

Art And Architecture Of Eshvara Temple At Budanur-A Cultural Study

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Abstract:*Budanur is a small village about six kms to the east of Mandya town now it is called as HosaBudanur. It appears to have been converted into an agrahara village with a tank, a Shiva temple and Vishnu temple during the reign of Someshvara. Both the temples appear to have been constructed simultaneously and they are more or less similar in plan and general construction Each temple has got a garbhagriha, a sukhanasi, a navaranga and a porch originally and there is definite evidence that the Shiva temple had a prakara with a mahadvara on the south east.*

Keywords:*Budanur, Garbhagriha, Sukhanasi, Navaranga, Dharmatsala, Ananthapadmanabha, Kartikeya, Saptamatrika, Conservation.*

Budanur is a small village about six kms to the east of Mandya town now it is called as HosaBudanur. It appears to have been converted into an agrahara village with a tank, a Shiva temple and Vishnu temple during the reign of Someshvara. Both the temples appear to have been constructed simultaneously and they are more or less similar in plan and general construction Each temple has got a garbhagriha, a sukhanasi, a navaranga and a porch originally and there is definite evidence that the Shiva temple had a prakara with a mahadvara on the south east. Neither temple has figure sculptures on the outer walls, though the architectural members are handsome.

The Shiva temple which is the more ornate of the two was in a condition of dilapidation. Its tower has disappeared as also its upper roof and a good part of its outer walls. Intelligently villagers have taken out all the sculptures and kept them in separate galleried structure for long time. The whole built area of the temple was like village dump area and always there was stinking smell. But, Dr.D.VeerandraHeggade, the recipient of Padma Vibhushana award through his Dharmothana Trust of Dharmatsala taken this temple for conservation and restoration under his public private partnership, HariramShetty, the Director of the Trust taken up this project in the year 2012-13 carefully and identified almost all the temple parts in its premises and did the conservation within one year on the right hand side of this Shiva temple there is an open mantapa like Mahadwara. The conservation of this mantapa is also completed simultaneously Some of the missing stones of the temple and mantapa have replaced for the better conservation. My guide is also one of the advisory committee members of this Trust. Now, both temple and the mantapa are in good state of preservation. So far this Dharmathana Trust have completed about 200 ruined temples and most of them are belong to Hoysala and Vijayanagar period temples of Mandya, Mysore, Hassan and

Chickmagalur districts. After the conservation of the temples, now the Hosabudanur village people converted this temple into living temple by performing regular rituals by their own people. In the same village Ananthapadmanabha temple conservation work also carried out by same Dharmothana Trust of Dharmastala more than a decade back. Now it is also well preserved and both the temples of Hosabudanuris an example of scientific conservation by private public partnership restoration. The temple is constructed on a raised jagati as like any other temples. But there are no friezes or wall sculpture. But the adhistana has seven cornices instead of the usual five, three of them having dentil mouldings. The wall has the usual horizontal ornamental mouldings except plain and insignificant pilasters. On the wall portion has a row of turreted canopies mounted on a single or double pilasters. The eaves show imitation of mental work.

The stone porch in front of the temple has originally railings ornamented with turreted pilasters. The stone benches on which they stood are, however, there and the heavy ceiling is borne on two thick-set, bell shaped chlorotic schist pillars the best work in the porch is found its ceiling which has two rows of galleries with ornamental star-shaped eaves and a dome which was a mixture of flower petals and concentric twelve pointed stars. The pendent is a fine and interesting imitation of a bunch of plantains.

The navaranga doorway which has a Tandavesvara lintel and no dvarapalas bears on its jambs the outline engravings of ornamental designs which were meant to be carved in relief at a later date. The navaranga is medium – sized structure or only nine-squares with a fine large Nandi or bull in the centre. The animal's face is beautiful and it is proposed to remove and kept in front of the Town hall at Mandya. In the western part of the navaranga are five towered niches which originally contained the Panchayatana images, a Ganesha, a Kartikeya and a Saptamatrika panel originally belong to Hoysala School of art and are so beautiful. The images are fine and prove that Hoysala sculptural work was still in a very good condition even in the last quarter of the 13th century. The four pillars of the navaranga are all thick and bell – shaped. Of the nine navaranga ceilings, the central one is the finest. Its design is similar to that of the porch ceiling but it is more airy and wider at the base and its lower gallery has the Dikpalakas.

The sukhanasi doorway bears only the outline of the design meant to be carved upon it and it has now only the right Shaivadvarapala, the left one having disappeared. The sukhanasi and the garbhagriha have flat ceilings of nine rosette squares and the garbhagriha has three wall niches. In its centre lies a large soap-stone pitha but its Kashi Visveshvaralinga has now disappeared. The mahadvara on the south-east is a plain structure, though four of its pillars have a round cylindrical shape, perhaps of Hoysala workmanship.

After the completion of restoration work and cleaning its precincts by local village people and Dharmothana Trust skilled workers it looks like a beautiful Hoysala School temple in the middle of the court yard. Same kind of scientific conservation should be done to many more Hoysala temples in old Mysore State.

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