

KASHI VISHWANATH TEMPLE OF HOSA BUDUNURU

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Abstract:- *This temple is located in the center of the village. It is built of soapstone facing towards the East direction. It is a consortium temple consists of sanctum sanctorum, the Sukanasi and the Navaranga. The temple is on the six feet wide, about three feet tall Jagati. The Jagati of this temple resembles the Jagati of Belur, Halebidu, Somanathapura temples.*

Key words:- *Hosa Budunuru, temple, sanctum sanctorum, Somanathapura, Garbhagruha, Sukhanasi, Navaranga, Mukhamapntapa. Adhithana'. Jagati, Upaana, Kantha, Pattike, the tapered tripattakumuda, Dantapankti and Pratees.*

This temple is located in the center of the village. It is built of soapstone facing towards the East direction. It is a consortium temple consists of sanctum sanctorum, the Sukanasi and the Navaranga. The temple is on the six feet wide, about three feet tall Jagati. The Jagati of this temple resembles the Jagati of Belur, Halebidu, Somanathapura temples. At the East of Jagati Hasti Hasti steps are there. The base of the temple has an octagonal angular star shape. It consists of Himbali and Mumbali. Since it is a Niraandara temple, has been built to do circumambulation at the outside of the temple. At the top of the Jagathi, there is Adhistaana. The Adhistaana is about four feet tall. It has Jagati, Upaana, Kantha, Pattike, the tapered tripattakumuda, Dantapankti and Pratees. The temple was built during the Hoysala's period. But, there is no accurate record to say who built it. Recently, the temple was ruined and has been resurrected by the Karnataka Archeological Directorate in association with Dharmothana Trust of Dharmasthala

Manjunatheshwara. Many temples built during the Hoysala period have some special features. These may be in the form of material or in sculptural use. In the same way, it also has a special look in architectural style. It is a Dravidian style temple. Dr. N. S. Rangaraju cites the collapse of the Shikara in his Hoysala Temples in Mandya and Tumkur Districts.ⁱ However, the temple is currently rebuilt and is again attached to the Shikara. However, no sculptures are portrayed in the summit. Some of the security houses have been facilitated to carve images. However, no pictures have been carved.

The exterior of the temple does not have any decoration. However, the architecture is embellished with outer and underlined decoration. The wall is decorated with pillars, which have octaves. They have a starry and Dravidian pattern. Adjacent to this, Kapobhanda has followed the same decoration of the wall with a simple design. This type of wall decoration can be found in the Sadashiva Temple of Nughihalli. However, the poster of the Sadashiva Temple is portrayed in one phase. This temple is portrayed in two phases. The temple has been decorated with half pillars at the bottom and Dravidian miniature peaks alongside the pillars at the top. It is markedly decorated with rectangular and foreclosure patterns.

In Garbhagruha a one foot Lingam has been placed on Paanipeetha. This Lingam is called by the name Kaashivishweshwara,ⁱⁱ The four corners pillars are adjoined to the wall and are the Hoysala patterned star shaped pillars. The goddess Bhubaneswari sculpture has Padma structure. The entrance has five branches on both sides, where half pillars have been craved in one branch where other pattikes have flower curls. There are opportunities for the craving of the Shaiva doorkeepers on either sides of the entrance. However, no gatekeepers' sculptures are craved here.

Sukhnasi has the same size area as the sanctum sanctorum and is adjacent to the wall in all four corners and well decorated. There are five branches on the two sides of the entrance.

Navaranga has nine courtyards. There is a diaz about half feet high in the middle of the Navaranga. A nandi sculpture which is approximately about three feet tall can be found in the center of Diaz. There are four independent pillars in the center, the bottom of which is square shaped on the peetha then it takes square shape. Some are in bangles shape and bottom part is in Bhodige shape.

The lid at the top, a square shaped palagai abacus and the chaachu peetha under spars. At the bottom of the center of each of the spars carved a Padma image. There are fourteen pillars that are adjacent to the wall. They also have a Hoysala period features and have a starry structure. Only the interior has decoration but the area adjoining the wall does not have decoration. There are small Devakosthaas on the right side and left side of Navaranga. There are no sculptures here. A Ganesha sculpture which is approximately three feet tall is been placed at Sukhanasi's entrance that is on the right side of the Navaranga. A mouse sculpture is craved on the peetha of Ganesh. The sculpture, which has a halo on the back, looks very beautiful. On the left is a sculpture of a three-foot tall Kumara. Kumara, who has a single face, is seen sitting on

