-west

Vimāna-gopura, view from
south

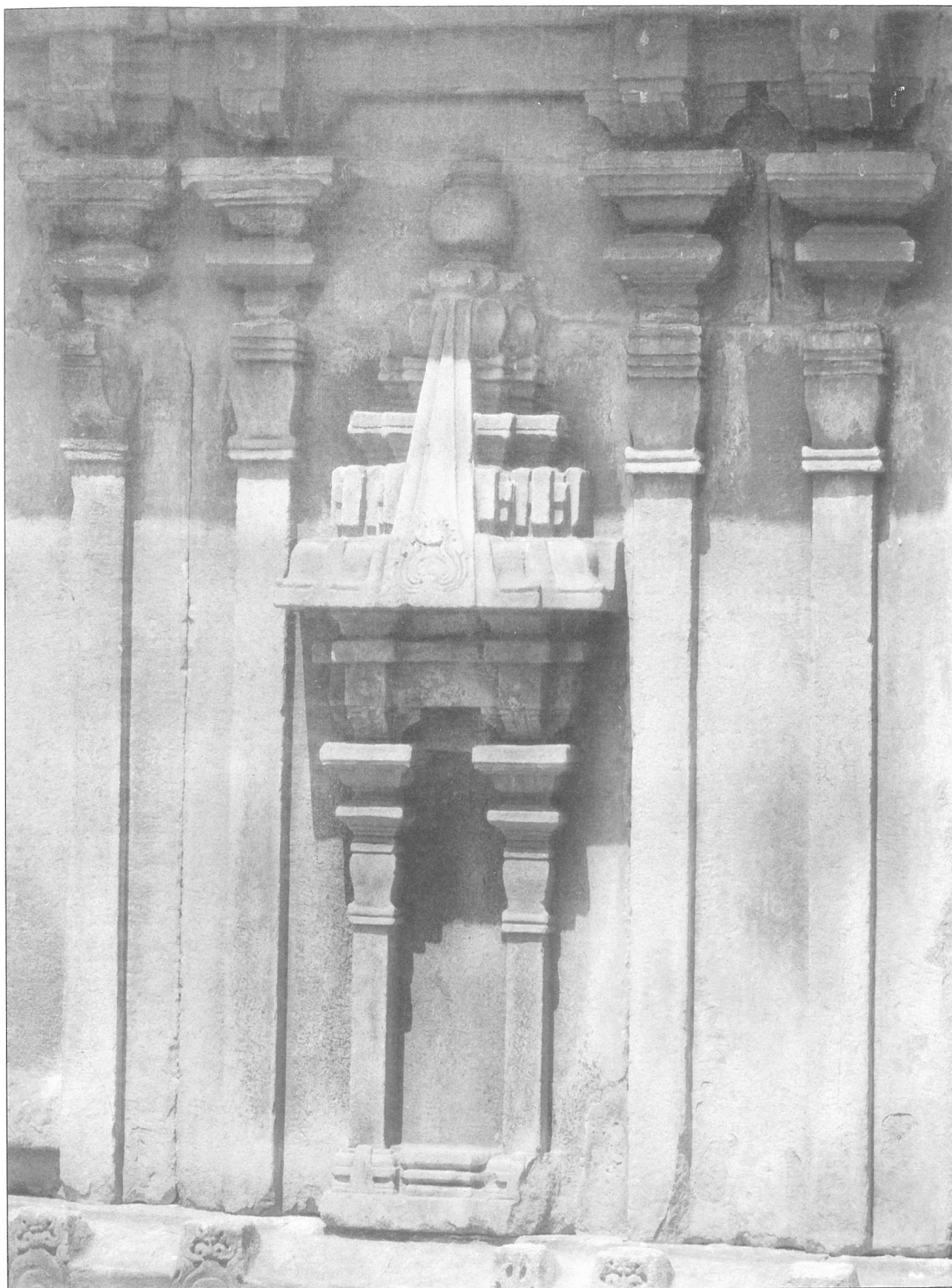


Vimāna-gopura, view from west





Vimāna-gopura, view from south-west



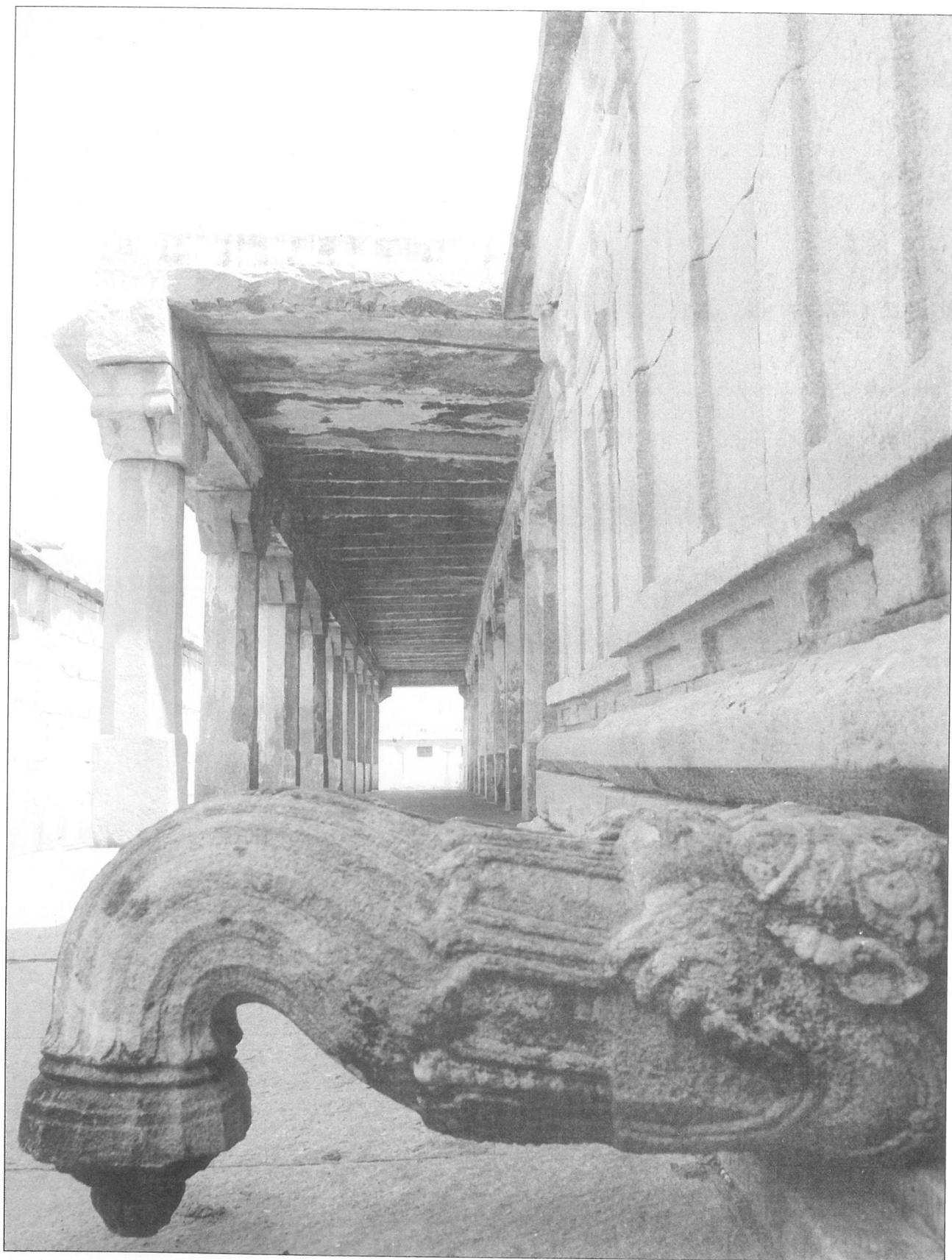
Details of Koshtha of niches on outer walls of the sanctum (garbha gṛha)



Details of Koshtha of niches on outer walls of the sanctum (garbha gṛha)



Lakshmi-shrine, to the right of the Nārāyaṇa-temple, in the same complex,
view from north-west



Praṇāla (water-chute) in the Lakshmi-shrine



Entrance to the sanctum (garbha-grha) of Lakshmi-shrine, view from maṇḍapa



Pillars in the maṇḍapa at the Lakshmi-shrine, view from the sanctum (garbha-gr̥ha)



Another view of the sanctum in Lakshmi-shrine

Kṛṣṇa-Temple (Veṇugopāla or Pārthasārathi), Toṇṇūr



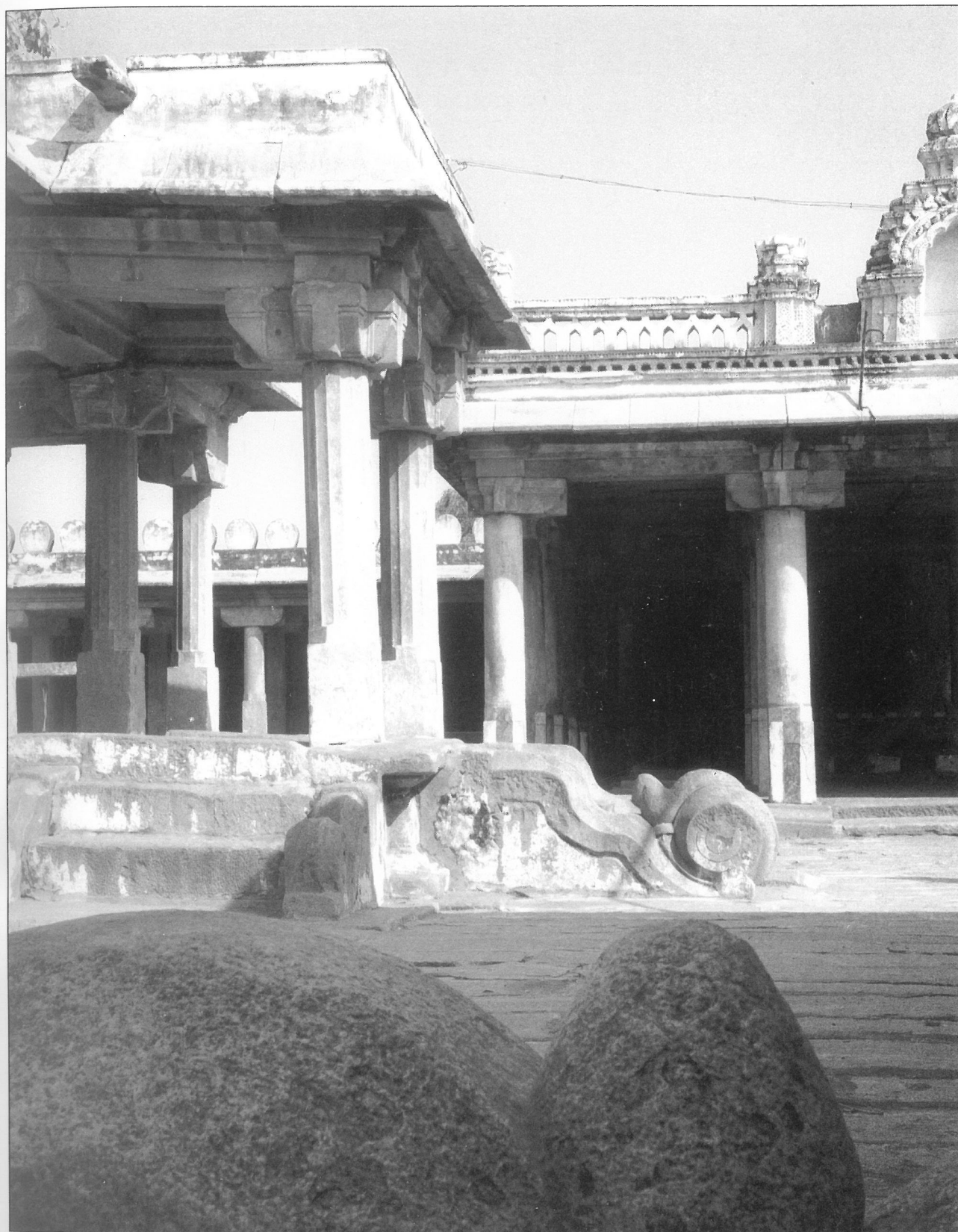
The cradle-pillar (Totṭilu-kamba), to the south-east of the temple

The main entrance (mahā-dvāra)





The front-porch or Mukhamandapa



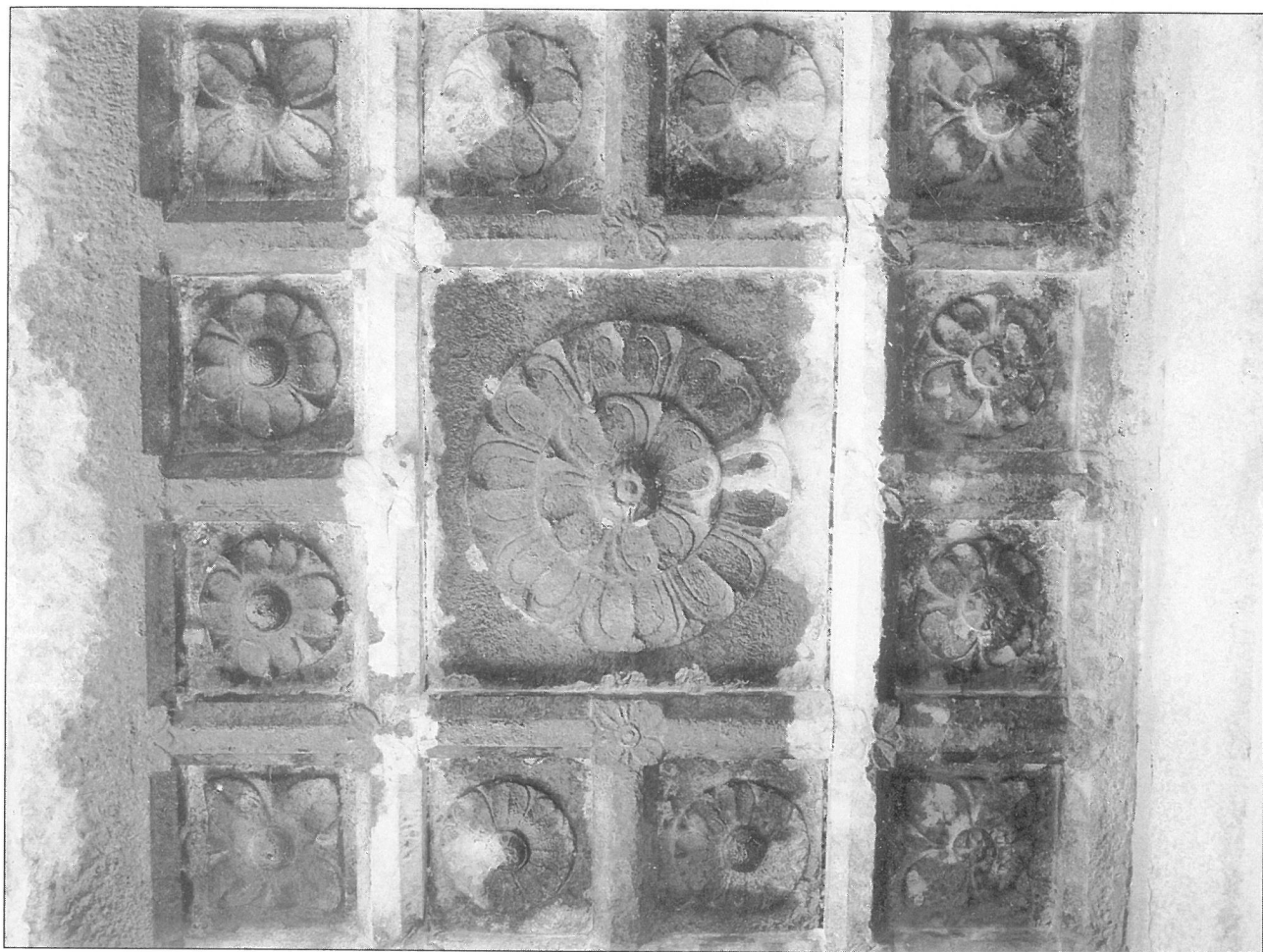
Another view of mukhamandapa, from the Kitchen (pāka-śālā)



Balipīṭa



Mahādvāra and Balipīṭha, view from mukha maṇḍapa



Detail of the ceiling in the mukhamanḍapa



Rangamandapa, view from the sanctum (garbha-grha)



Rangamaṇḍapa and garbha-grha



Another view of Rangamandapa, from entrance



Detail of carvings on the outerwalls of garbha-grha (Kudya stamba)



Vimānagopura and outer walls of garbha-grha; view from south-east



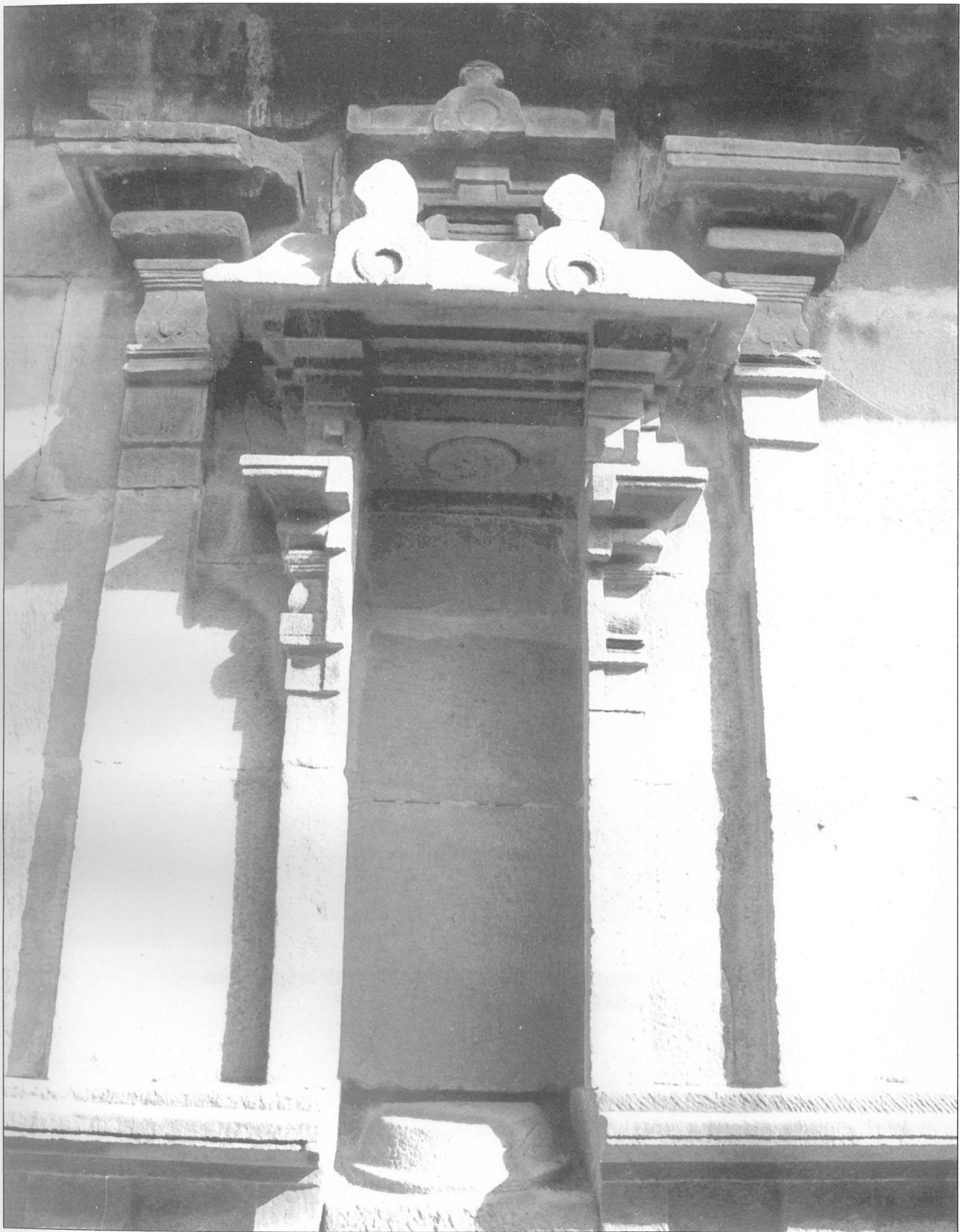
Outer walls of garbha-grha, view from north-west



Outer walls of garbha-grha, view from south



A view of prākāra, northern side



Deva-Koshtha, outer wall of the Garbha-grha,



Northern outer wall of the garbhagriha, with inscriptions



View of garbhagrha, from prakāra



A view of temple complex from north-west



A view of the kalyāṇa-maṇḍapa in the temple complex



Left of the Kṛṣṇa temple



Inside the kalyāṇa-maṇḍapa, view from the Devī-shrine



Vāhana maṇḍapa, north-east of the main temple



Pākāśālā, south-east of the temple

Narasimha - Temple, Toṇṇūr



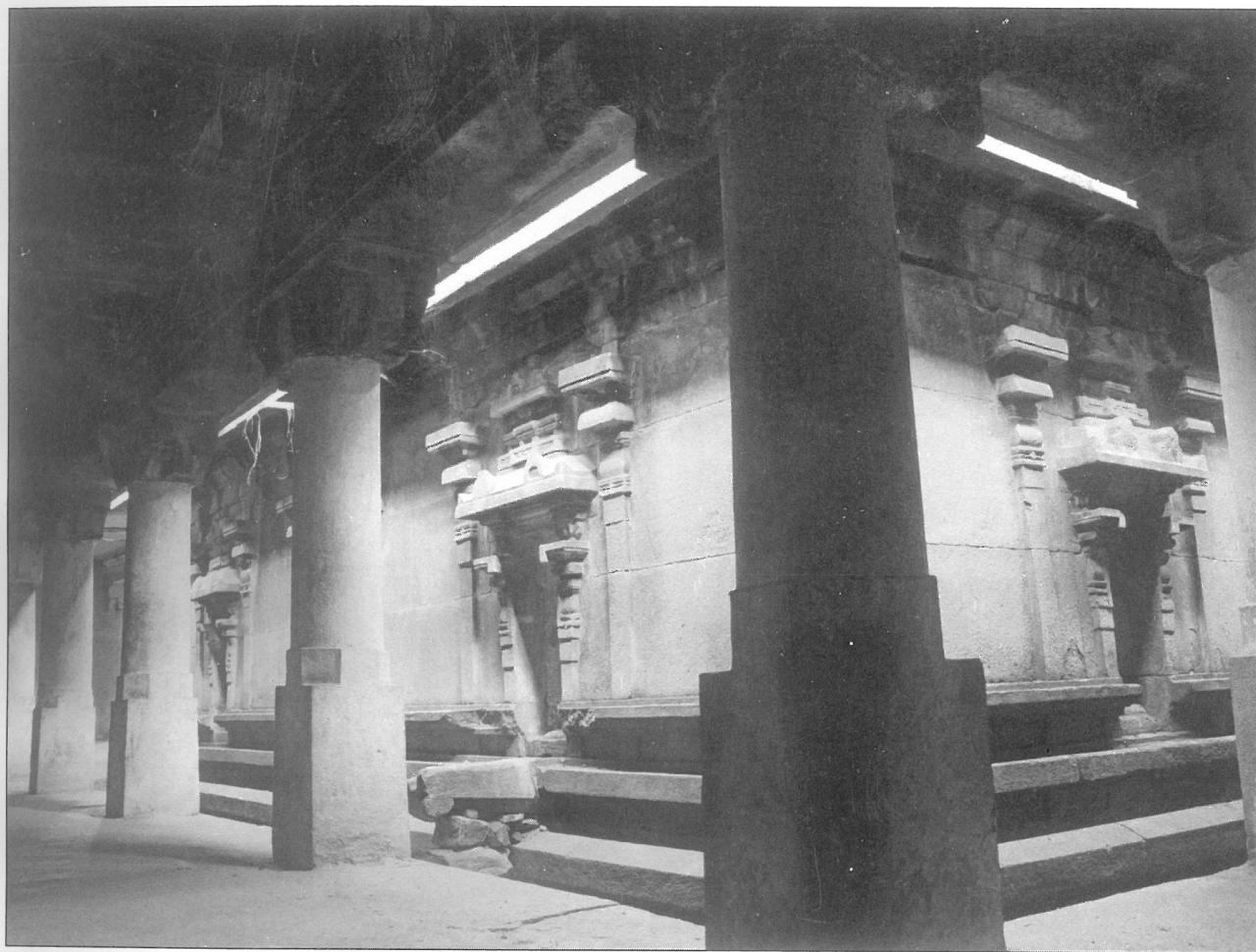
Outer view, behind the lake Yādava-samudra



