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Source: *Artibus Asiae*, 1979, Vol. 41, No. 2/3 (1979), pp. 253-268

Published by: Artibus Asiae Publishers

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CAROL RADCLIFFE BOLON

THE MAHĀKUṬA PILLAR AND ITS TEMPLES

The association of an elegant pillar (fig. 1), inscribed with a date corresponding to 602 A.D., with the Mahākuṭeśvara Temple (fig. 2) at the Early Western Chalukya site of Mahākuṭa (Bijapur District, Karnataka) has been generally presumed on the basis of the similar name of the god, Makuṭeśvaranātha (Śiva, Lord of the Mountain Crest) to whom the pillar records an increased land endowment, and because it was found lying nearby this temple.¹ Around 1920 the pillar was moved to the Bijapur Archaeological Museum.²

The question of this association is important. If it could be proven correct we would know that temple architecture had become rather sophisticated as early as 602 A.D., and the Mahākuṭeśvara Temple would be among the earliest dated temples known in South India.

Some are not comfortable dating the temple before 602 A.D., however. Michell suggests that the pillar may have been associated with an earlier building standing on the location of the Mahākuṭeśvara Temple since the latter seems to him architecturally to belong to the end of the seventh century.³ Cousens thought that the Mahākuṭeśvara Temple must have been built before the pillar since the inscription does not mention the erection of a temple. He believed that such a fine, fluted pillar would not have stood before a meaner temple which may have preceded this one, and therefore that this temple was built under Pulikeśin.⁴ What follows is a re-examination of the pillar and temple relationship.

The carving of the pillar is excellent and the proportions are truly elegant. The stone is a fine-grained, deep red sandstone. The shaft has no base moulding and has sixteen facets. It is sixty-nine inches round at the base, fourteen and a half feet tall with sixteen lines of inscription, which reads winding up from the base, in Sanskrit, written in old Kannada script. It is topped by a deeply ribbed *āmalaka* one foot, eight and a half inches tall. On top of the *āmalaka* is a rectangular box with lotus palmette corners and a flower decoration in the sides (fig. 3).

¹ For a list of those who have expressed this opinion refer to G. Michell, "Dating the Mahākuṭeśvara Temple at Mahākuṭa," *Oriental Art* 21/3 (1975), note 2, p. 251.

² A Mahākuṭa Trustee told me he saw the pillar lying just outside the east gate and a few feet to the south before it was moved to Bijapur. This clarifies the confused directions reported by Fleet (*Indian Antiquary* 10 [1880], p. 102, and 19 [1890], p. 7-8). Tarr's hypothetical association of the pillar with the Bananti Temple, based on the idea that the pillar had actually been found near it, outside the southeast gate, may be dismissed. (Tarr, "The Architecture of the Early Western Chalukyas," University Microfilm Ph.D. dissertation, U.C.L.A., 1969, p. 87).

³ Michell, p. 242-251.

⁴ H. Cousens, *The Chālukyan Architecture of the Kanarese Districts*. (A.S.I., n.i.s. 42, Calcutta, 1926), p. 52. Pulikeśin ruled c. 543-566/7 A.D. For spelling of Pulikeśin see Fleet, *Indian Antiquary* 19, p. 14, note 9; for spelling of Chalukya, p. 13.

Something was morticed into the top, possibly the abstract relief lotus (fig. 4) symbolic of Śrī, Goddess of Fortune, now loose in the Makuṭa compound.

The inscription gives the Chalukya lineage record with standard epithets, an account of victorious wars, and then continues:⁵

Lines 11–12: And he [Maṅgaleśa], having set his heart on the conquest of the northern region and having conquered [the Kalachūri King] Buddharāja, having confiscated [Buddharāja's] wealth, was eager to set up a pillar [symbolic] of his power on the bank of the Bhāgīrathī [Ganges]; having decided that first, indeed, there should be erected a pillar of the victorious power of religion, he called on the royal lady named Durlabhadēvī, his own father's wife [his stepmother], who is fit worthy to follow his lead in the matter, who, like Damayantī, was a most devoted wife, who was the ornament of the Batpūra family, and whose body had been purified by benefit of a variety of religious actions and informed her of this assignment of authority [saying]:

Line 13: “The wealth of the Kalachūri [Dynasty] has been expended in the idol procession of the temple of our own god [Viṣṇu]; and [therefore] this property, which at their own [Śaiva] idol procession was assigned by our father [Pulikeśin] and elder brother [Kīrtivarman] to [the god] Makuṭeśvaranātha is supplemented by [bestowing] the enjoyment of the ten villages headed by Śrīambātaka [Kendur, Paṭṭadakal, Nandikeśvara, ...].”