the peacock forearm. One leg has been laid down on the peacock and another leg is on the floor. Fruits bunch is carved in the mouth of the peacock. Peacock and also necklace figure has been carved in peacock's neck and legs. The front part of the Peetha which is at the bottom has gajapushpakruthi, where it's back is square shaped. Nandi sculpture which is about three feet tall is in the middle of Navaranga. It is decorated with bells and necklace. These two sculptures are kept here as it kept in Panchayat's form of Shiva temples.ⁱⁱⁱ Besides the Kumara sculpture, Brahma, Maheshwari, Kauri, Varahi, Indrani, Vaishnavi and Chamundi's sapthamatruke pattis are there. After Chamundi, Shiva and Ganesha sculptures are carved. At the bottom of each sculpture, vehicles of each goddess' have been carved. Each sculpture is also very decorative with simple halo effect.

The Vyaalya structure is depicted only in the upper middle. The sculpture of the same Sapta Mothers can be seen on the wall of the Malleshwara temple on the banks of the Kikeri Lake. There is a Shiva metal sculpture on the right side of Navaranga and Shiva is seen in Padmasana pose having Dwibhuja. The people of the village say that the sculpture is in existence since the temple began. Though it is not used as Utsavamurthy, is being worshiped at the temple. There is a sculpture of Tandaveshwara at the Lalaatabimbaa of the Entrance. On the two sides of the door are five pattike which are depicted by Lata Suraabali and semi-arc. There are no sculptures of the gatekeepers in the doorway.

Each courtyard of Navaranga has a different decoration. The middle Bhuvaneshwari has a star shaped base and then has sixteen angled star shaped circles. Some Bhuvaneshwaris are square shaped on the outer side and circular shapes following the same with dropped lotus buds in the middle. In the same way every Bhuvaneshwari sculpture different characteristics. All of these Bhuvaneshwari have padmamandala in the middle. Tandaveshwar sculpture is in the lattabimbamba of Navaranga's gateway. At the top alignment of small burujus and the pebbles can be seen. Both sides of the door have eight branches. These branches are painted by halfpillars, flower vine and various decorations.

The front of the temple has an open porch with two pillars. These pillars are also Hoysala-type pillars. The orbits are made on both sides of the mantapa. Even though its foundation is similar to the temple foundation, dravidian style small towers are depicted in the katanja. Bhuvaneshwari also has a decoration of Padma.

There is a 35 feet tall and 15 feet wide Mantapa next to the temple. It is called Gauri Mantapa. It has four square shaped pillars in the middle and there are extra four pillars adjoining the wall. In the Hoysala period, there are structures of Thulabharas. Perhaps this way it might have been built. Currently the mantapa is becoming dysfunctional. Similar mandtapa can also be seen at the Lakshminarayana temple at Hullahalli, Nanjangud Taluk.

Anantha Padmanabha Temple of Hosa Budhinuru: This temple is located in the center of the village. It is a east faced consortium temple. It is built of soapstones. The inscription which

belongs to AD 1276 found in the Navaranga^{iv} of the temple during the rule of Hoysala Mammudi Narsimha states that Keshava of Yadavnarayana, the Sthanika purushotthamadeva and Nambipilles of Guttalu Keshava and Nambipilles jointly donated forest area to the people of Bhoodanuru village which is Udbhava Sarvagna Padmanabhapuram. And it is also believed that the land was separately donated for the gods' amrithapadi. At the end of the inscription, Sarvagna Veeranasimhapura, Ballala Chaturvedi Narasimhapura (Madhur), Anadi Agrahara, Hiriya arasanakere and Agrahara Mallikarjunapura (Guttulu) and other kings are mentioned as the witnesses. So, it is believed that temple might have been built before 1276.

The temple is constructed of soap stones and has a Jagathi Adithana, a garbhagriha, a sukhnasi, a Navaranga and an open porch. The temple has the same architectural style of the Kashi Vishwanath Temple.^v The temple is located on 3 feet tall Jagathi. The foundation style of the temple has octave angular star shape. (foundation 2). It has some of the features of Adhistaana with the back and the front pattike. Since the temple is a shrine, Jagathi might have been built to do pradakshina from outside of the temple. On the top of the Jagathi, Adhistaana has been built. The Adhistaana is about four feet high. It has Jagathi, Upaana, Pattike, Sharp edge tripattakumunda and prathees.