Entrance and mukhamanḍapa, east facing



Rangamandapa



Outer walls of garbhagrha, from prākāra, view from north-west



Deva-koshtha and praṇālī



North view of outer walls of garbhagrha, from the prakāra

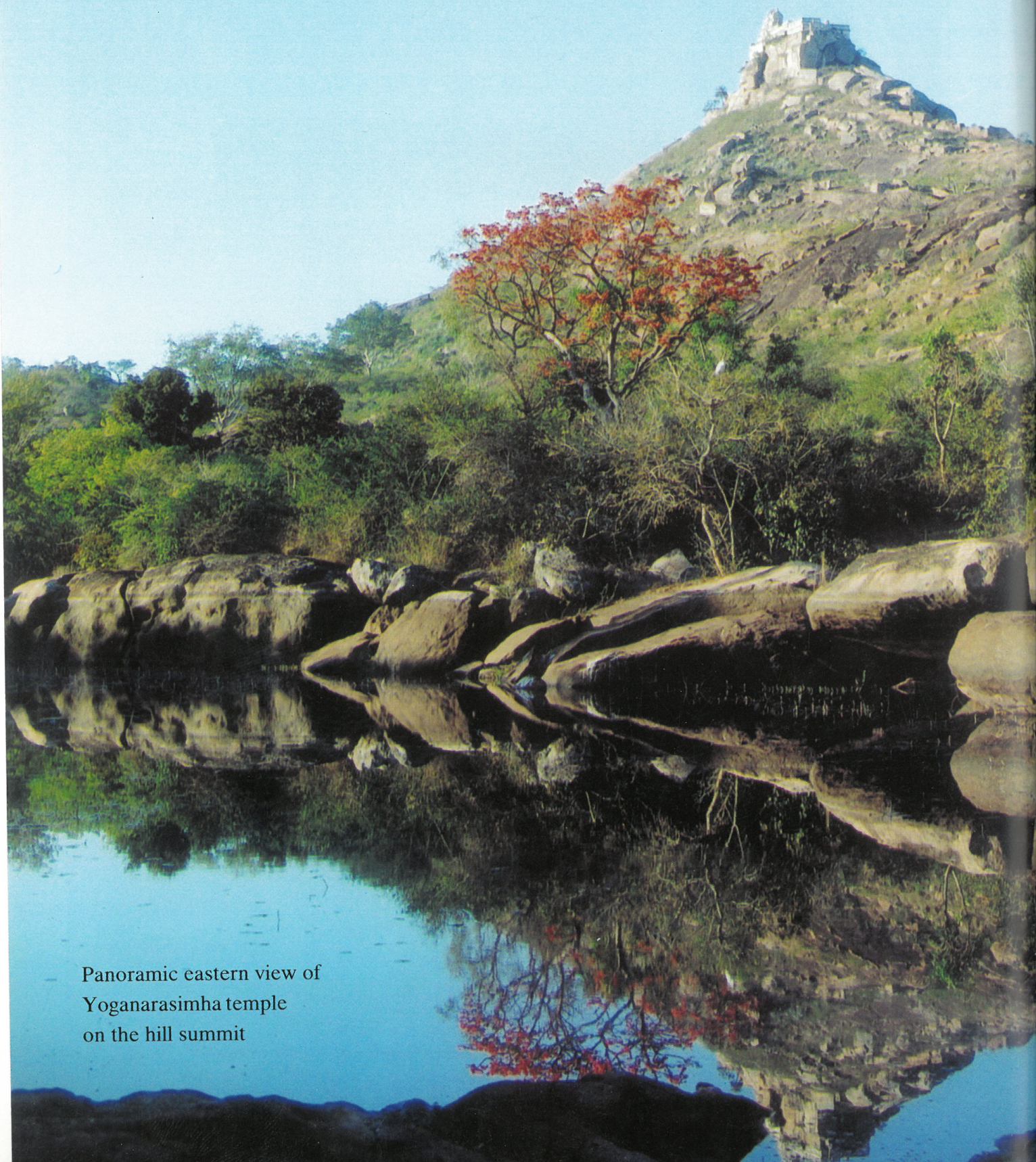


A closeup of the outerwalls of the garbha-grha



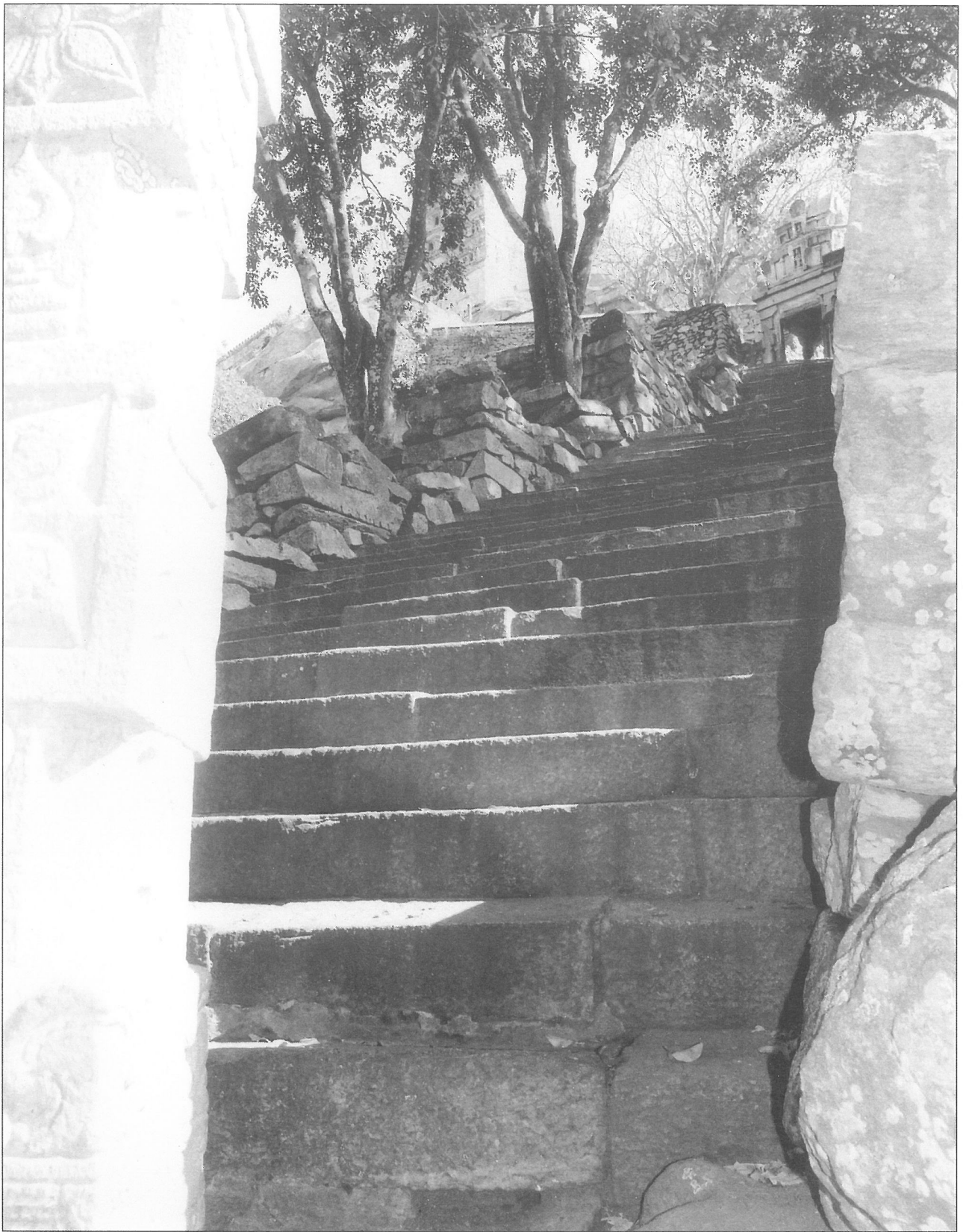
A maṇḍapa on the right-side of temple, where Rāmānuja is said to have resided during his stay in Toṇṇūru

Melukote Yaduśaila



Panoramic eastern view of
Yoganarasimha temple
on the hill summit





Steps leading to the Narasimha-shrine



Maṇḍapa at the steps leading to the shrine where devotees can rest on the way uphill



Western view of the hillock and dvāra gopura



Dvāragopura, view from south-west



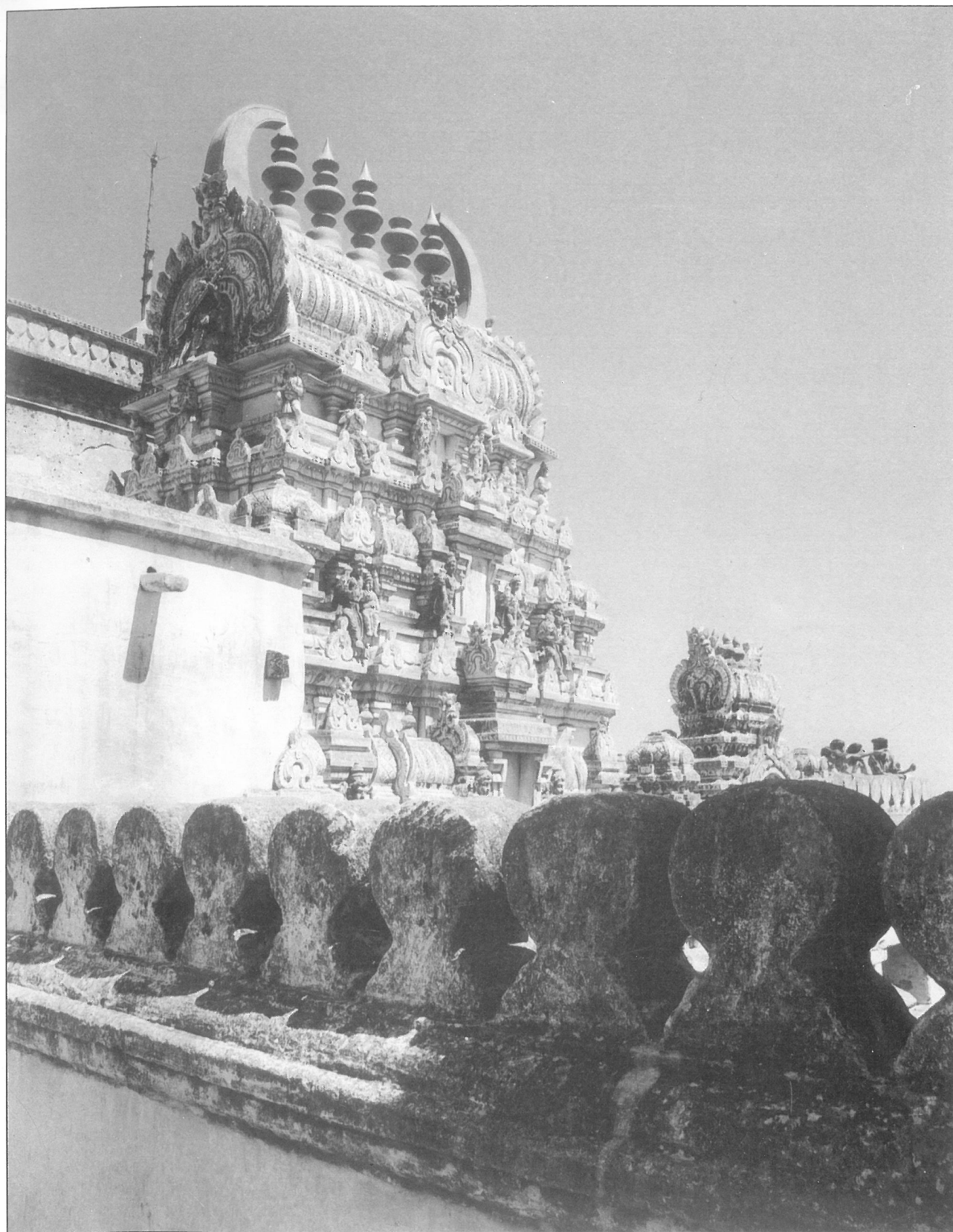
Mahādvāra



Gaṇeśa, below-right on the mahādvāra



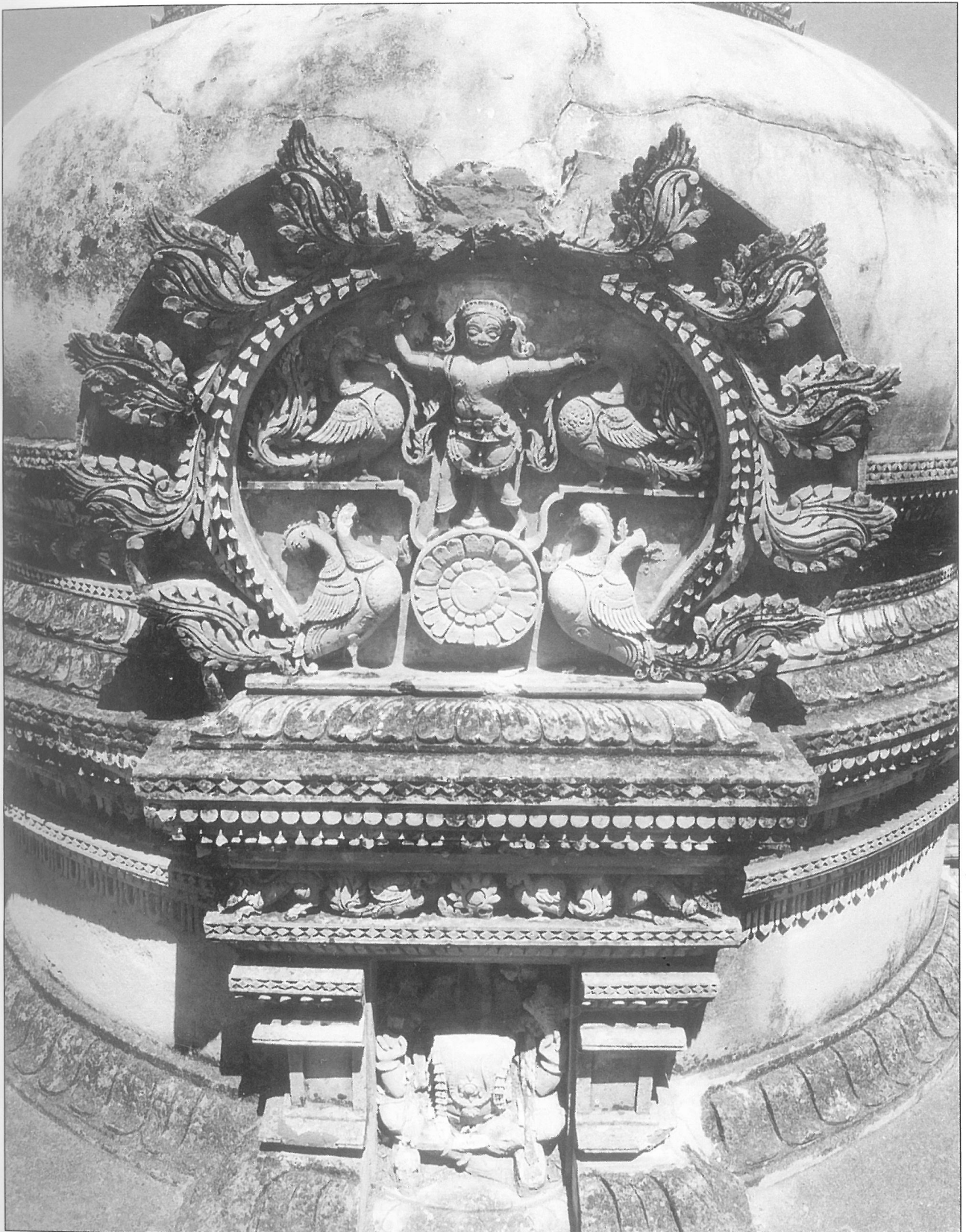
Northern-face of the dvāra gopura



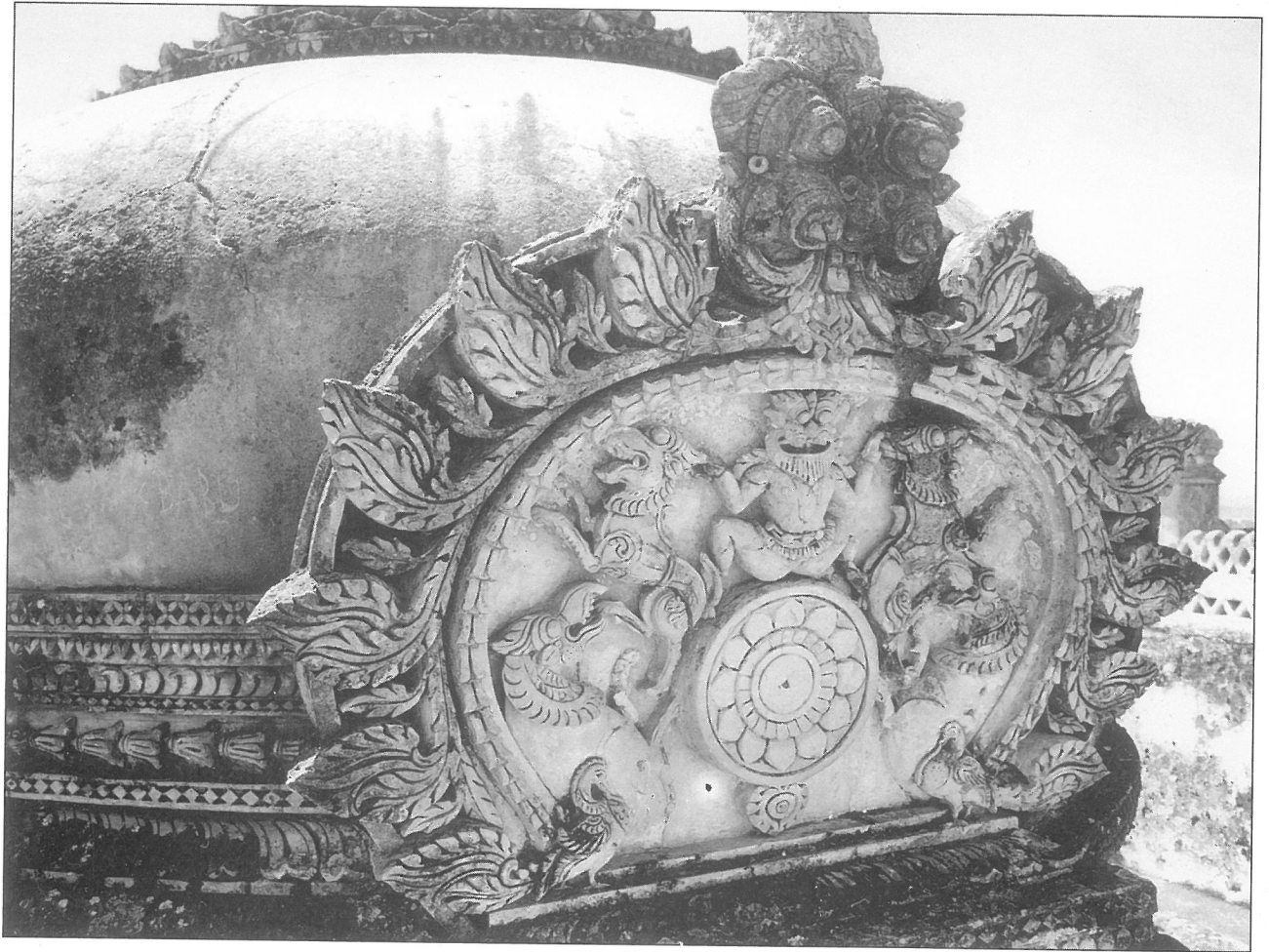
Are-gopura



Vimāna gopura, stucco, southern face



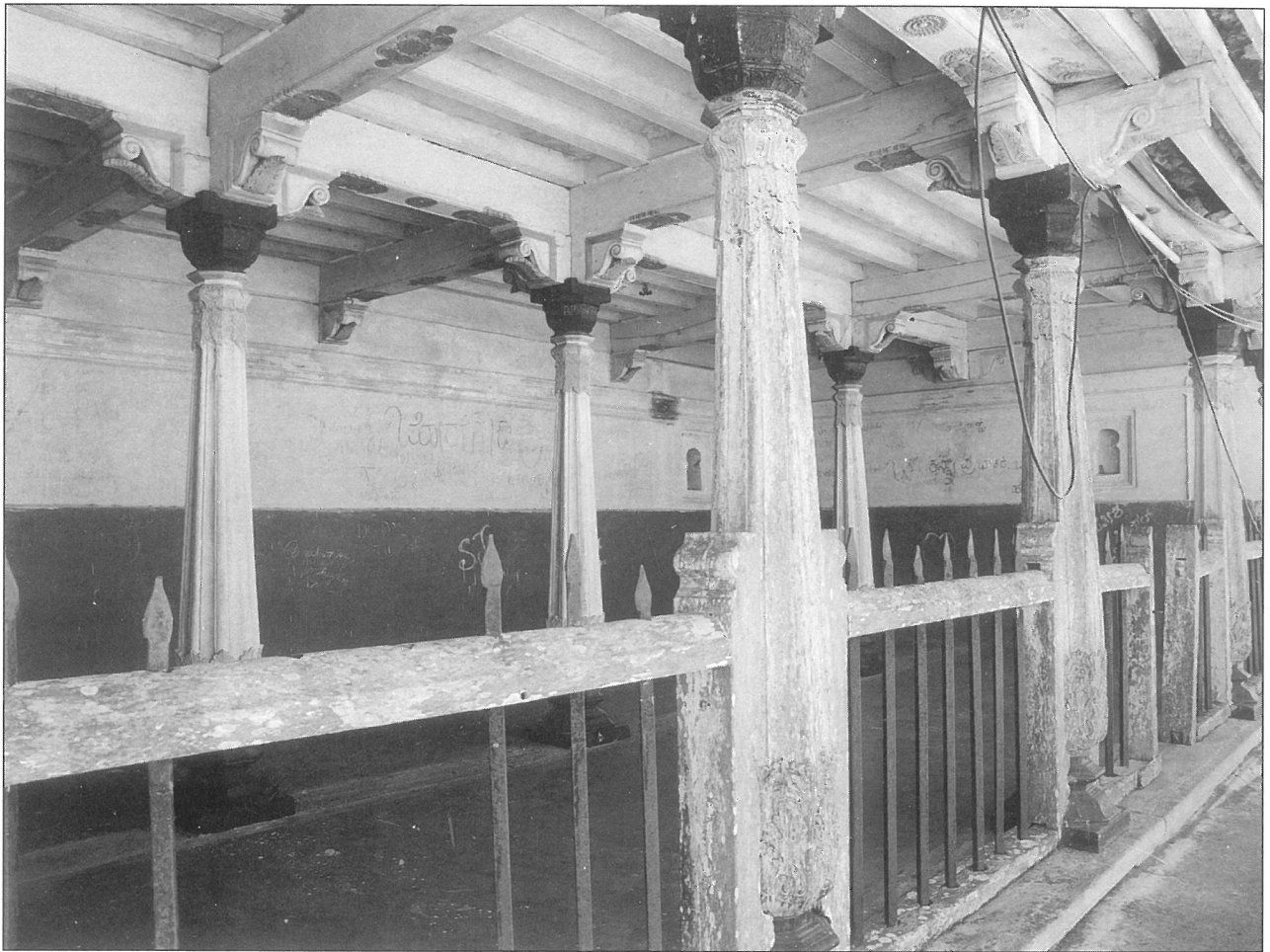
Detail of southern face of vimāna gopura