Line 14 gives the date of the grant in Maṅgaleśa's fifth year of rule, Śaka Saṁvat 524, on a day corresponding to Thursday, April 12, 602 A.D. The inscription closes with the standard warning about breach of the grant provision.

The cryptic language of the inscription can only be understood within the historical context. It seems to have been a regular practice of the Chalukya kings to make political alliances by marriage, and it seems their wives were Śaiva. Although the early kings were Vaiṣṇava, they tolerated other sects and religions, as is evident from the excavation of Śaiva, Vaiṣṇava, Jain, and possibly Buddhist caves at Bādāmi, the capital, within a few years of one another. It seems that Maṅgaleśa took the Kalachūri booty and spent it on Vaiṣṇava ceremonies at Bādāmi. To be equitable he made a bequest, co-sponsored by his Śaivite stepmother, Durlabhadēvī, of revenues from land of ten villages to the god Makuṭeśvaranātha Śiva, as a supplement to the earlier assignment of “this property” to the same god by Pulikeśin and Kīrtivarman. “This property” may refer to the land upon which the pillar was erected, and thereabout. The pillar was intended to commemorate his act of piety—the grant of land—for which the grantor would “enjoy happiness in heaven for 60,000 years.”⁶

It is significant to note that the pillar inscription does not mention erection of a temple. Rather it mentions a supplemental land endowment to that previously made to the god Makuṭeśvaranātha by Maṅgaleśa's father, Pulikeśin, and his half brother, Kīrtivarman. The pillar itself merely proclaims Maṅgaleśa's deed. Incidentally it mentions the earlier land grant. This initial grant may have been made c. 565–575 or –c. 597 (the end of Kīrtivarman's reign) at the latest. The inscription does not state whether father or son was king at the time of the first grant. We may expect that funds accrued from the initial land grant would have been used to

⁵ Translation published by J.F. Fleet, *Indian Antiquary* 19, p. 7–20. I accept his translation and only slightly vary on word choice. My interpolations, based on my understanding of Chalukya history, are bracketed.

⁶ *Ibid.*, p. 18, 20.

erect a temple, and that this temple might have been erected on the granted land. The question is, was it the well-known Mahākuṭeśvara Temple?

A small temple (figs. 5–6) about a quarter mile up the hill from the Makuṭa compound toward Bādāmi (fig. 7) is called Hire (elder or ancestral in Kannada) Makuṭeśvaranātha.⁷ It stands below a mountain crest (Makuṭa) under a cliff. The overhanging cliff was certainly the inducement for placing the temple here. It acts as a mountain-*śikbara* for the “flat”-roofed temple. The name and the mountain here suggest that this may be the original, old temple, built with funds from the land granted by Pulikeśin and Kīrtivarman. We would readily accept its architectural simplicity for a temple built between c. 565–602 A.D. It is a small, windowless building which originally had an open porch with four pillars, and a nearly square *vimāna* (front fourteen feet wide, side fifteen feet). There is no enclosed sanctum, rather the *pīṭha* stood in the center of a *maṇḍapa*-like space between four pillars.⁸ The broken top portion of a *pīṭha* surrounds a *liṅga* in the center of the sanctum (fig. 8). The *liṅga* with part of its *pīṭha* may have been original, or Maḥiṣāsūramardīnī (fig. 9)—a loose fragment now also inside the temple—may have been the sanctum image rather than the *liṅga*. The sanctum pillars are *rūcaka*: square with curved brackets supporting beams which run east-west (temple oriented east). The shafts are relieved by two raised bands and semicircles. The doorway has blocked but uncut receding *sakbas*, with no base box or *bimbalata*. The porch pillars lie nearby (fig. 10). They are six sided with pot and foliage capital and with the central shaft relieved with lotus semimedallion, foliate animal, and pearl swag. The carving of these pillars is done in an archaic manner comparable to that of the Early Chalukya caves, that is, cut shallow with rounded outlines and subtle undercutting. The exterior walls are plain. The base has *upana*, broad, uncut *gala*, and *kapota* with blocked, uncut *nāsi*. The *kapota* is repeated at the top of the wall. The roof is flat over the central aisle and sloped over the side aisles. This temple-within-the-mountain, a kind of “structural cave,” is the logical psychological and architectural intermediate step between cave temple and structural temple with *śikbara*.⁹