The exterior of the temple is depicted with semi pillars without any decorated sculptures. The decoration of the wall is similar to that of the Kashi Vishwanath Temple. But it has outer and inner decorations. The wall is decorated with pillars which have octaves. They have a Dravidian-like peak in some places. Adjacent to this, kapaothabhandha also follows the decoration of the wall with a simple design. Dravidian-like peak can be seen at the top of the original garbhagruha. No sculptures are portrayed in the security and branches of this peak. But opportunities are there for the carvings in some parts.

On the top of the Garuda Peetha which is in sanctum sanctorum an Anantha Padmanabha sculpture which is about six feet high can be seen. It has a quadrilateral holding Chakra, Asthabhandha, Gada and Shanka. With dashavatar sculpture in the halo, Sridevi-Bhoodevi sculptures are seen on either sides. Bhuvaneshwari of the sanctum sanctorum is decorated with Padma decoration. The interior of the sanctum sanctorum is decorated original pillars and semi pillars. There is a sculpture of Mahalaxmi in the lattatibamba of its entrance. Mahalakshmi sculpture is seen holding Padmas in the two back hands and front hands are seen posing Abhaya hasta and Poorna kumba. The Chamaradaarinee are craved in either sides of Mahalakshmi.

Valyaas have also been craved. On the top of the sculptures, flowers curls and bunch of fruits are craved. The two sides of the door have an octagon that is decorated with various images and semi pillars. Provision is there to crave gatekeepers on either side of the door, but the gatekeepers are not craved.

Sukanasi is seen after the Garbhagudi. It's not quite decorative. Its wall is also decorated with original pillars. The four corners of the pillar are adjoining the wall and are star shaped pillars of

Hoysala style. Bhuvaneswari has decorated Padma structure. Either side of the door has five branches where one branch has semi pillar and balance pattis are decorated with flower curl. On both sides of the entrance, provisions are there for the carving of the doorkeepers. But here the gatekeepers are not carved. Sukhnasi has the same area as a Garbhagruha. Goddess Lakshmi's sculpture has been carved in the Lalatabimba. Mahalakshmi is also depicted here as being in the Lalatabimba of the Garbagudi's Makaratorana. But she also has four hands holding the lotus bud in the back of the two hands and holding the Poornakumba in the front two hands. This Makaratorana is also decorated with Vyalyaas and Lata curl vines.

Navaranga has nine courtyards. There are four independent pillars, the bottom of which are square in shape in Peetha following circular shape and few are in inner and outstretched bangles shape where the lower face looks like Bhodige. At the top, Lid, the square palagai, abacus are seen and chaachupeethas under spars. Small Devakosthas are seen on the right side and left side of Navaranga. There is a two feet tall sculpture of Lord Ganesh with normal features on the right Devakosta and a Mahalakshmi's sculpture on the left Devakosta. There is an open porch in front of Navaranga. It has also two Hoysala-type pillars. Kakshaasana can be seen on either side of the Mukhamantapa. Its bhuvaneswari is decorated with Padma mandala. The Kantaajana of Mukhamantapa is decorated with small dravid pattern peaks.

In fact, both Kashi Vishwanath and Anantha Padmanabha temples^{vi} in this village are in the same style in terms of architectural style, size and breadth. In many villages of Hoysalas, all the temples of Shaiva and Vaishnava have been constructed in various parts of the state for integrity. In the same way, even in this village there are two temples dedicated to Shaiva and Vaishnavism. But, they have made some changes in some parts such as sand, crocodile, and kikeri. But the architecture of these two temples are same. The temple is a protected monument by the Archaeological Survey of India at a cost of Rs 14 lakh.

A sculpture of Vishnu with 3 feet high having two hands can be seen in Srirangapatna State Archaeological Museum. It belongs to Anantha padmanabha Temple. Vishnu is embellished, having two hands and sitting in the Padmasana. As the hands are broken, it is unclear what he had held in hand. As only two hands are carved in the sculpture, Shanka and Chakra have been carved on right and left sides of the top. As the sculptures of Vishnu seen in Padmasana and Meditation pose are said as Yoganarayana or Yogishwara, this sculpture is identified as Yogishwara Vishnu.^{vii}

Reference

ⁱ Dr.N.S.Rangaraju – Purvookta, P.130

ⁱⁱ M.A.R.-1934, P.49

ⁱⁱⁱ M.A.R.-1934, P.49

^{iv} A.K.S-7, Mandya-56

^v M.A.R.-1934, P.50

^{vi} M.A.R.-1934, P.49-50

^{vii} R.Gopal(Ed), Mandya Zilleya Itihasa mattu Puraatattva, P.439