Detail of northern face of vimāna gopura



Detail of eastern face of vimāna gopura



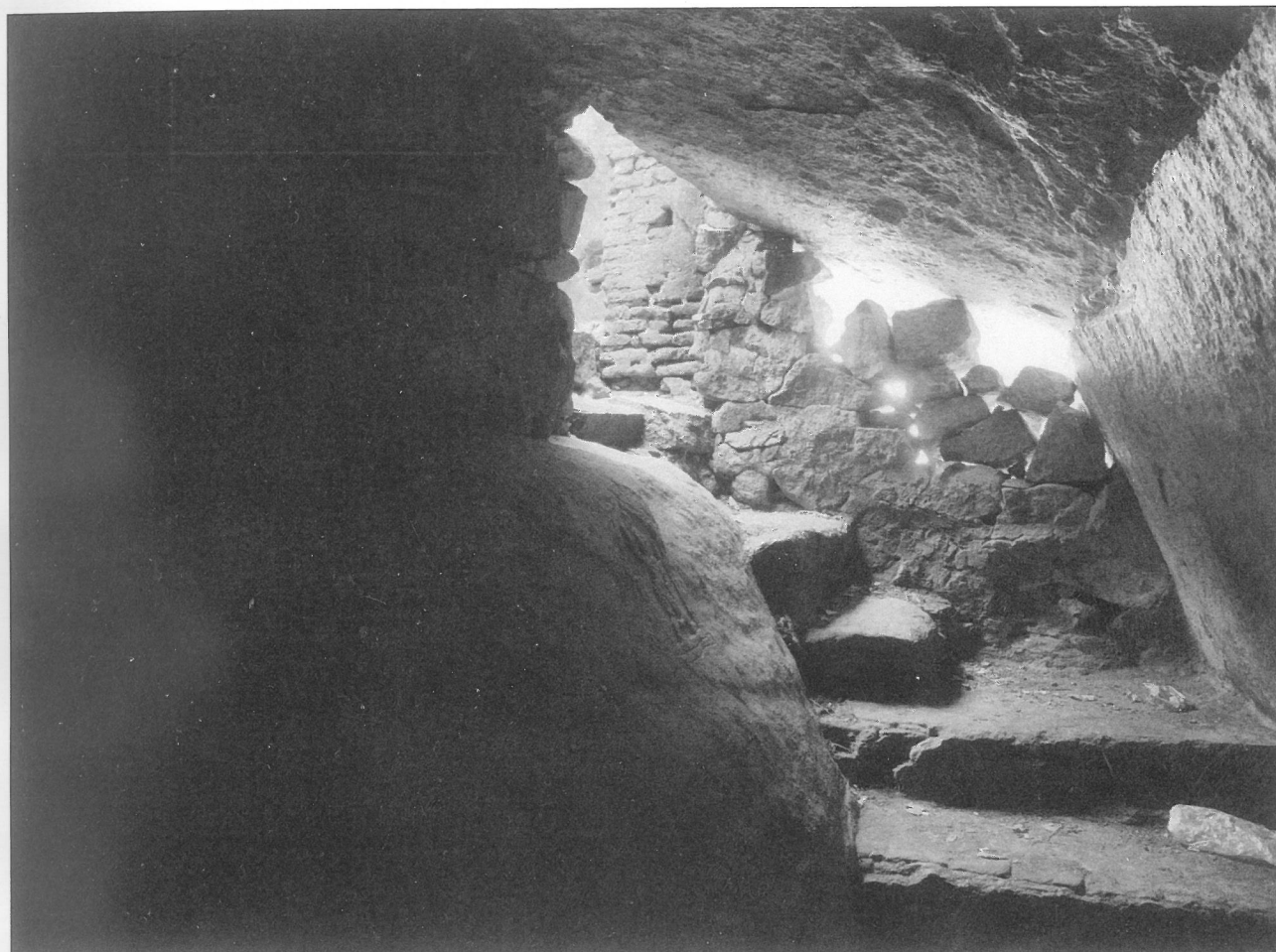
Maṇḍapa, opposite vimāna gopura (part of the residential palace adjoining temple)



Southern face of the dvāragopura



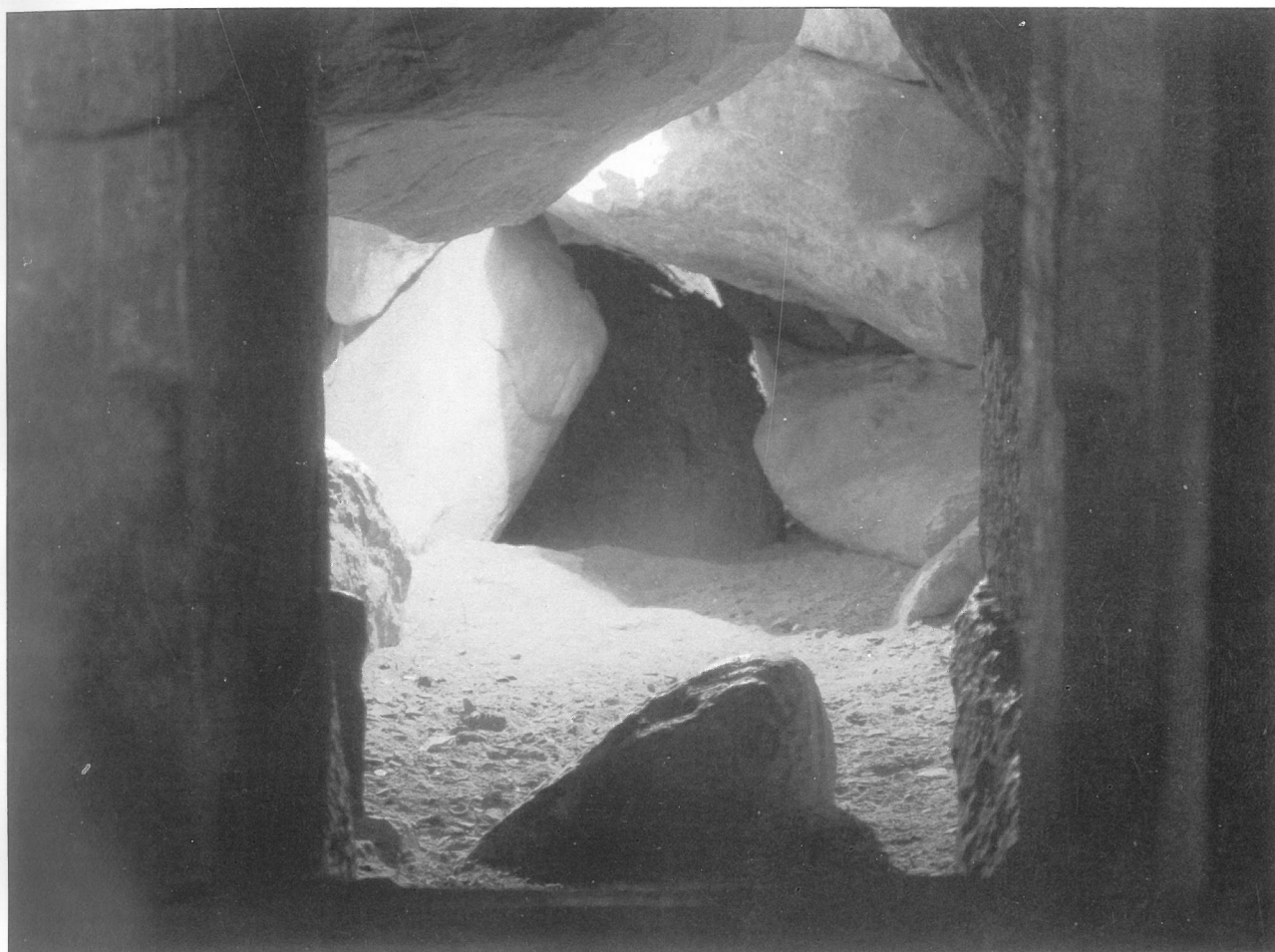
View of the town from the dvāra in the temple complex



Entrance to the Bilaswarga, underground passage



Prahlāda-pīṭa, underneath the garbhagrha, where he is said to have performed penance.



Exit from the Bilaswarga turned passage

**Relief works on the
pillars of the dvāragopura**



A portrait sculpture



Navanīta Kṛṣṇa



Koḍaṇḍarāma with Āṇjaneya



Śeṣha-Śāyī-Vishṇu



Viṭṭhala



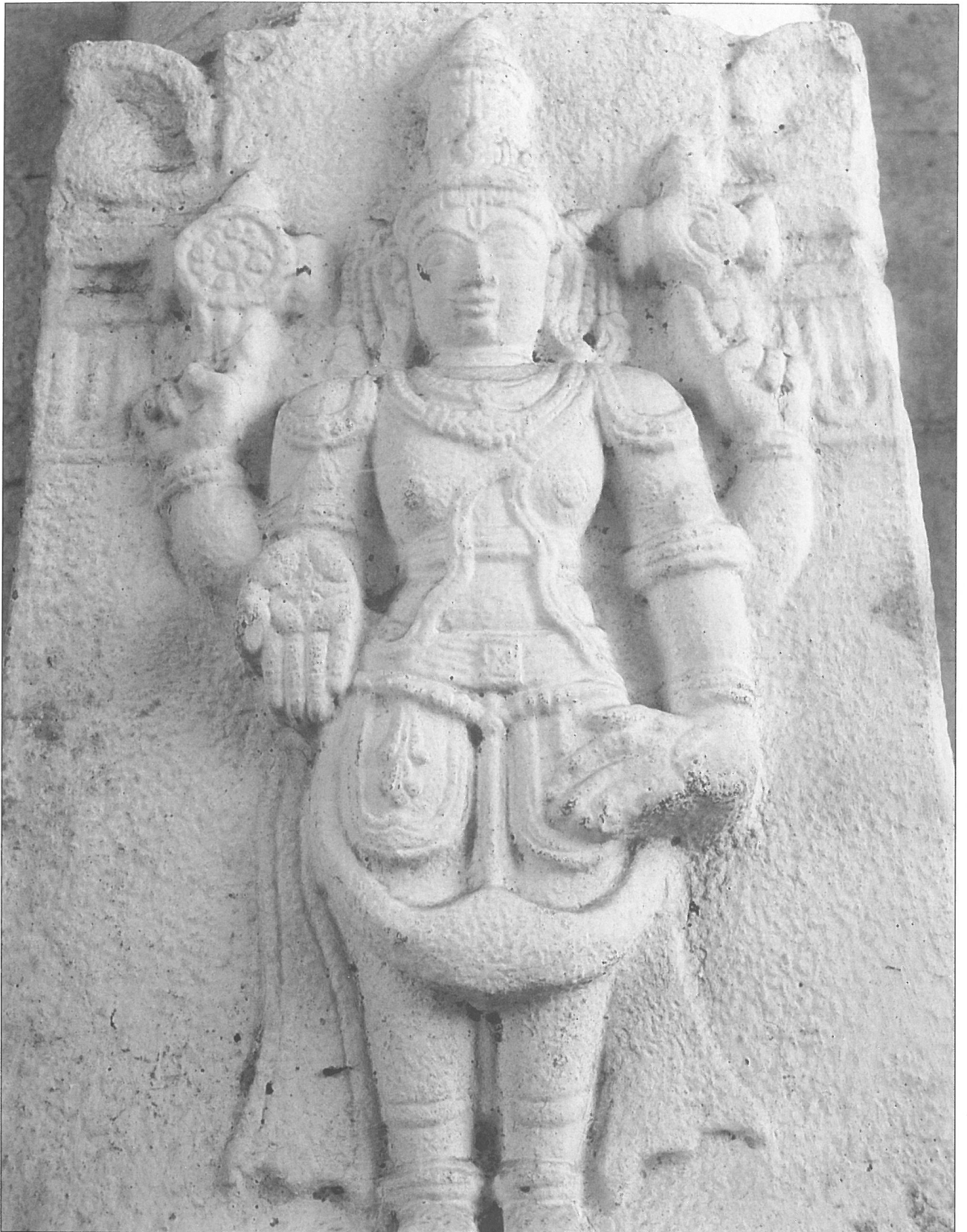
Kodaṇḍarāma with Sīta



Ugranarasimha, slaying Hiranyakaśipu

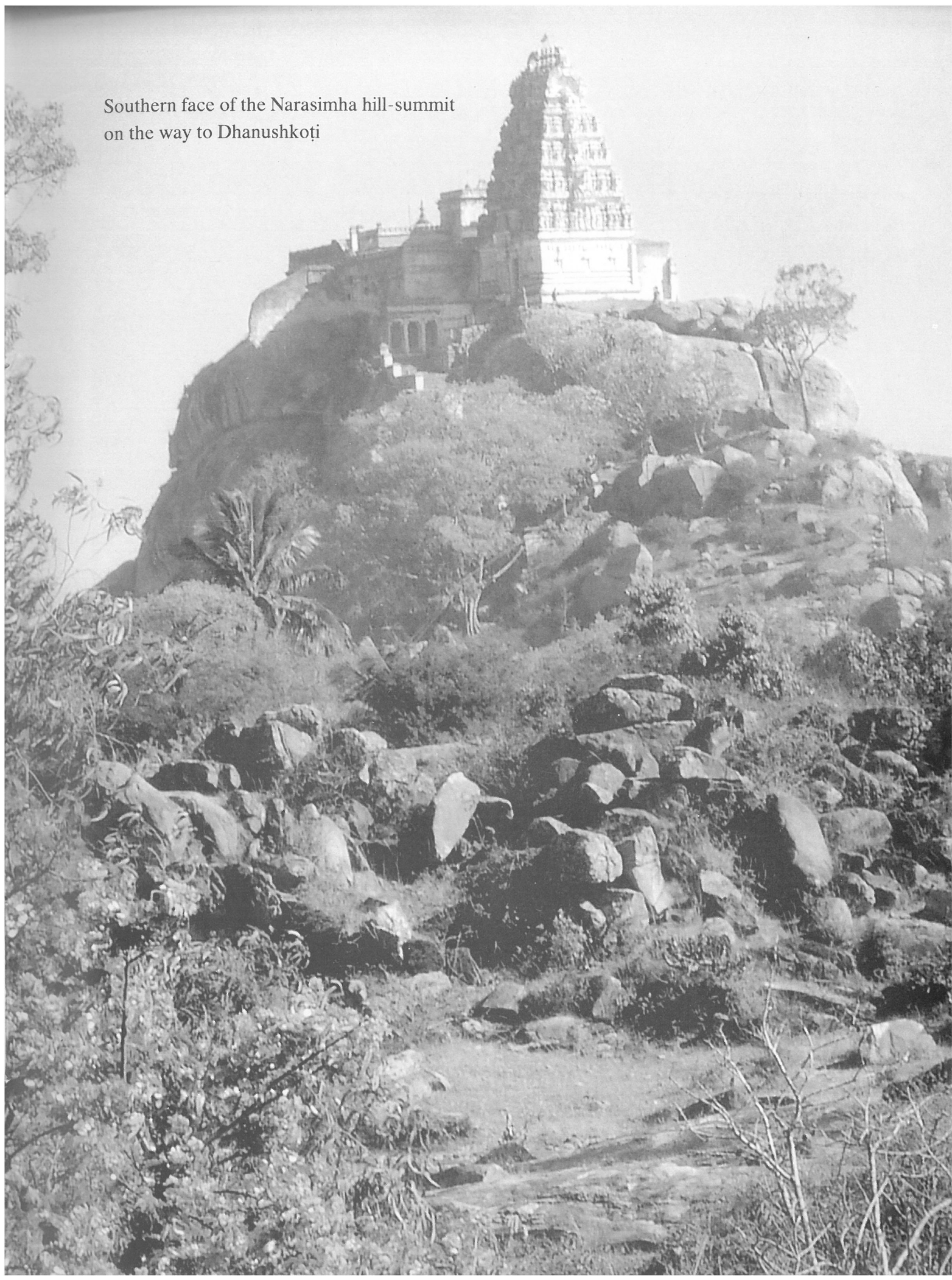


Kālingamardhana Kṛṣṇa



Venkateswara

Southern face of the Narasimha hill-summit
on the way to Dhanushkoṭi



Tirunārāyaṇa temple, Mēlukōṭe



Pradhāna gopura, view from south-east



Pradhāna gopura, front view



Pradhāna gopura, view from a maṇḍapa outside the temple complex



Dīpastambha, facing the pradhānagopura, about 45 feet high



Āṇjaneya to the south and Garuḍa to the west at the base of the dīpastambha



Outer kaisāle, southside at night



Outer kaisāle, from south west



Outer kaisāle, during day time



Outer kaisāle, view from north west



Pātālānkaṇa



Outer pradakshinā view from vāhana mandapa



Outer pradakshinā patha



Tiruk-kachchi-nambi maṇḍapa



Tiruk-kachchi-nambi maṇḍapa (16 pillars) behind the garbagṛha



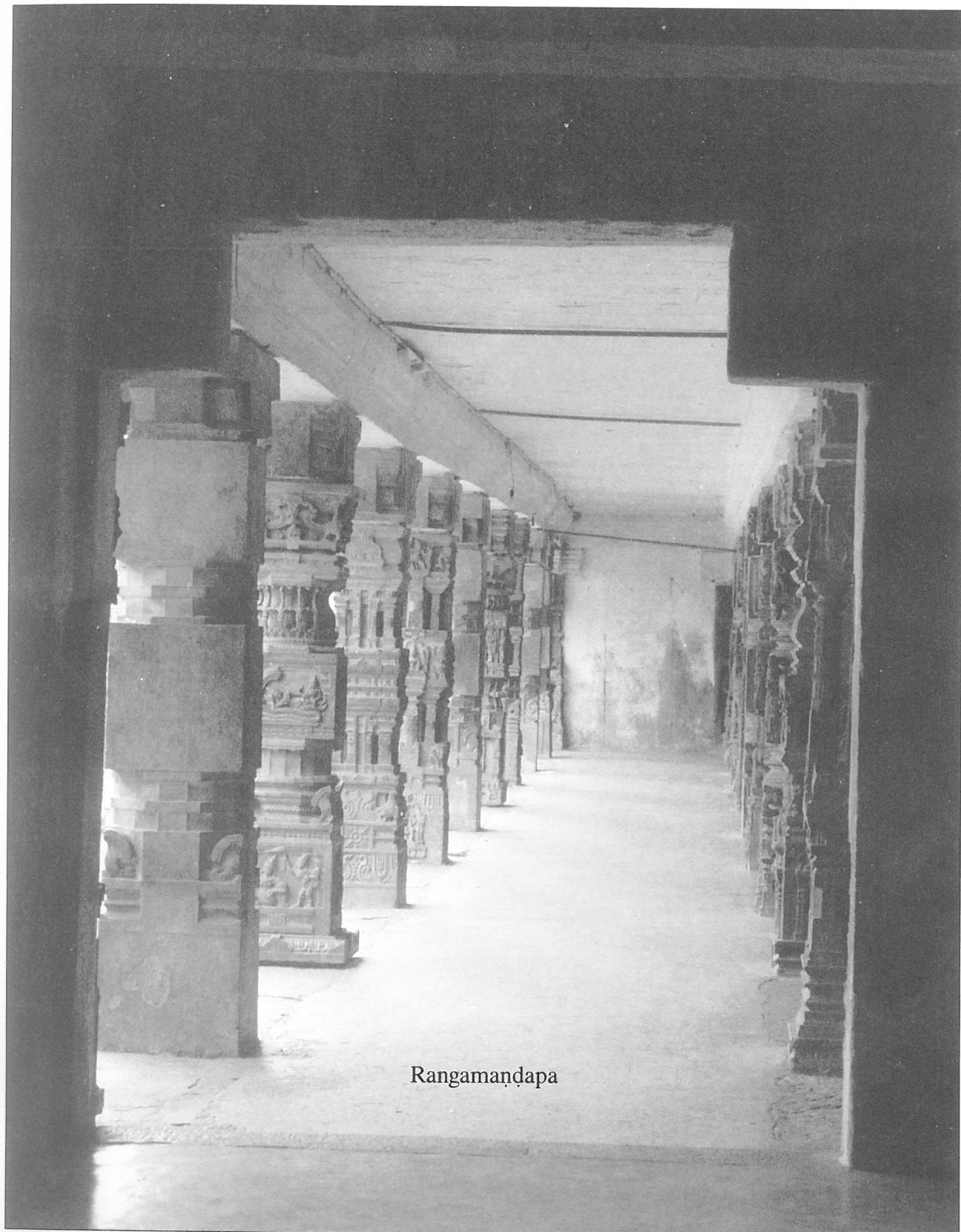
An elaborately carved pillar in the same mandapa



Another pillar in the same maṇḍapa - fight between Āṇjaneya and Garuḍa represented



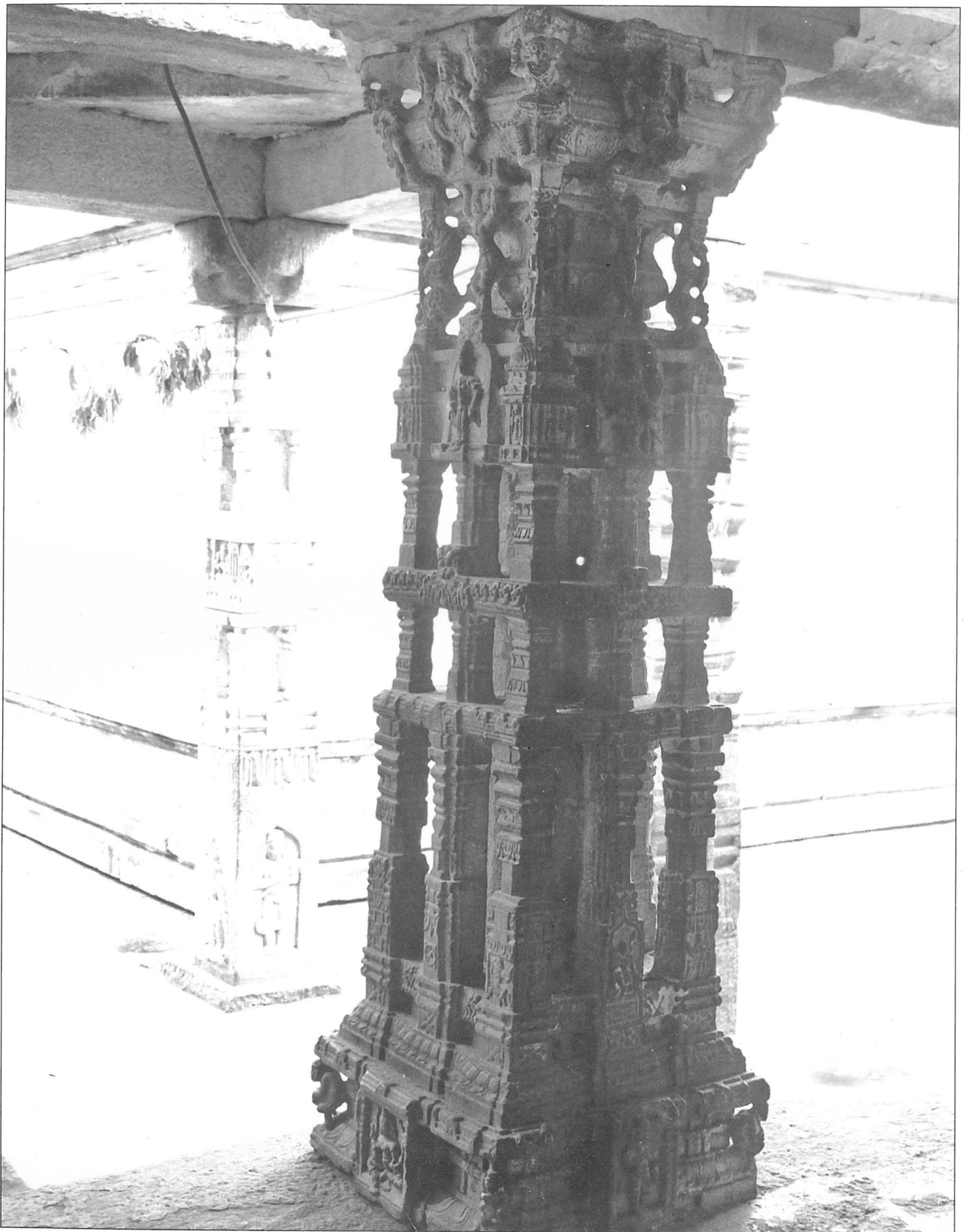
**Various views of the rangamaṇḍapa, inner north side of
the temple complex**



Rangamaṇḍapa







Detail of a pillar - terrace like structure with magnificently detailed structure can be seen

**Different views of the beautiful pillars carvings at the rangamaṇḍapa;
the maṇḍapa consists of 36 such pillars, each unique**











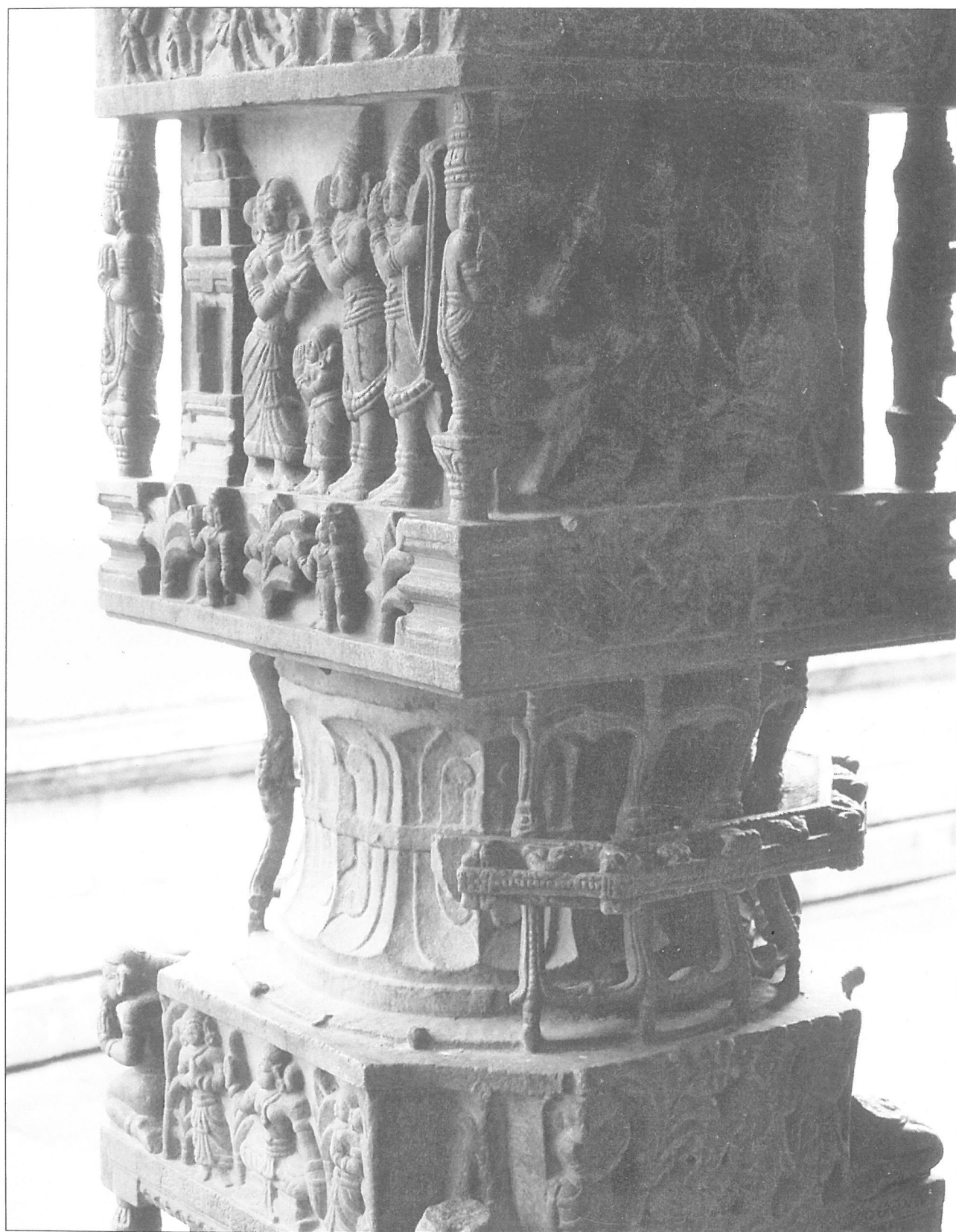
A close-up of a pillar - intricate patterns skillfully separated from the body of the pillar, resembling wood-carving



Close-up of another pillar



Same, depicting a kumbha and intricate granthi design resembling rope





A pillar depicting a scene from the Rāmayaṇa





Tayār-sannidhi garbha-gr̥ha from same maṇḍapa

**Close up view of sculptures on the pillars in
the rangamaṇḍapa**





Inscribed carving





Kodaṇḍarāma



Dancing postures







Kamsa-vadha



Arjuna performing tapas standing on one leg in Indrakila



A scene from Kirātārjuna



Mythological representations



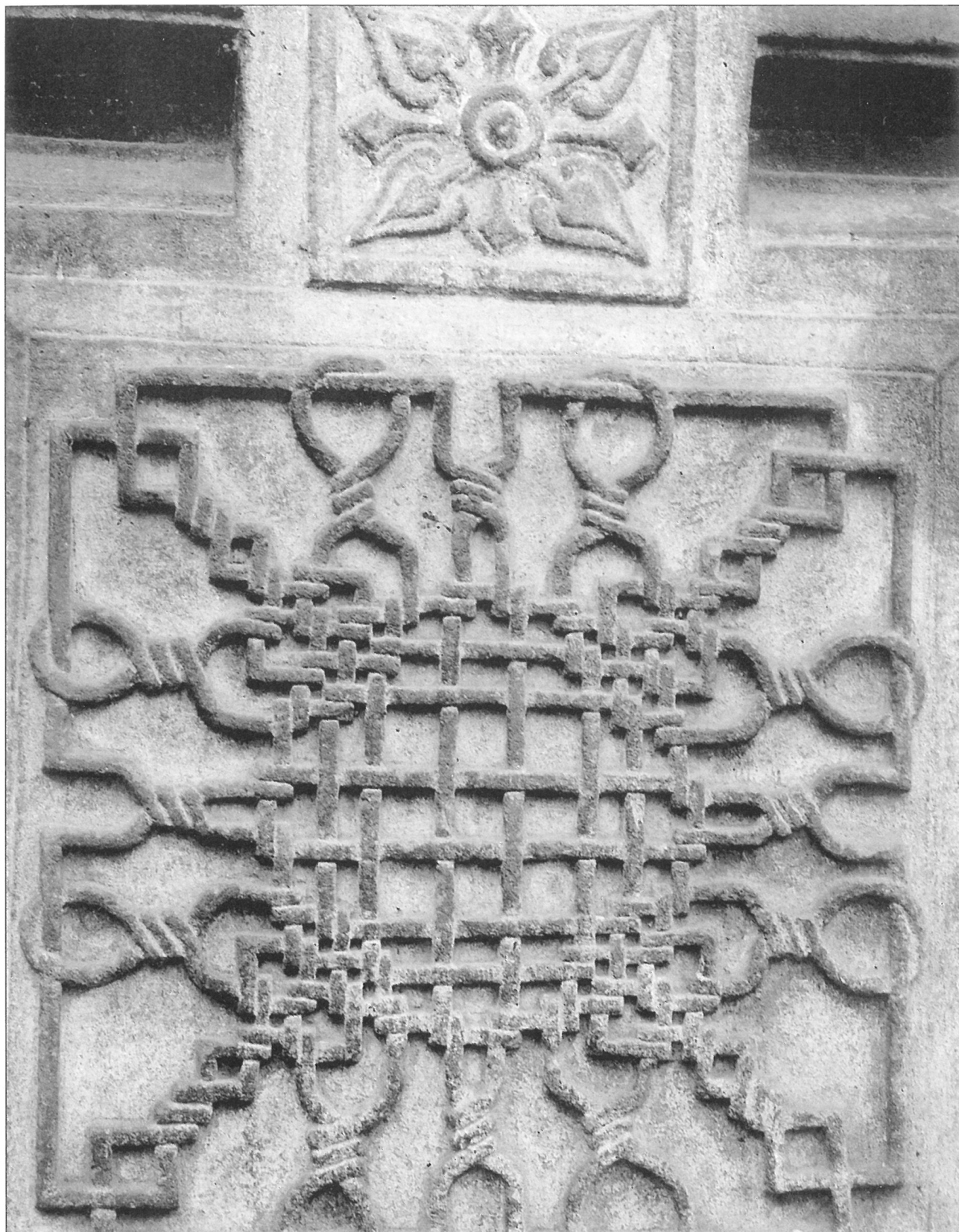


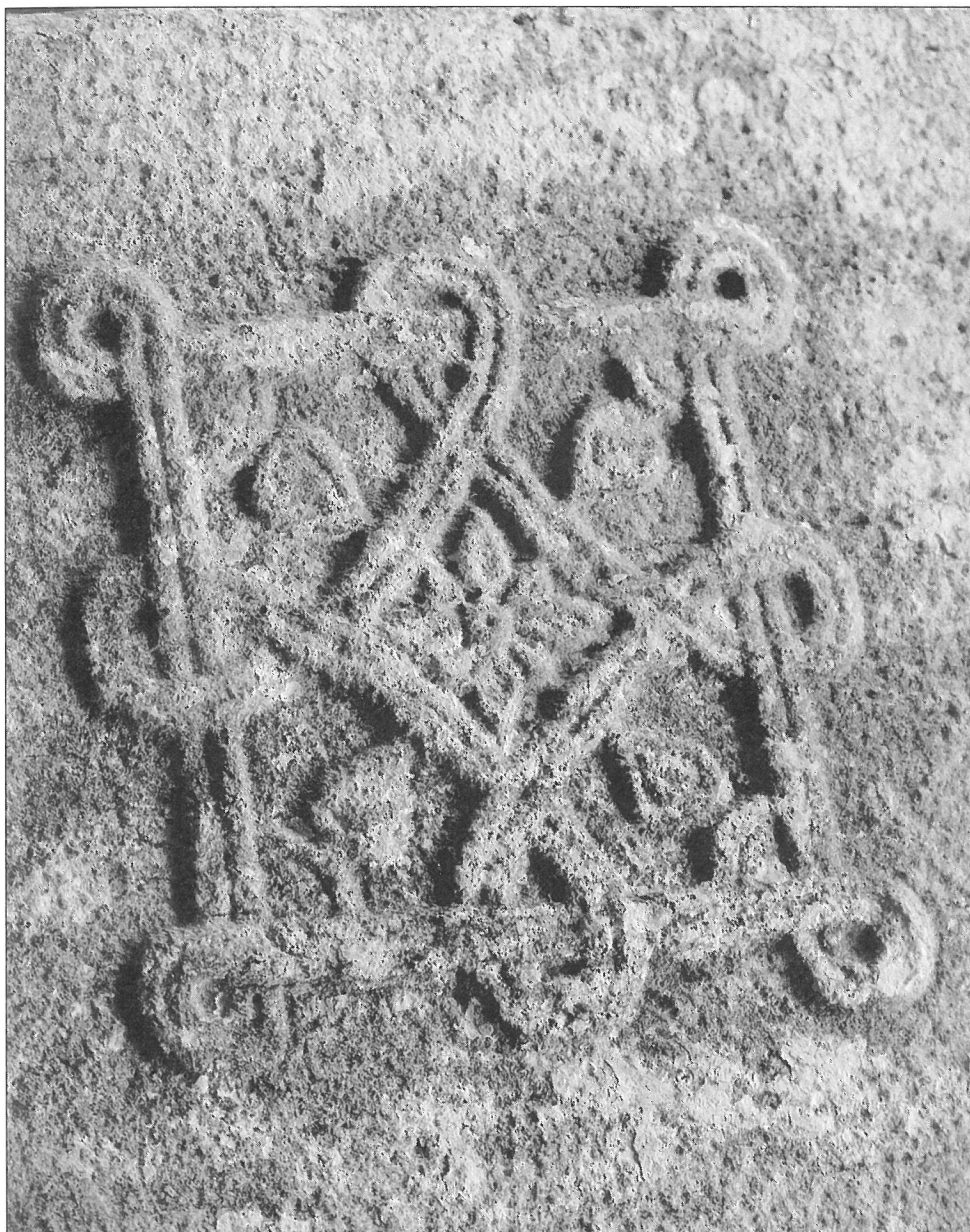






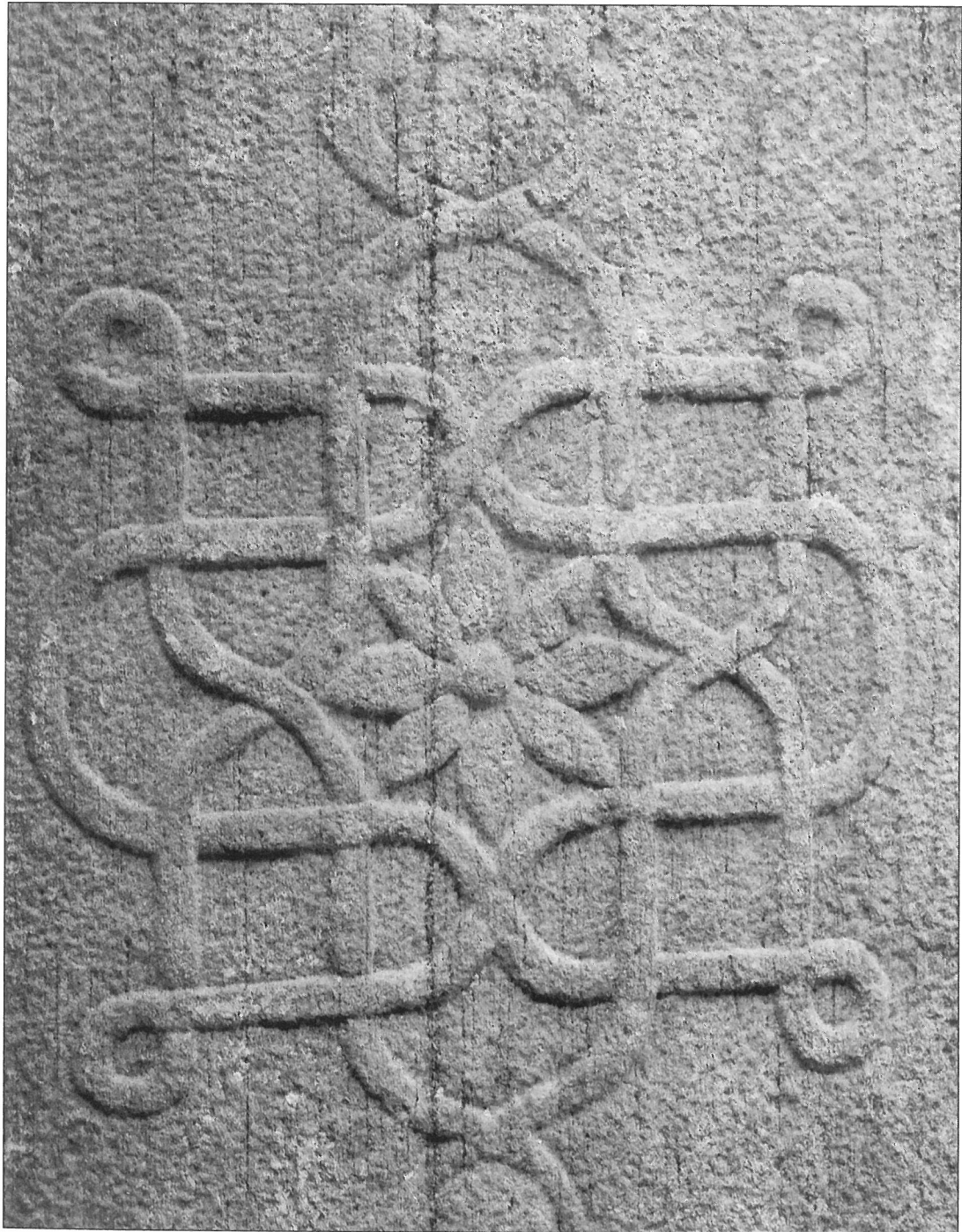
Details of Yantras on pillars

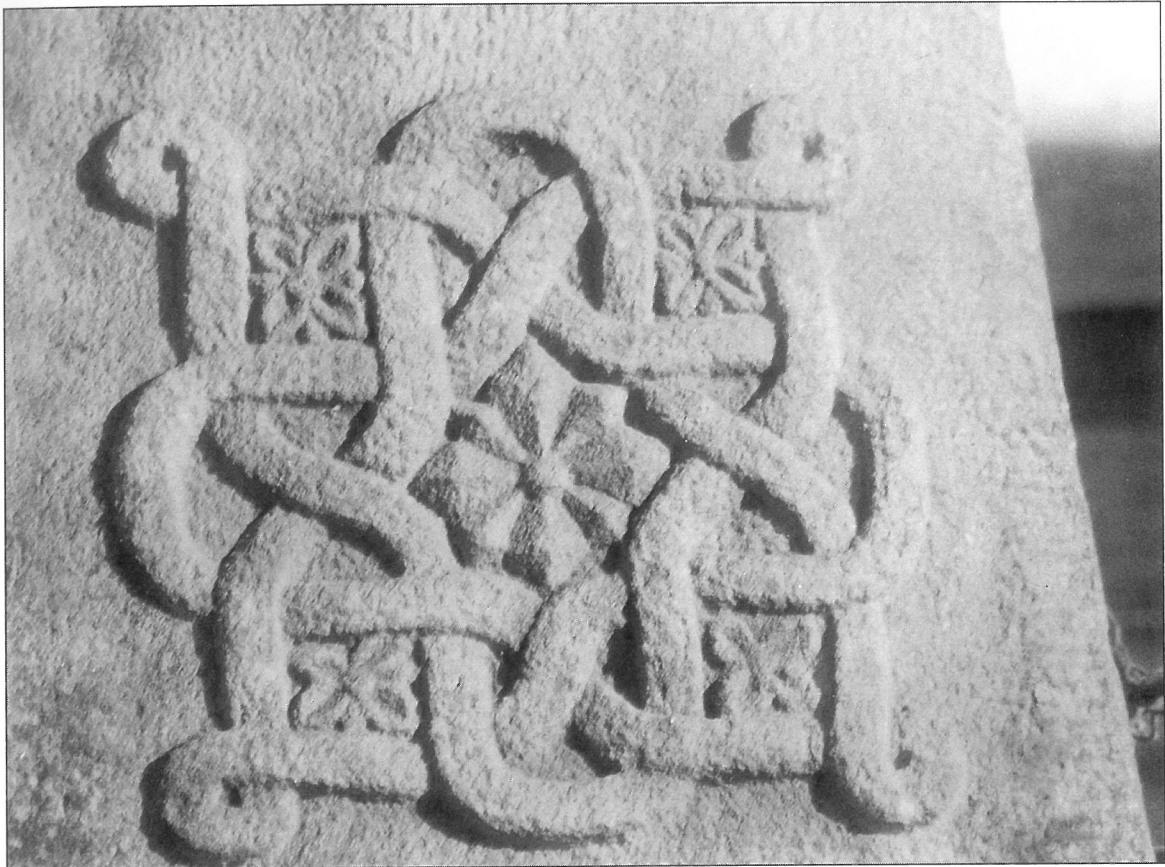




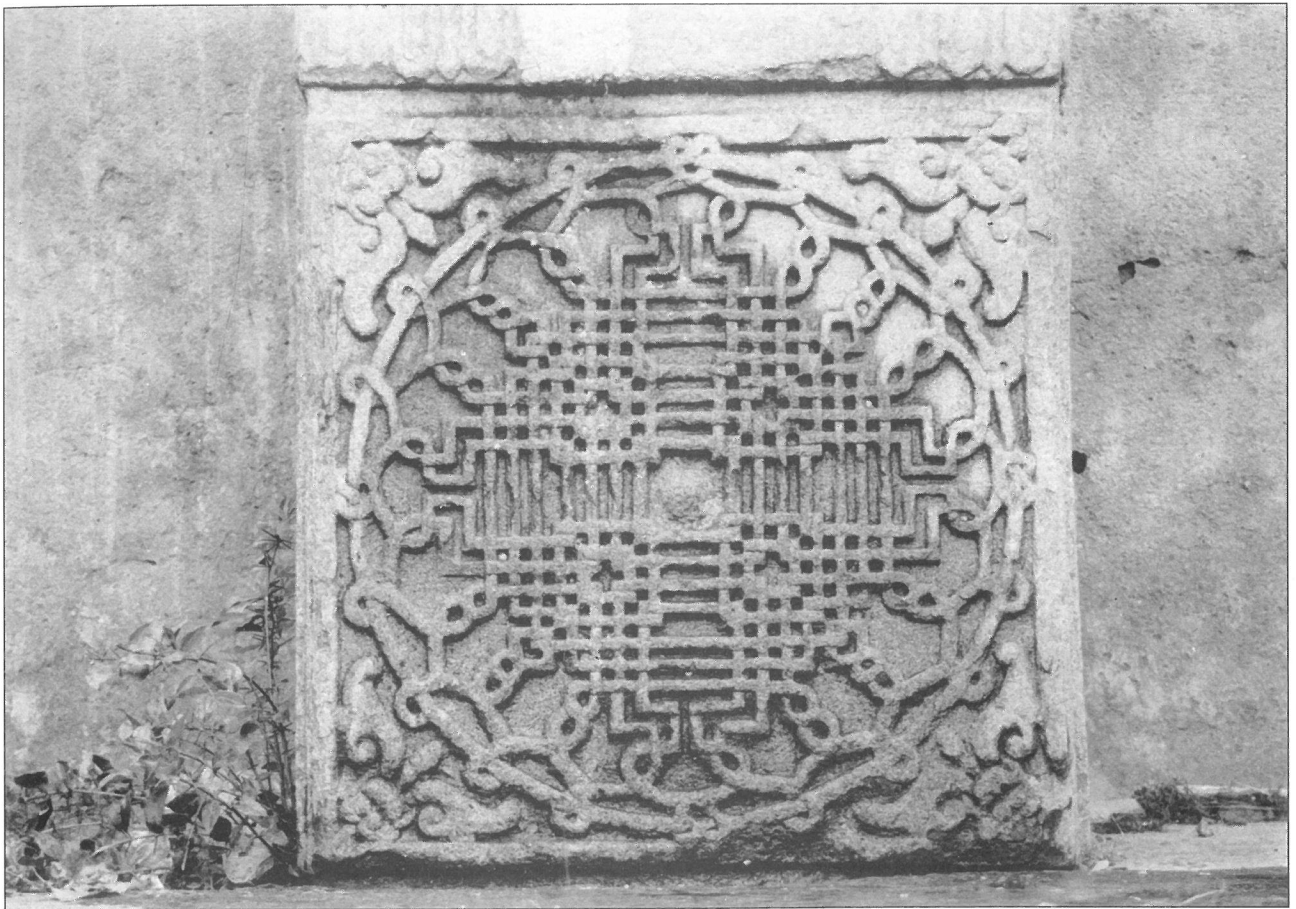




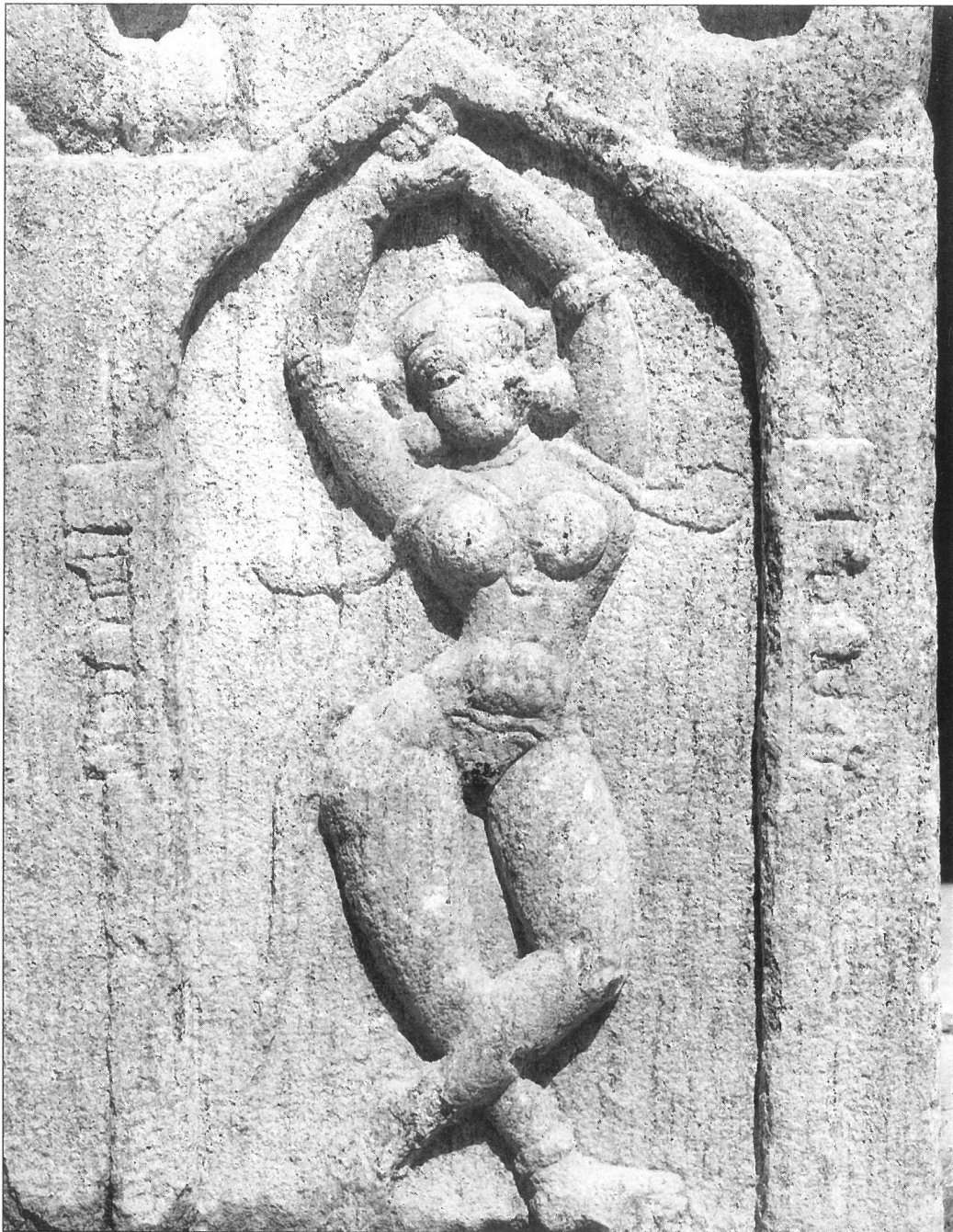








**Details of relief works on
the pillars in the outer kaisāle**



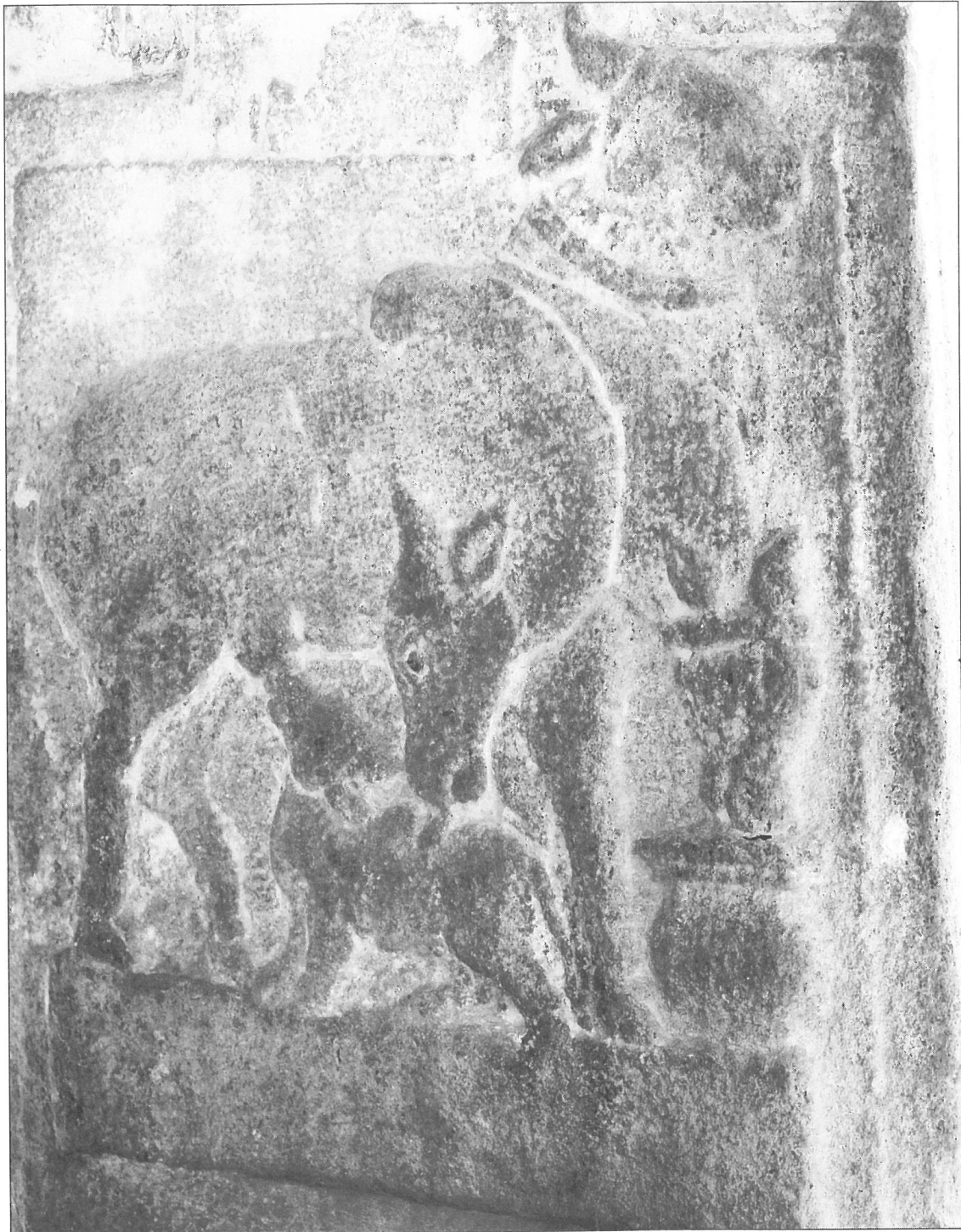
Dancer



Govardhanadhāri



Navanīta Kṛṣṇa



Cow and calf

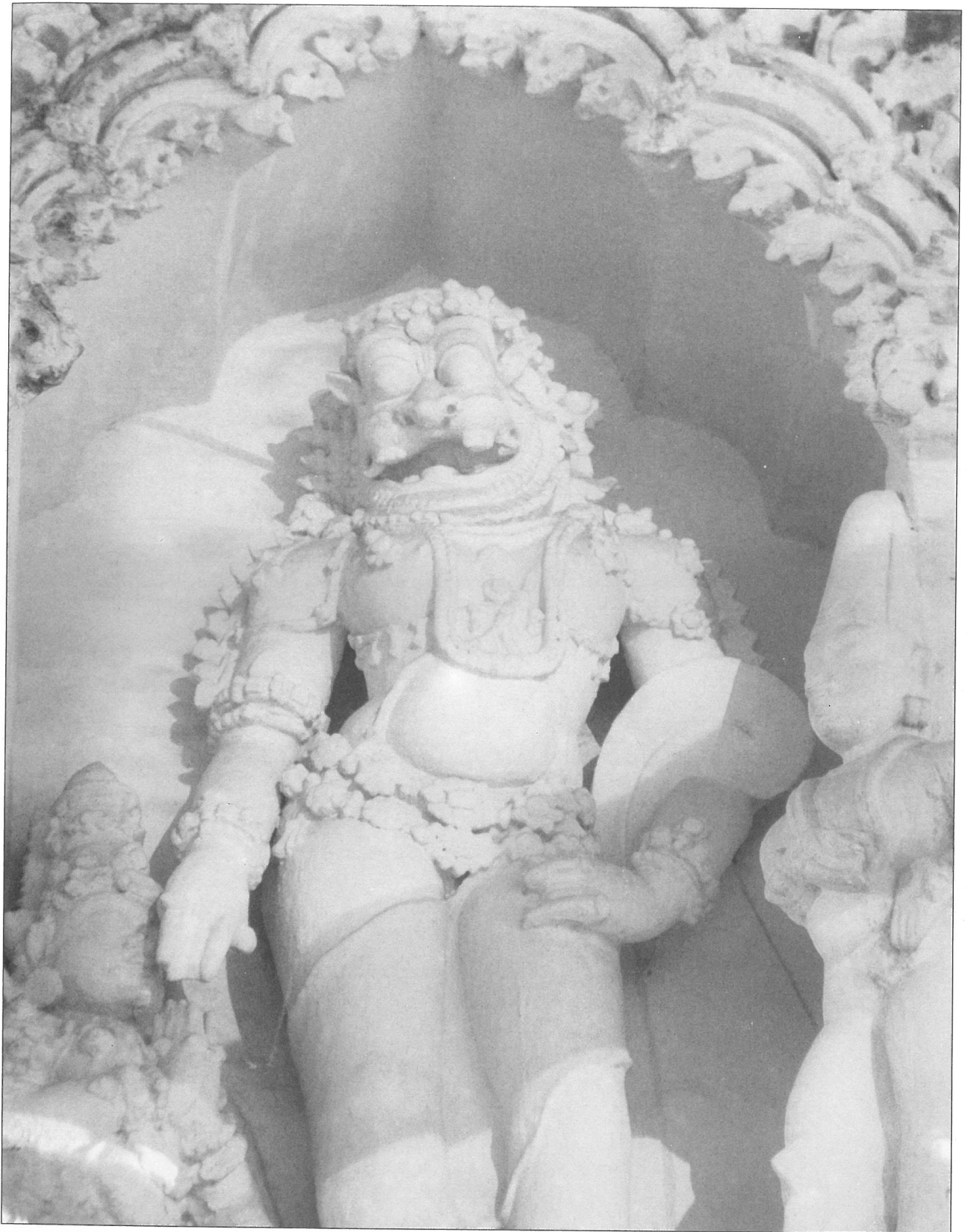
Stucco sculptures on the parapet of the Tiru-nārāyaṇa temple



Narasimha emerging from the pillar, southern side



Narasimha slaying Hiranyakashipu, southern side



Prahlāda anugraha Narasimha, eastern side



Prahlāda anugraha Narasimha, northern side



Lakshmī Narasimha seated on ādiśeṣha, southern side



Portrait sculpture, eastern side



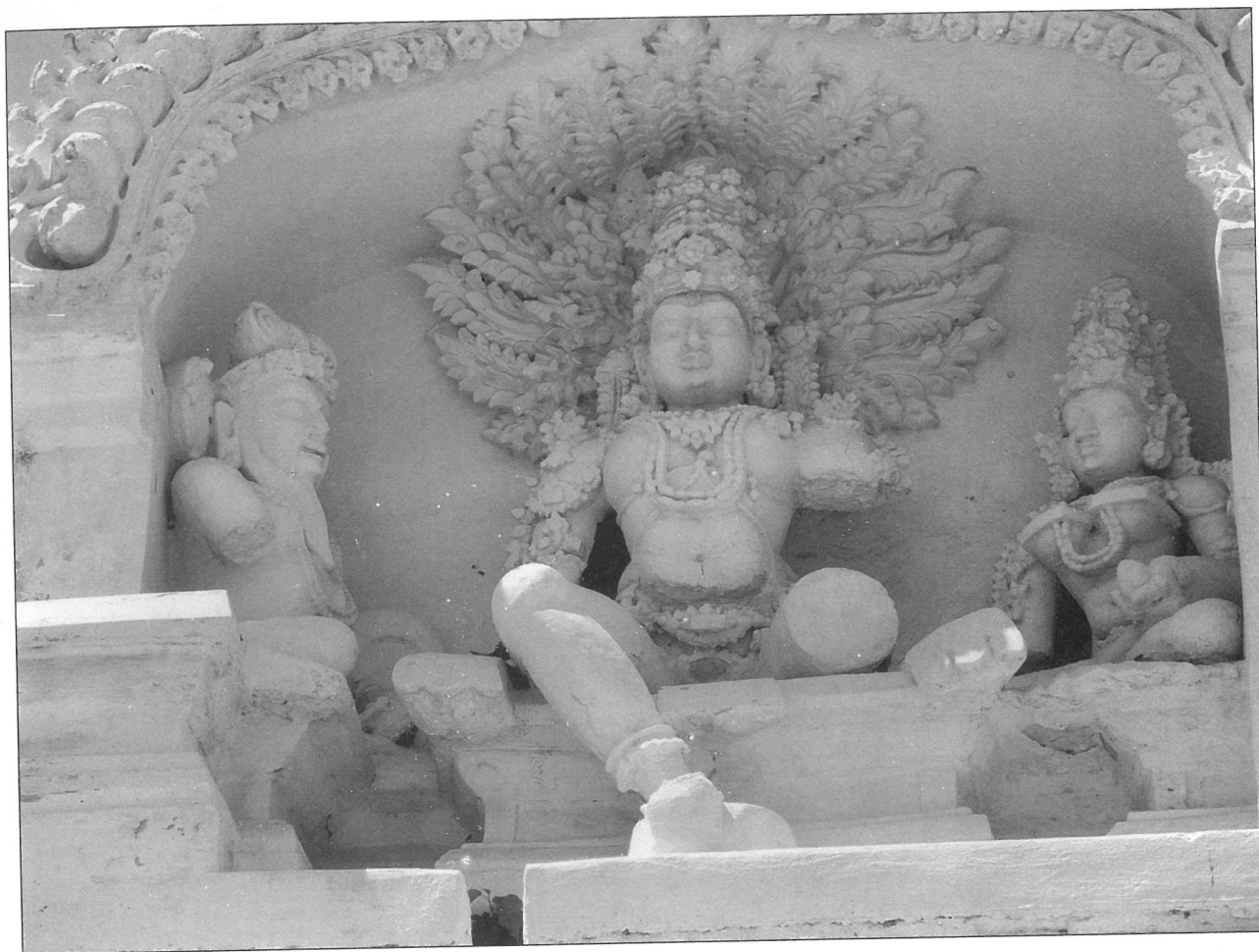
Kṛṣṇa, southern side



Gopālakrishṇa in tribhanga, eastern side surrounded by animals



Pattābhirāma, western side



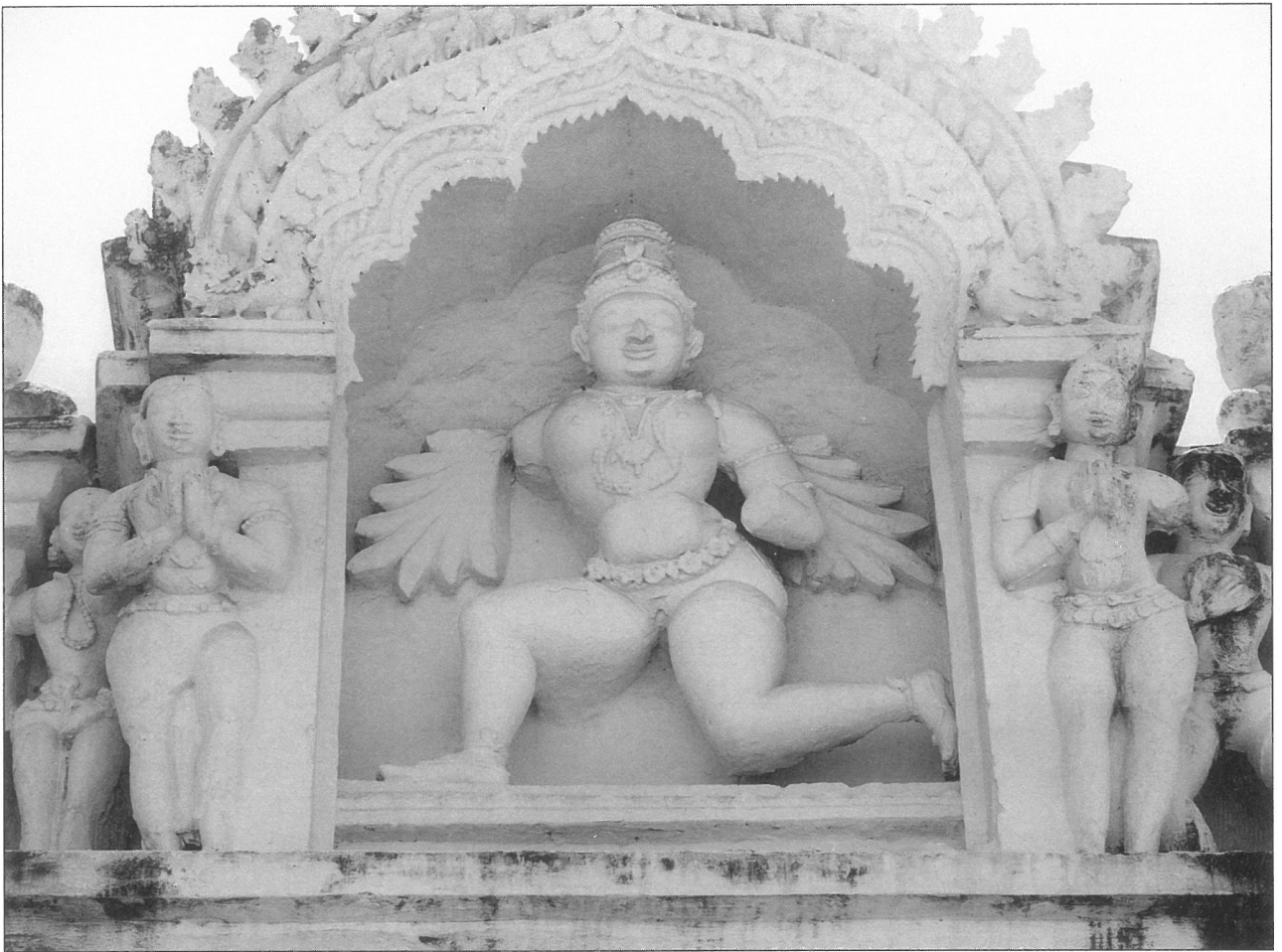
Rāmā Sītā, northern side



Anantaśayana Vishnu with Lakshmi, northern side



Aradhanāri



Garuda, northern side



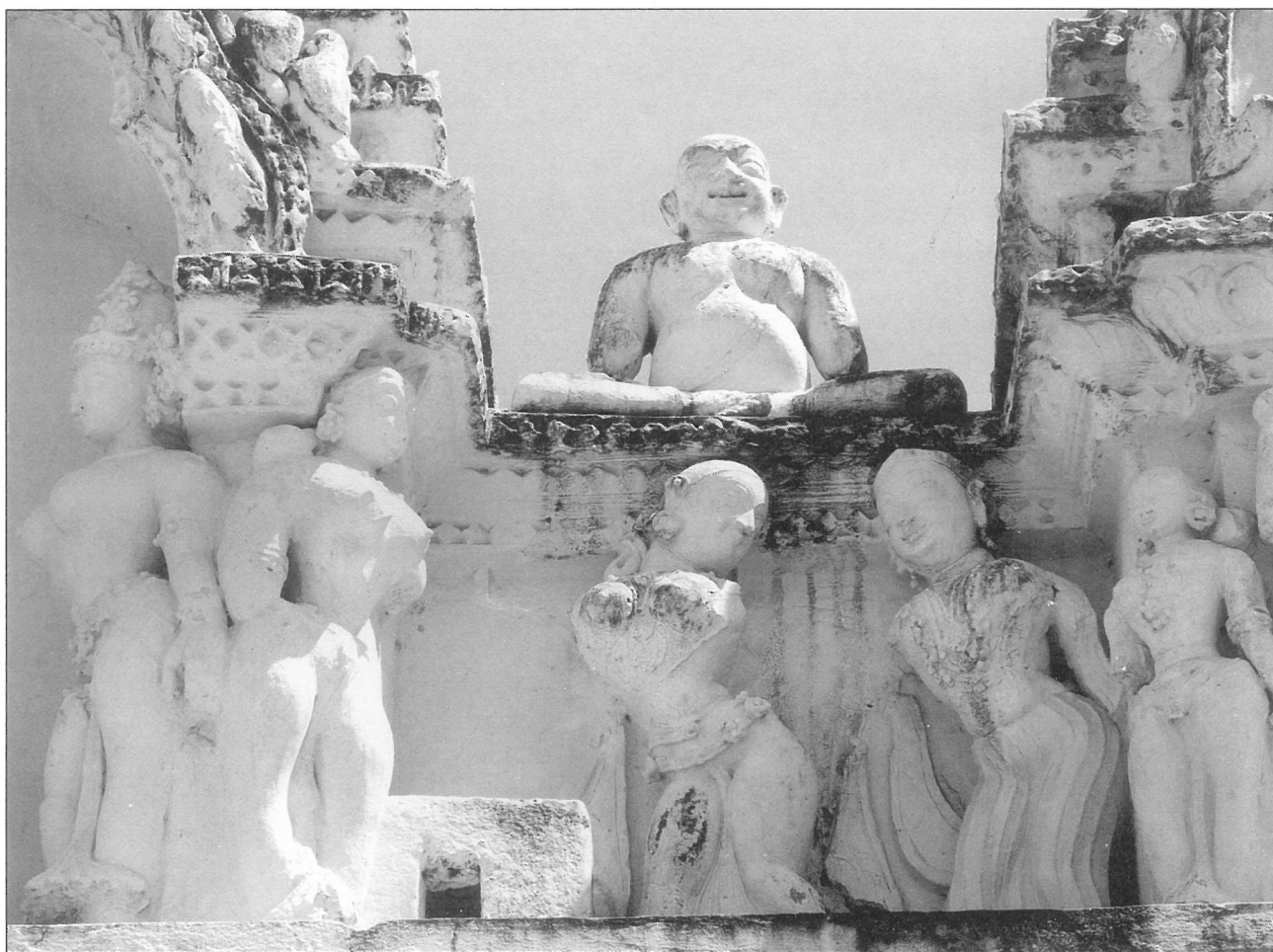
Details of some figures on southern side



Āṇjaneya carrying Rāma, northern side

Different emotions depicted









Mithuna-śilpa



Mithuna-silpa



Mithuna-śilpa



Man seated on a fish, western side



Elephants entwined in a battle, eastern side



Sīta in aśoka vana



Ādipurusha (Paravāsudeva)



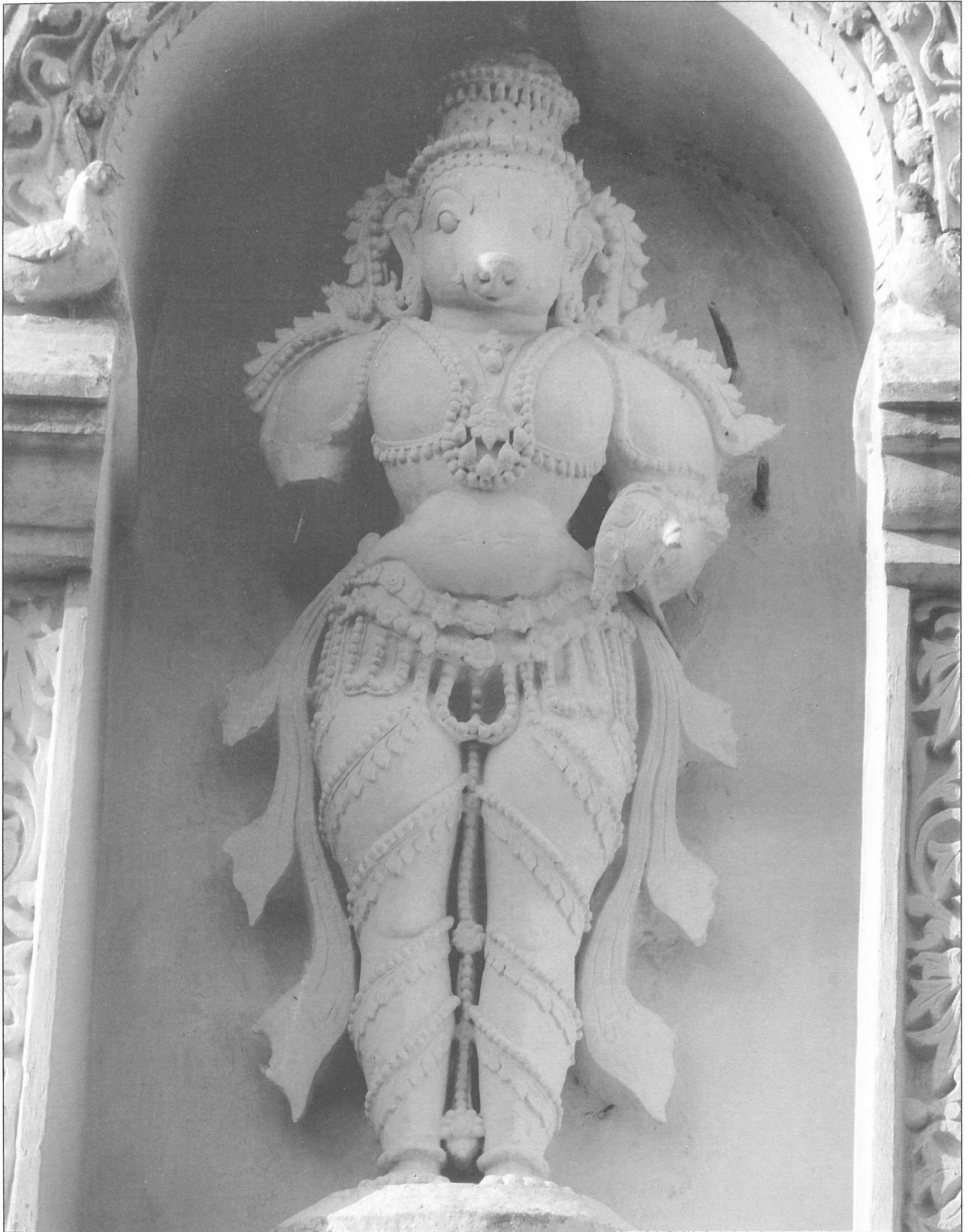
Fight between Ānjaneya and Garuḍa, southern side



Incarnation of Vishṇu as Matsya



Incarnation of Vishṇu as Kūrma



Incarnation as Varāha



A yogic posture, upside down resting the body on one hand

Rāya-Gopura



View from the northern side



Another view from the same side



Sālabhañjikā



View of Narasimha shrine from the Rāyagopura

Details of sculptures on the Rāyagopura



Monkey playing with a snake



Battle between Vāli and Sugrīva

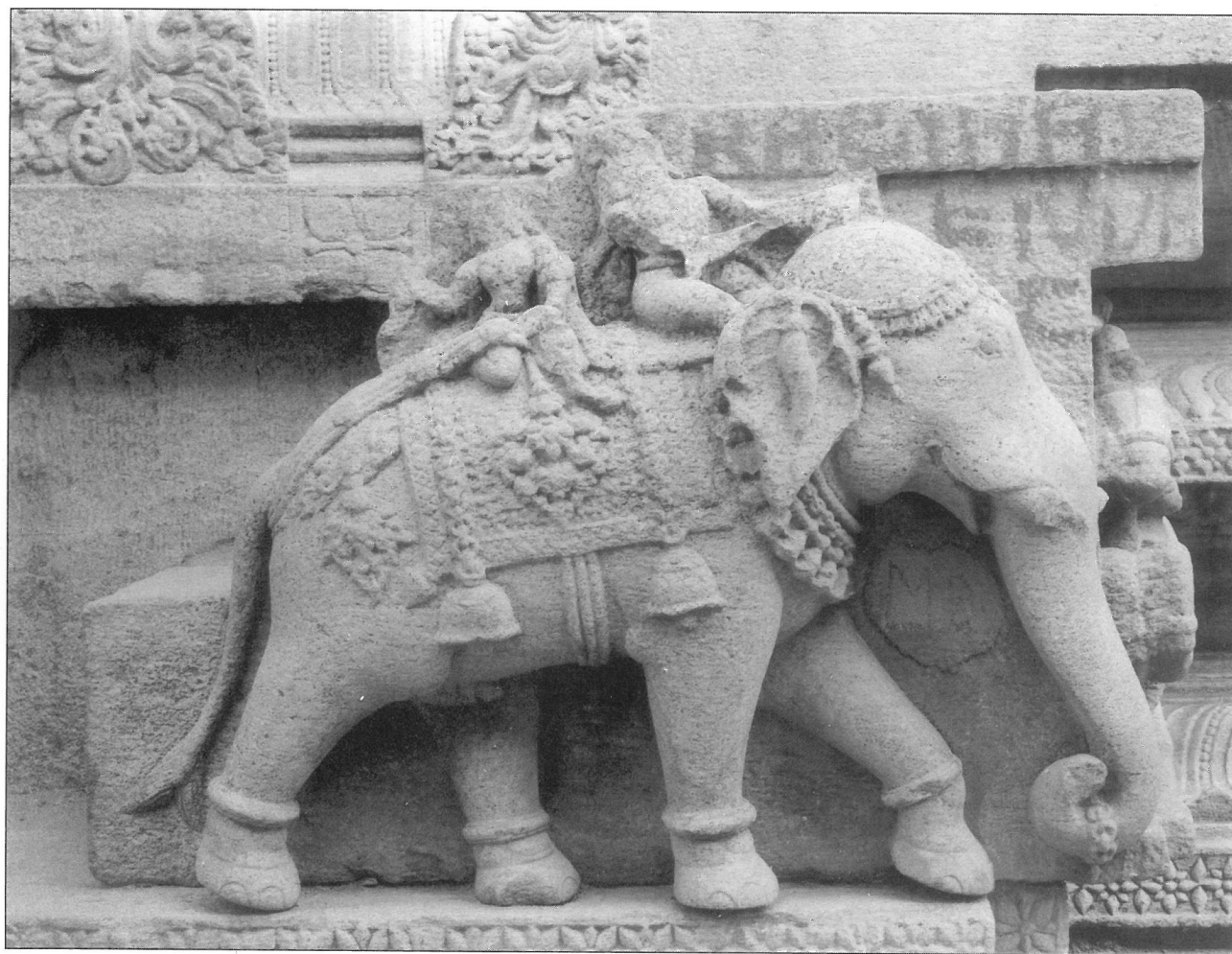
Snake-charmers in different postures



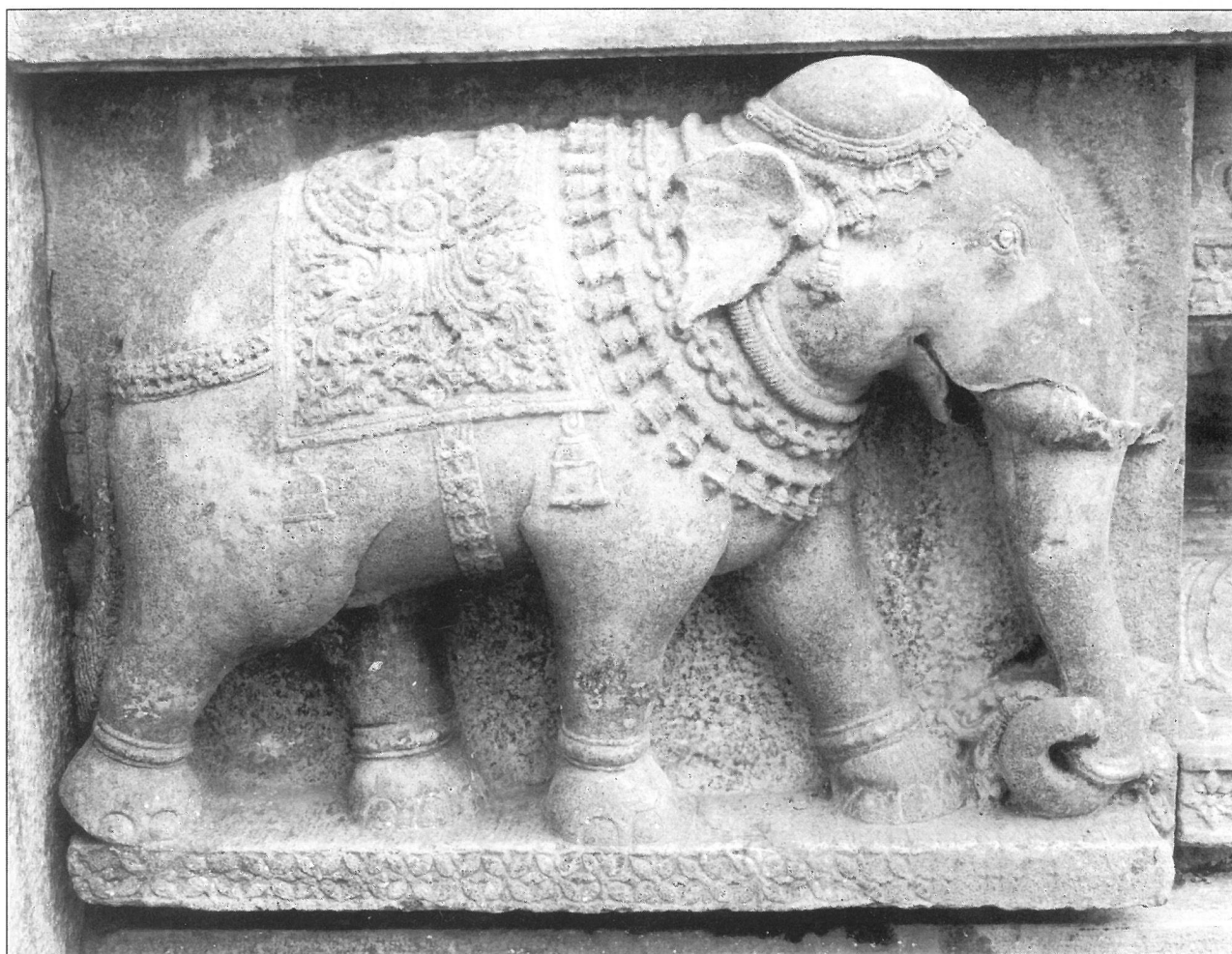




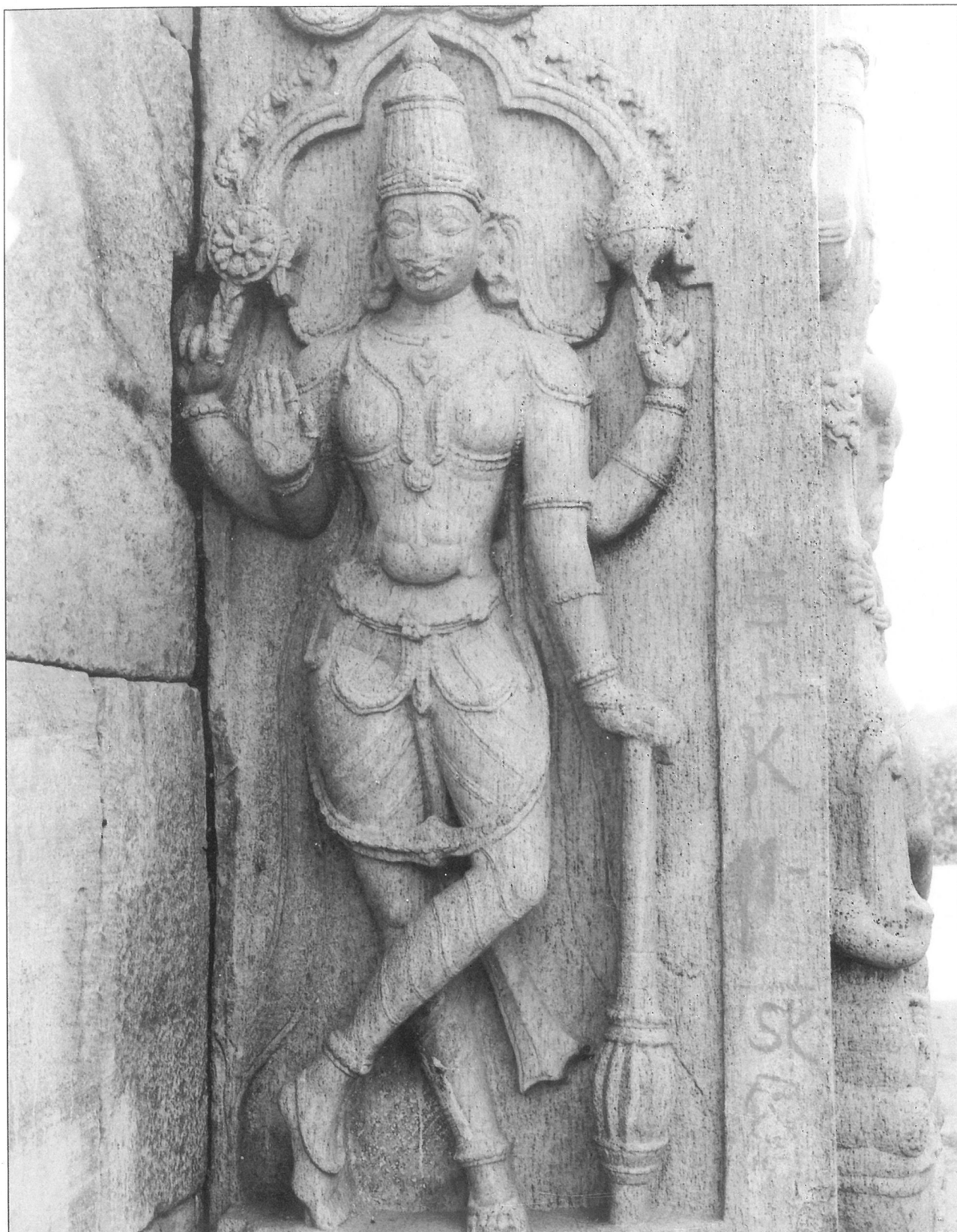




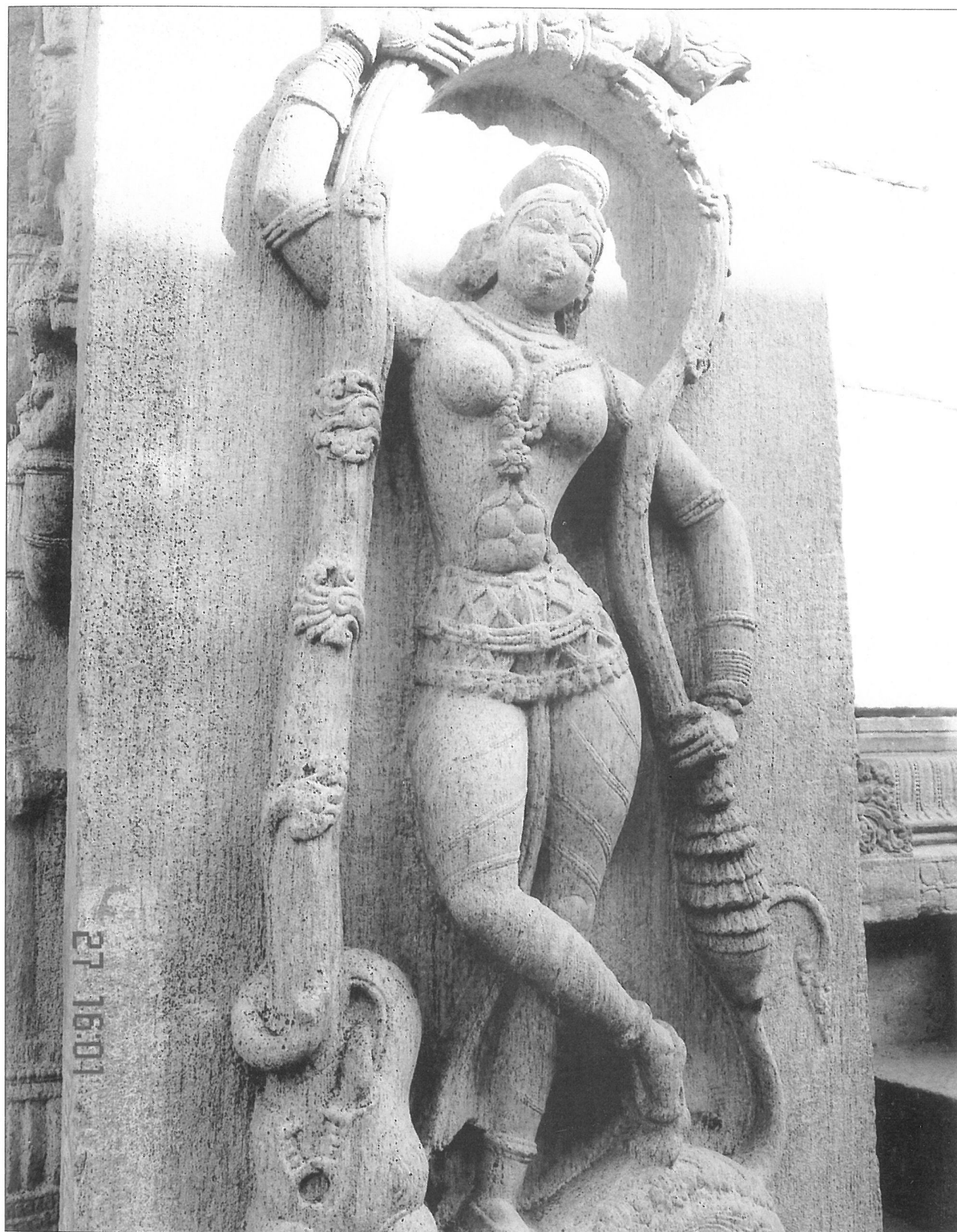
Indra and Śachi on Airāvata



Smiling elephant decked



Dvārapālaka



Sālabhañjikā (nadī-devatā)



Detail of the makara at the foot of the sālabhanjikā.

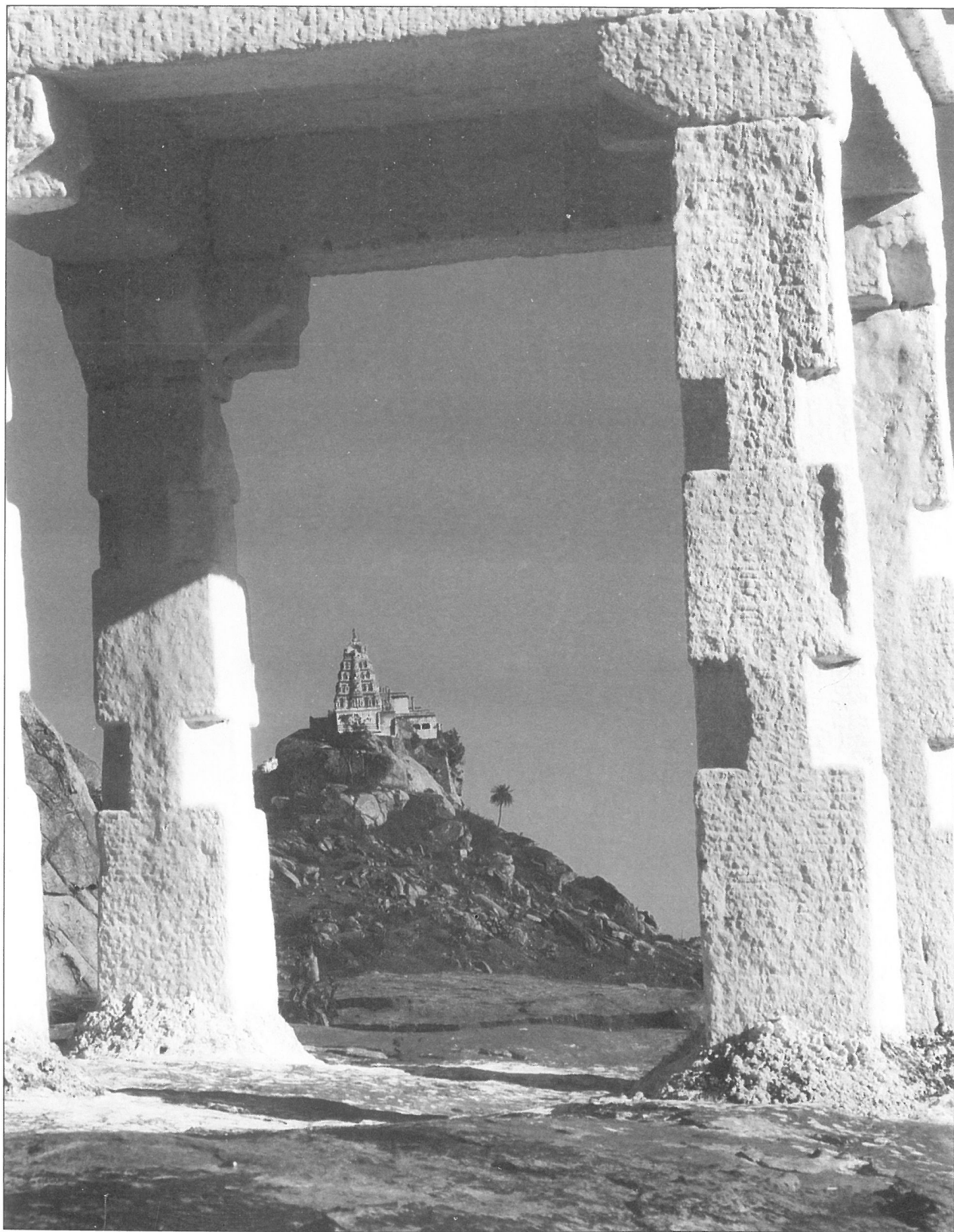
Other monuments in the vicinity



Kodugallu monolithic Gaṇapati (Ganga-Hoysala period incorporating Chālukya features)



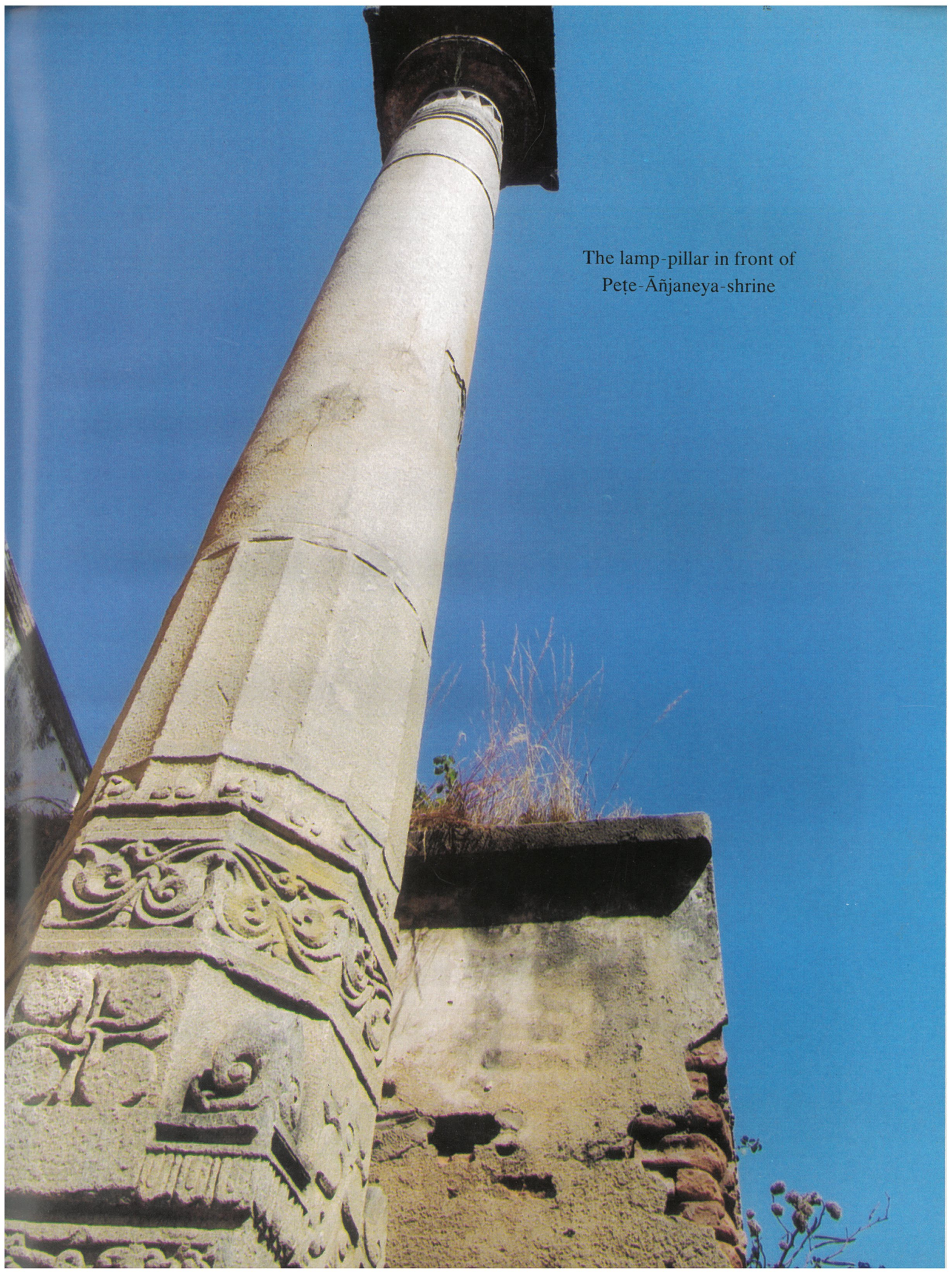
Varanandi (Horagamma) gopura western view of the tower



A view of southern face of the Narasimha hill-summit from the Varanandi-gopura

Sītāranya-kshetra





The lamp-pillar in front of
Peṭe-Āñjaneya-shrine



A panoramic view of the Kalyāṇi-tīrtha from the Narasimha hill-summit



A view of the kalyāṇi tīrtha from its southern entrance



View from west of the kalyani

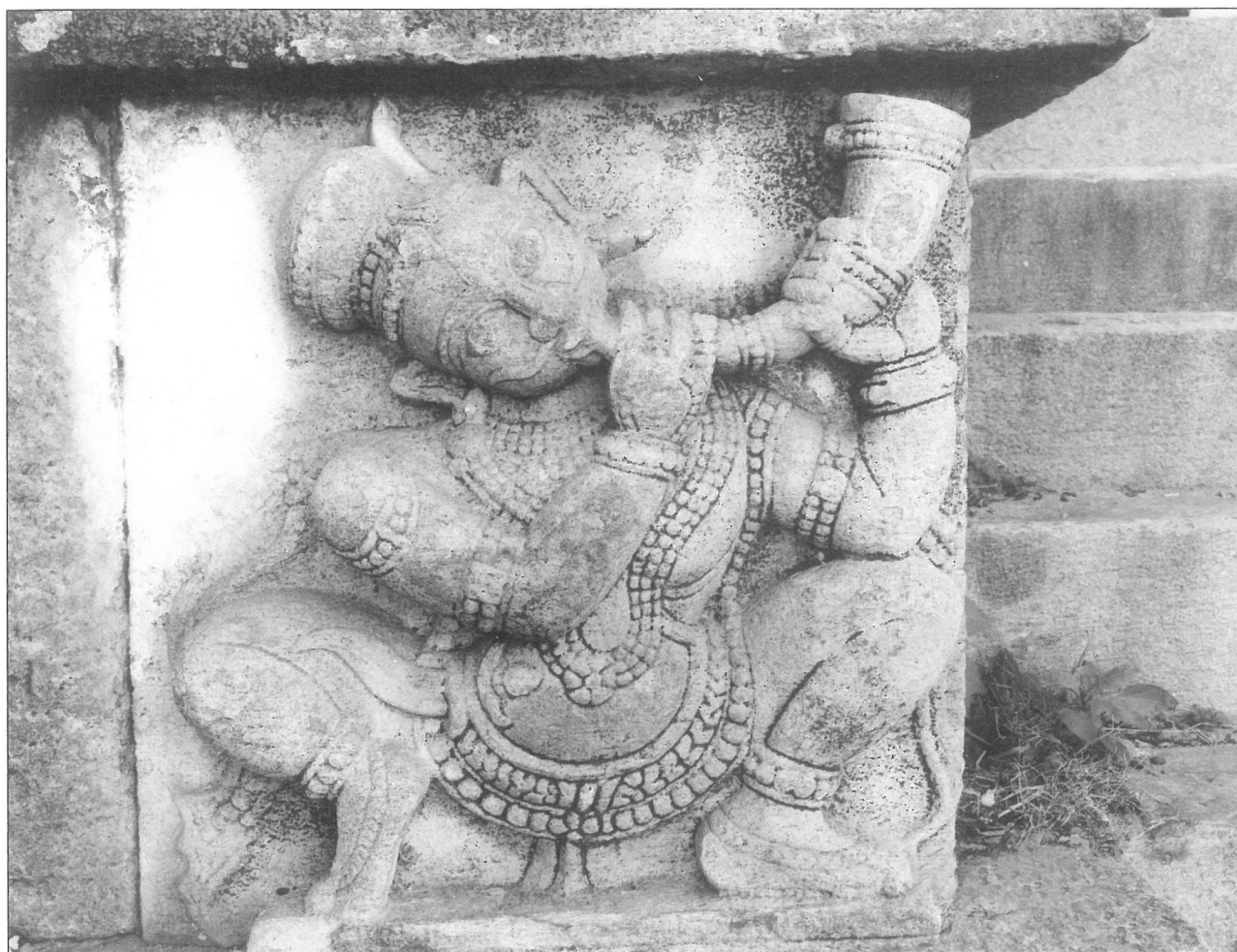
Details of sculptures on the inner walls of the kalyāṇi-tīrtha

















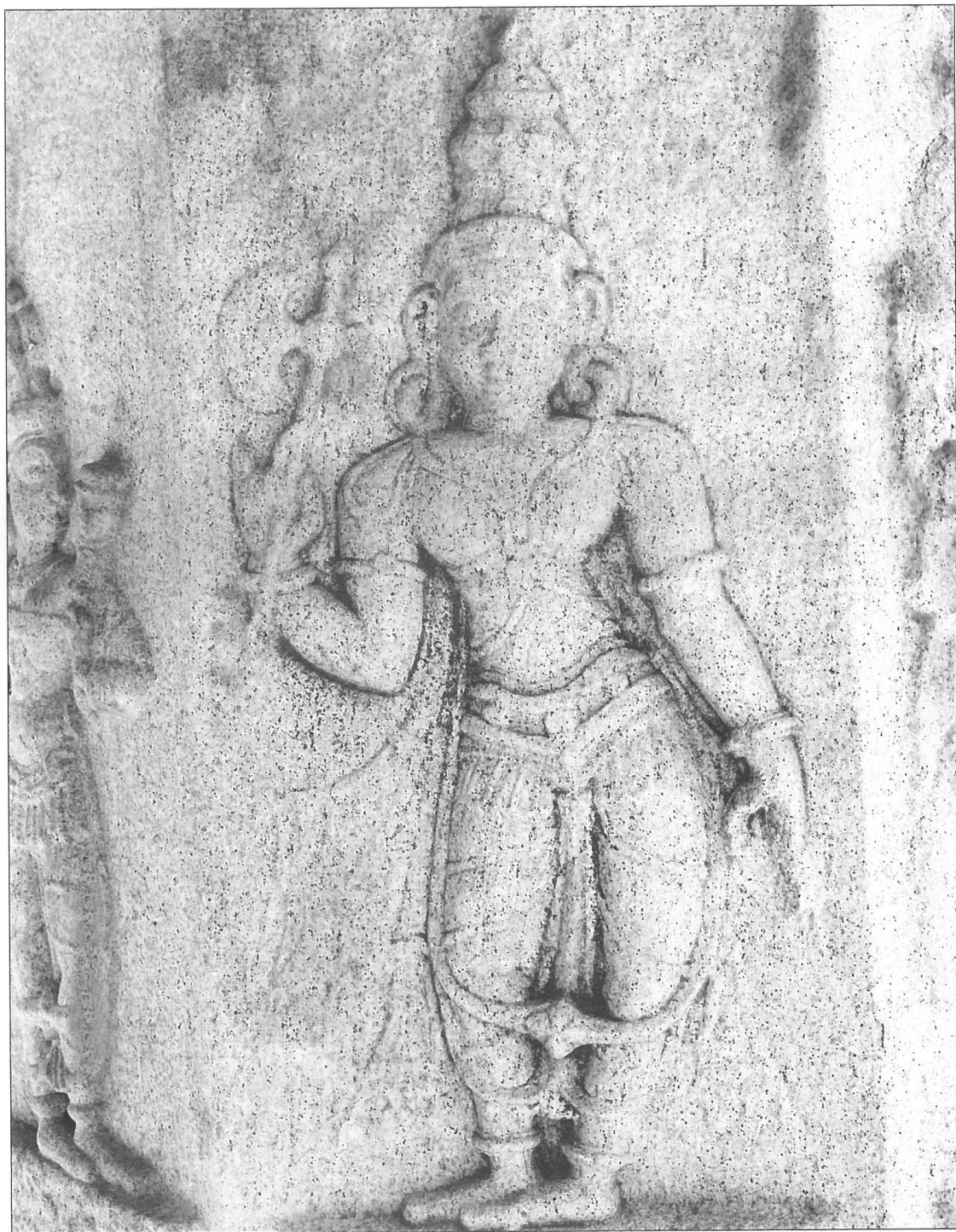




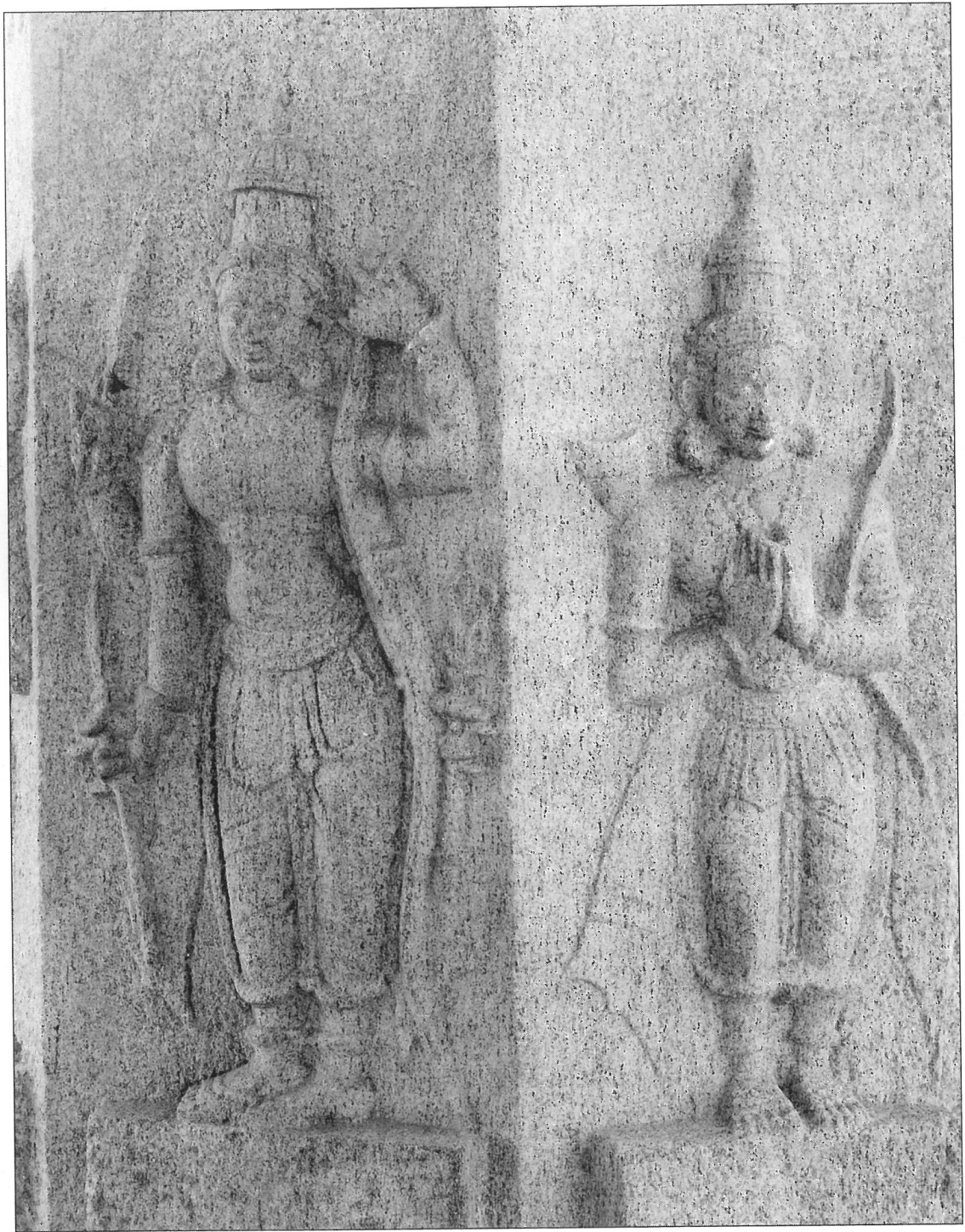


Bhuvaneśwari maṇḍapa, north west of the kalyāṇi, view from north

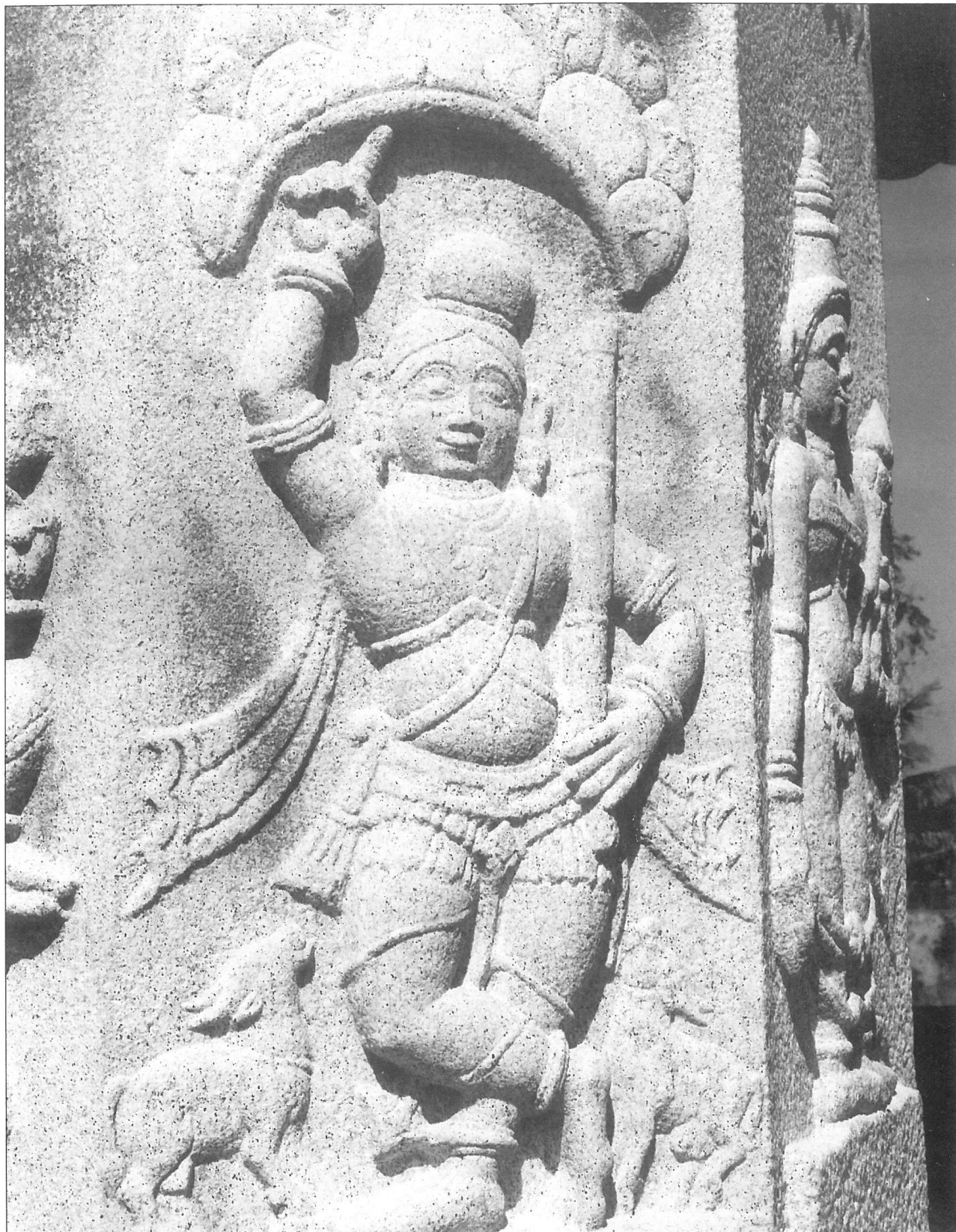
**Details of sculptures on
the Bhuvaneśwari mandapa**

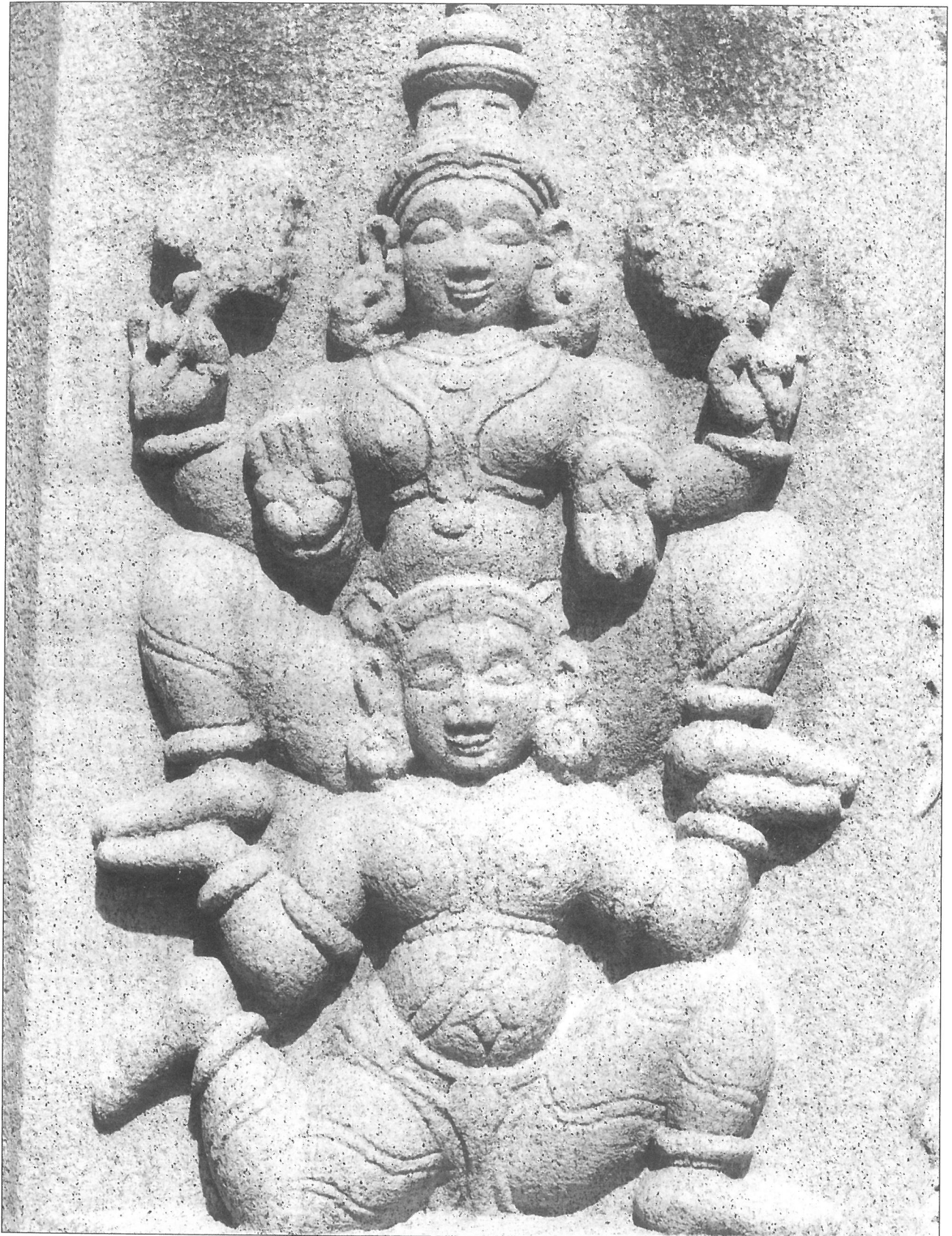


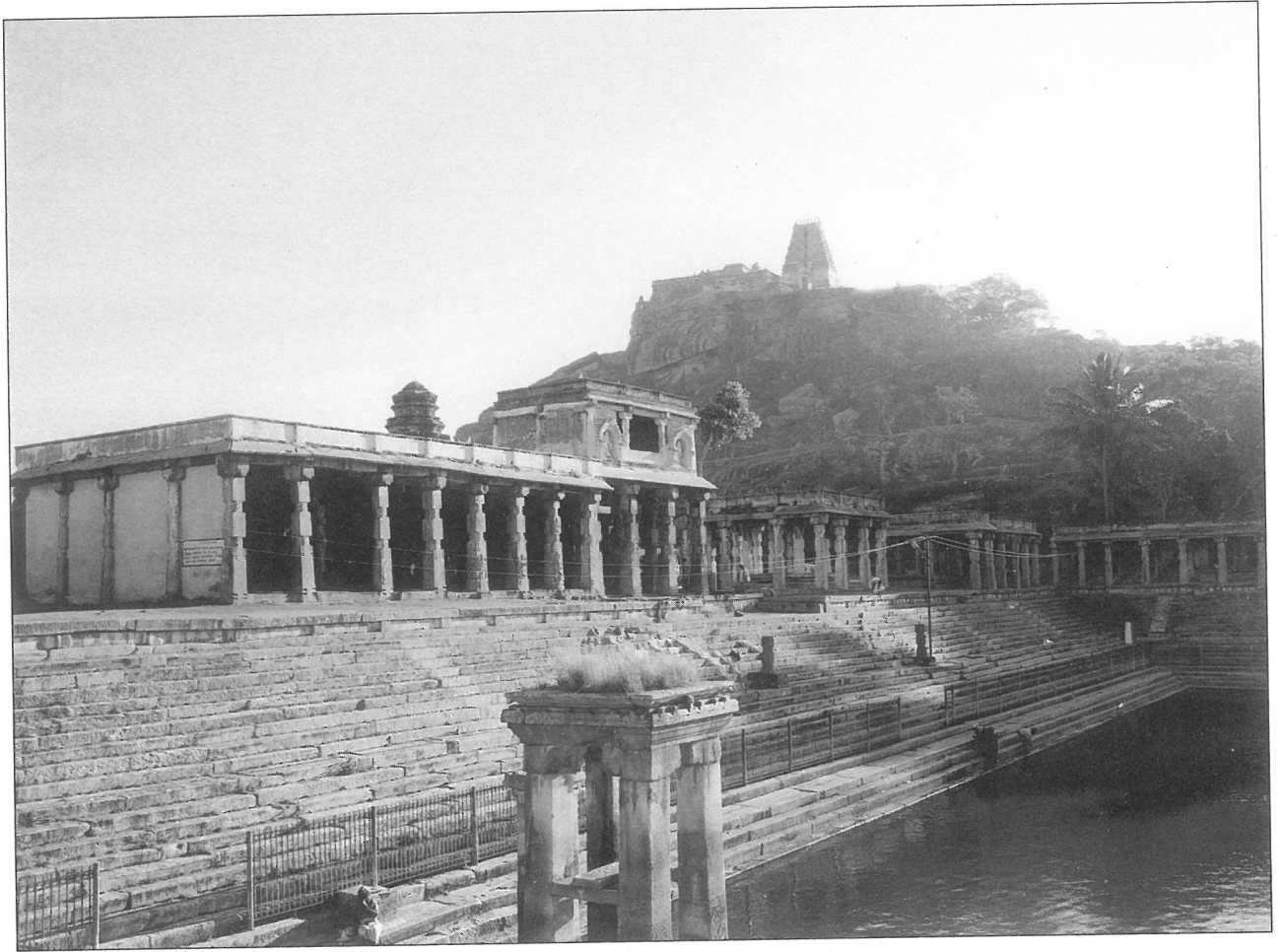












A view of Dhārā mandapa from the kalyāṇi-tīrtha

Details of sculptures in the Dhārā Mandapa











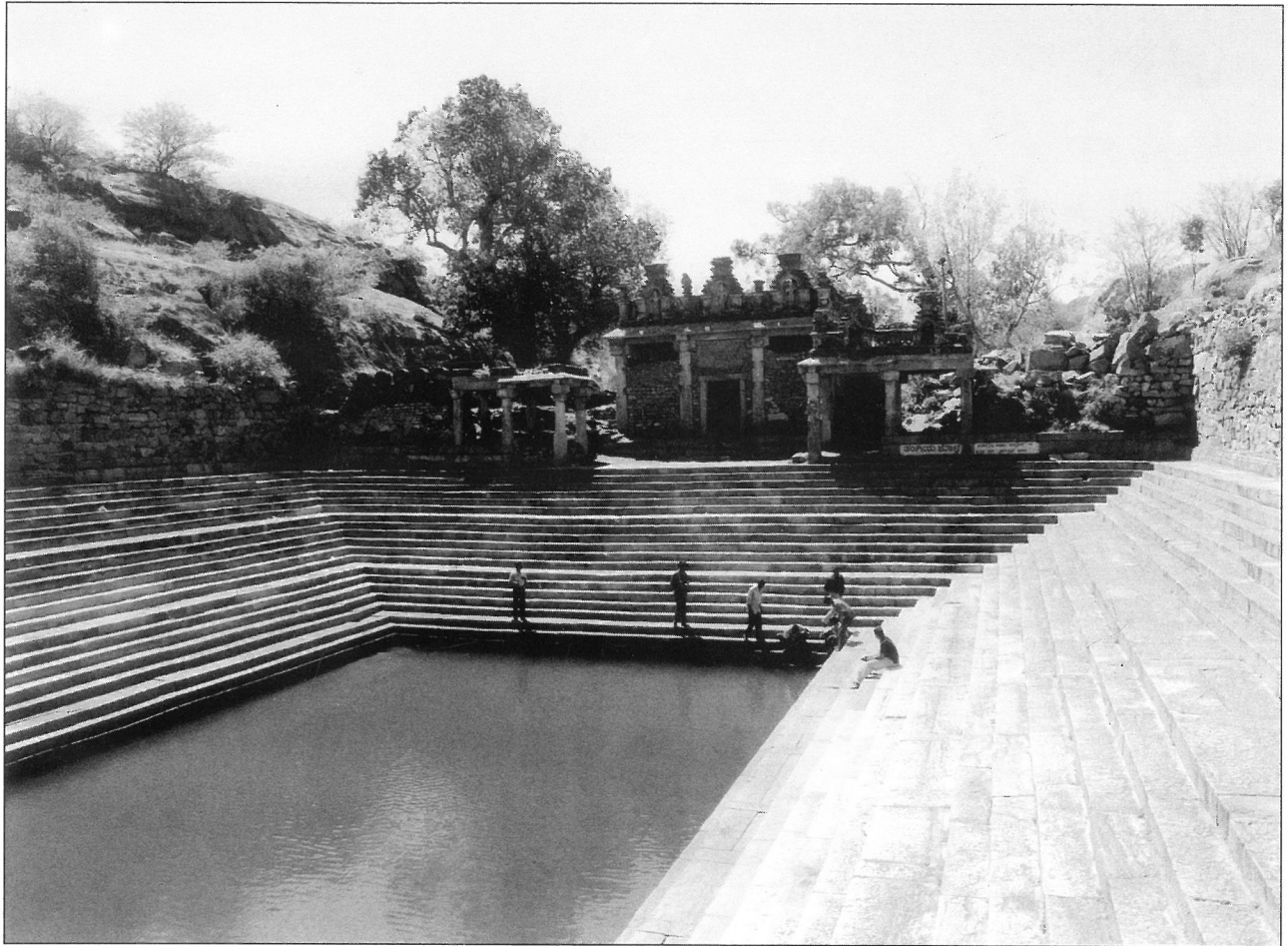


Jñānāśvatha-Kshetra, west of the kalyaṇi, view from north

Ruins of a maṇḍapa on the way to Dhanushkoṭi







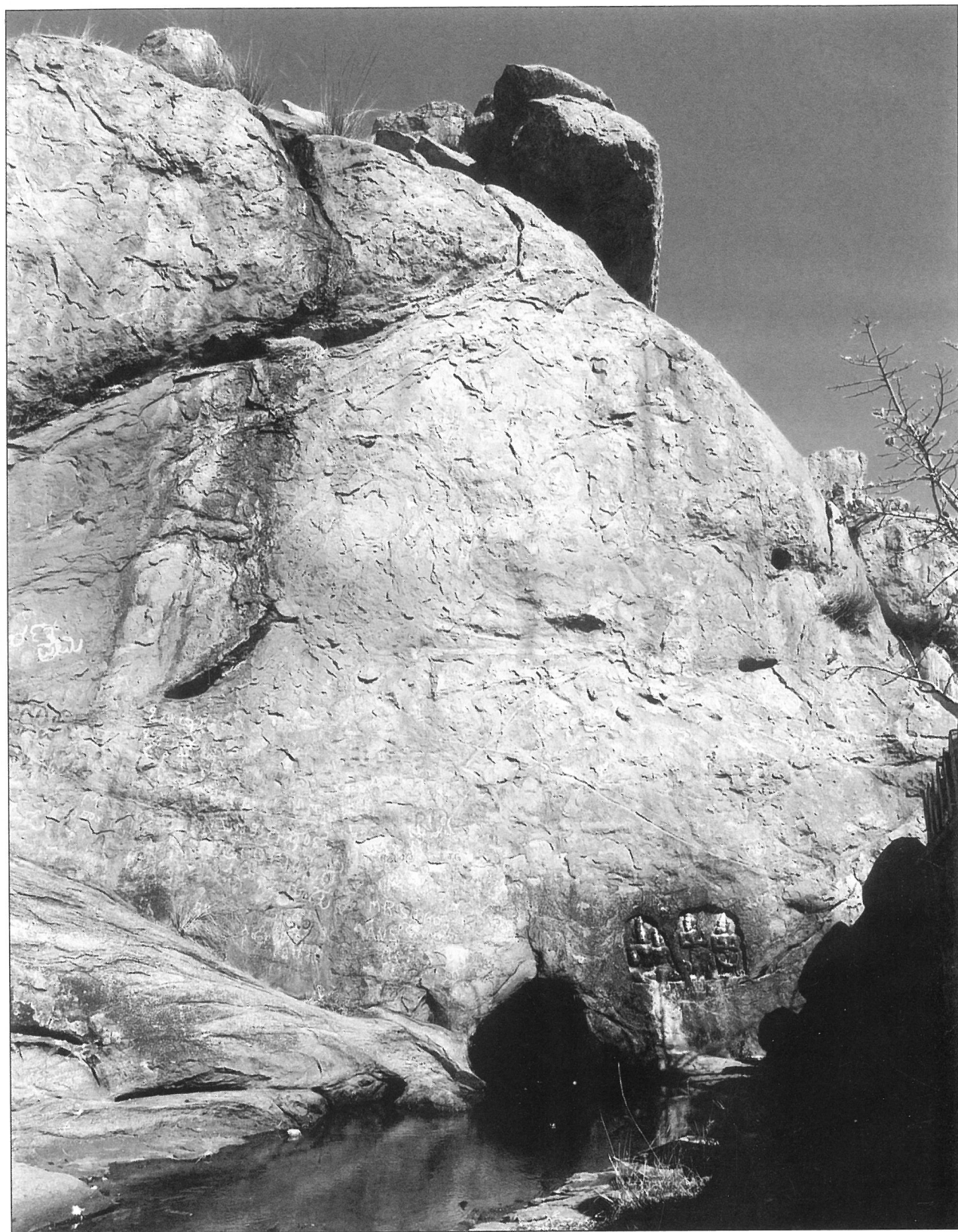
One of the pair of ponds (Akka-tangiyara koḷa) with
the Kuḷasekhara-Āḷwār shrine on its southern side



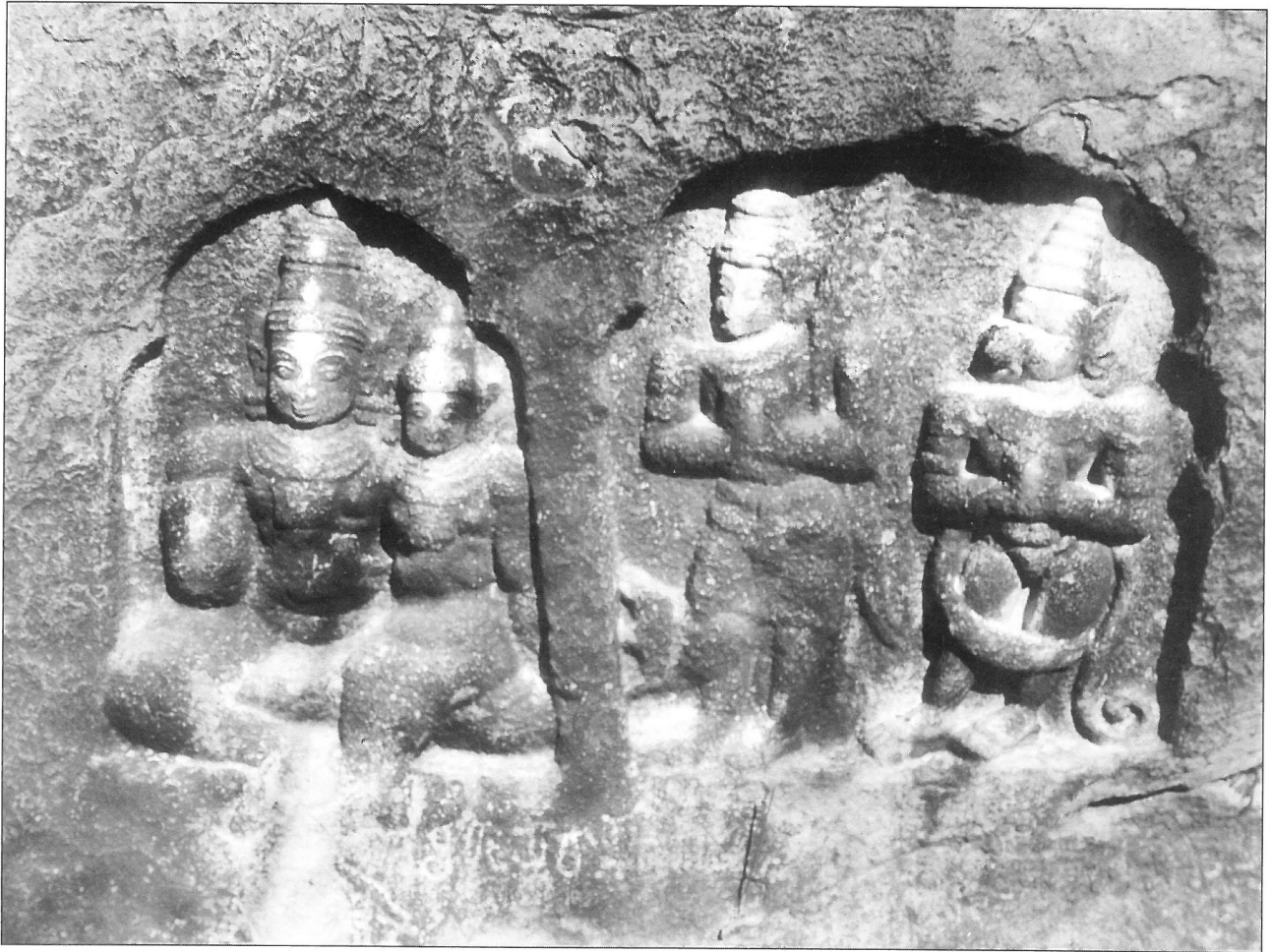
Kulaśekhara Ālwār



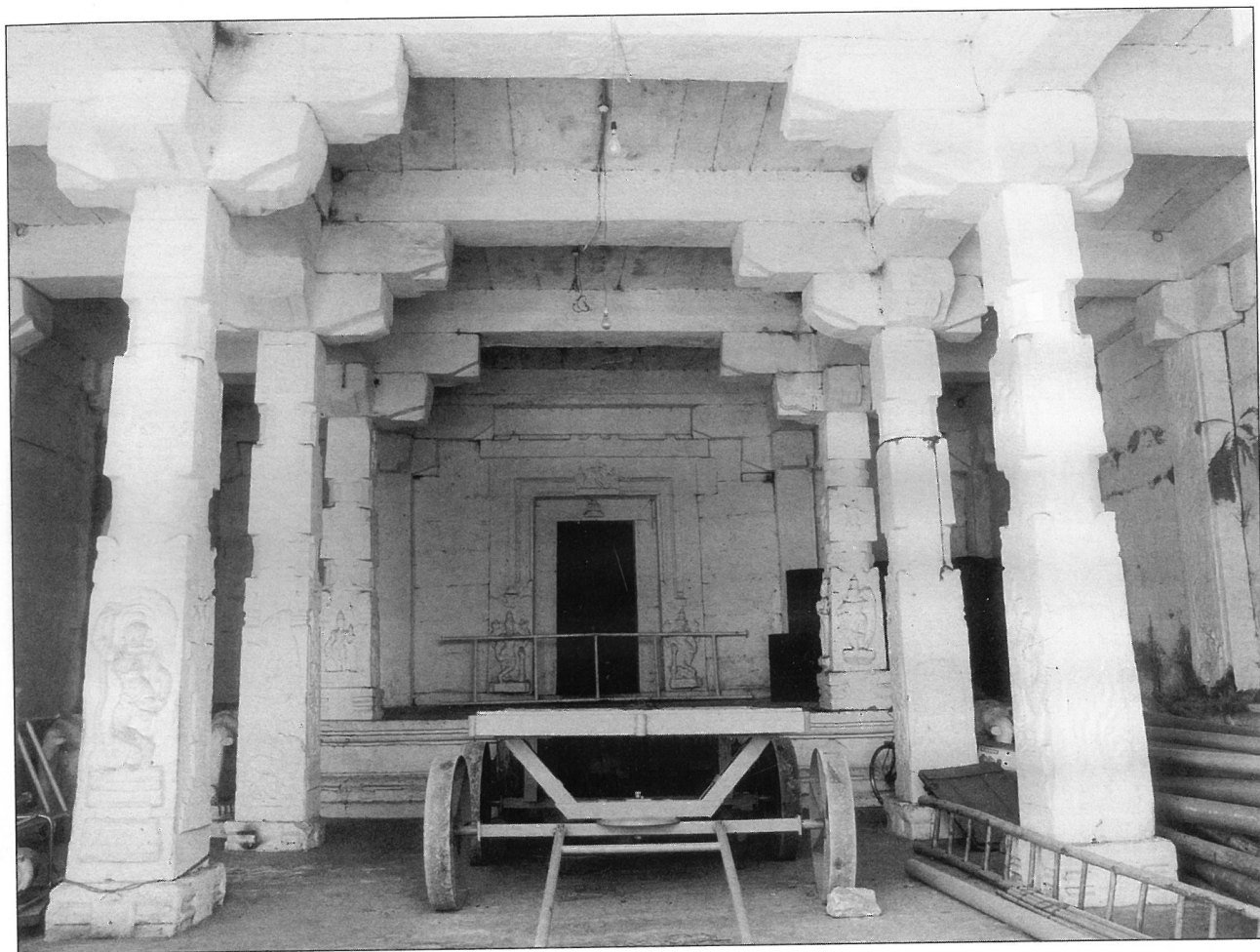
Veda-Pushkaraṇi with foot-prints of Dattātreyā on the way to Dhanushkoṭi



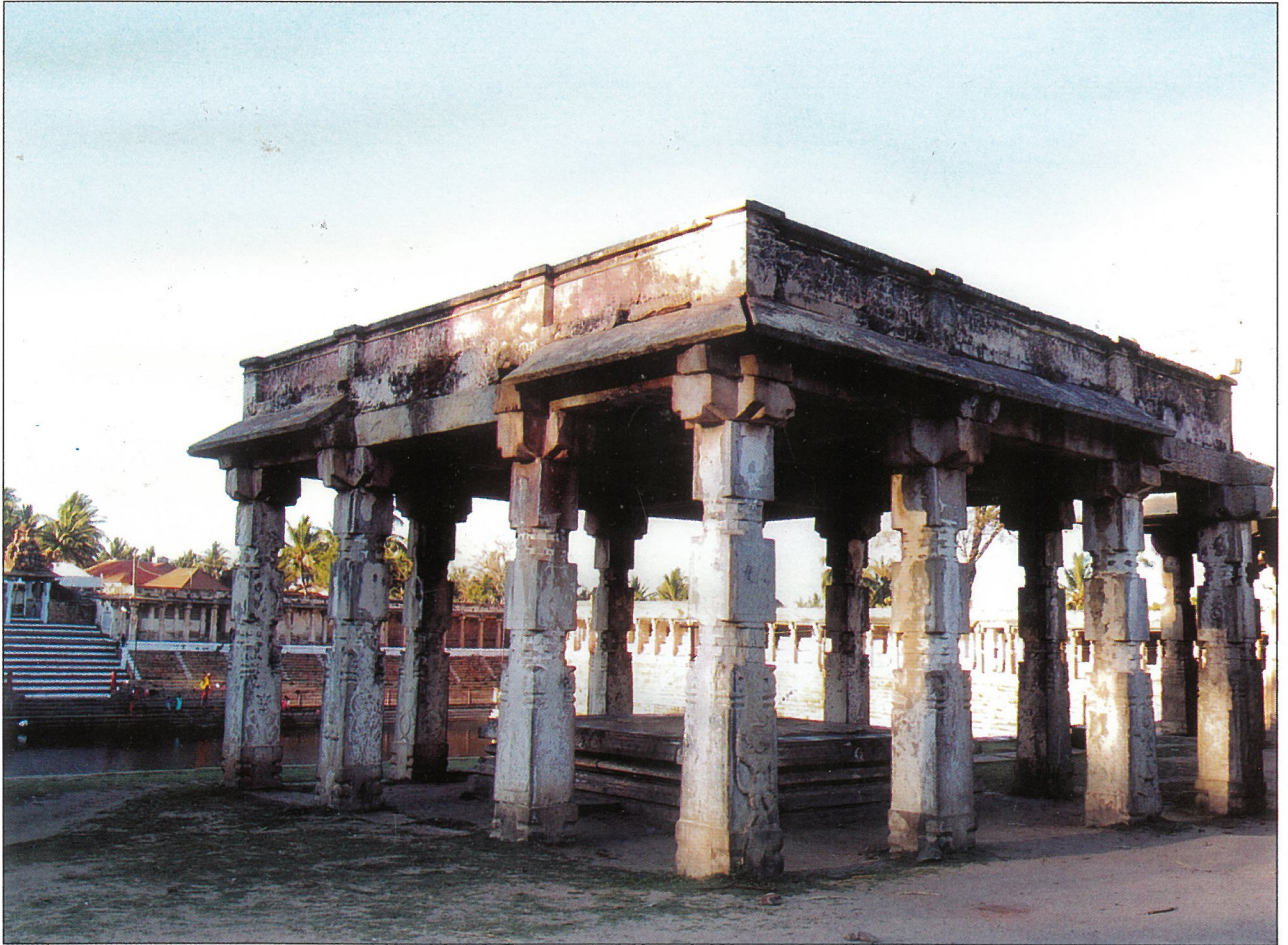
Dhanushkoṭi tirtha



Rāma, Sītā, Lakshmaṇa and Āṇjaneya in the Dhanushkoṭi rock



Vāhana maṇḍapa, in front of the main entrance to the Tiru Nārāyaṇa temple



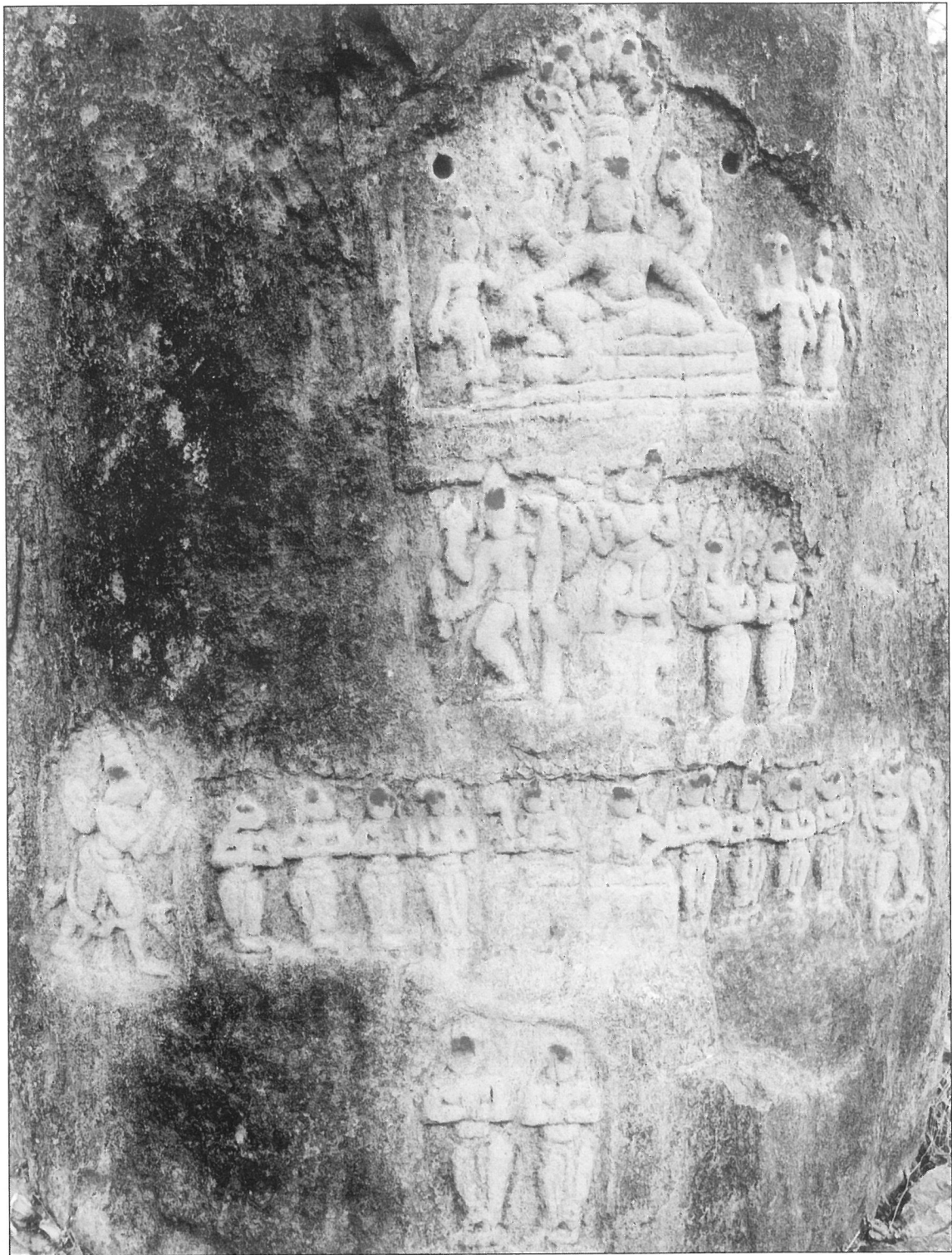
Annadāna maṇḍapa, north-east of the kalyāṇi-tīrtha



Pārvaṭe (hunting) maṇḍapa, near the entrance to the town



Vaikunṭha-gangā (Totṭila-maḍu)



Detail of sculpture, Vaikunṭha-gangā (Toṭṭila-maḍu) location