The revenue from the original and supplemental land granted to Makuṭeśvaranātha would soon have enriched the treasury.¹⁰ Over the years the taxes from the land accrued and a new temple was financed. The new temple was the Mahākuṭeśvara in the compound which is locally known as Hosa (new in Kannada) Makuṭeśvaranātha (fig. 2). It was the second temple at Makuṭa dedicated to the god Śiva Makuṭeśvaranātha.

This evidence establishes that the larger or Hosa Makuṭeśvaranātha Temple need not pre-date 602 A.D. It is my belief that the revenues of Makuṭeśvaranātha’s land were gathered over

⁷ The existence of the temple was first mentioned to me by Dr. A. Sundara, Department of Ancient History and Epigraphy, Karnatak University. The name was confirmed by Mahākuṭa Trustees, Śrī B. M. Horakeri and Śrī B. V. Janali. Fleet (*Indian Antiquary* 10, p. 102, note 1) mentioned that he was told there was another, older Makuṭa nearer to Nandikeśvara, but he did not look for it.

⁸ Other Early Western Chalukya temples with a hall sanctum are Sandur Pārvatī Temple, and Lad Khan, which in my opinion was originally planned this way. Percy Brown, *Indian Architecture, Buddhist and Hindu*, (3rd ed. 1971), p. 52–53, thought that the earliest form of temple in Chalukya country was the *maṇḍapa* type descended from the *santhagara* or village meeting hall plan of secular building. He thought Lad Khan to be the earliest example of this plan.

⁹ Tartakov has mentioned this temple, “The Beginnings of Dravidian Temple Architecture in Stone,” *Artibus Asiae*, in press, XLI/4 (1980).

¹⁰ Perhaps the small apsidal Śiva Temple at Chikkamakuṭa was also built with funds gathered from this granted land. Thus the name “Little Mountain Crest,” although there is no nearby mountain crest at its site about a mile from Makuṭa. It may date c. 625–42.

a period of about sixty years (with an interval between 642–654 of disruption due to Pallava conquest) during which time the Chalukya kings continued to be Vaiṣṇava. But, after restoring Chalukya rule in 654, Vikramāditya I converted to Śaivism in 660.¹¹ It was only after this important event that major Śaiva temples could be built.

A consideration of sculptural and architectural details, as well as another inscription, indicates that the construction of the Hosa Makuṭeśvaranātha took place between 681–686. It was the first large Śiva temple at Makuṭa. It was built with one of the sixty-eight *svayambhūva* (naturally occurring) *lingas* of India as its *garbhagrha* image.¹² The name of the deity is Sauśruti, Pure Sound or Renowned. The temple remains a major pilgrimage center. It is likely it has been in constant worship since the seventh century.

The Hosa Makuṭeśvaranātha Temple at Makuṭa is the large, whitewashed building on the north side of the compound, facing east (fig. 2).¹³ The main compound entrance, which was probably built in the ninth century, is in front of the temple, as is an open, four-pillar Nandi *maṇḍapa* (fig. 11). The large, intact, couchant Nandi may postdate the temple although it is Early Chalukya. The square, cushion capiteled pillars bear erotic couples in three-quarter medallions on a band near the base (fig. 12). The carving of these is very similar to that on some Lad Khan porch pillars. The Nandi *maṇḍapa* is raised on a simple base (*upana, gala, kapota*), has a curved eave and a raised, flat roof. The Nandi *maṇḍapa* of the nearby Mallikārjuna Temple is nearly identical except for the absence of pillar carving.

The temple itself is composed of a porch of four plain, square pillars (now enclosed by a modern enlargement), a *maṇḍapa* with four massive, uncarved pillars and six pilasters with beams running crosswise (north-south), and an enclosed *sāndhāra garbhagrha*. The north and south walls each have four pierced windows, two in the *vimāna* and two in the *maṇḍapa*.¹⁴

As for interior carving, there are two lotus ceiling panels in the *maṇḍapa* as well as one on the porch. The *maṇḍapa* doorway is blocked out, but uncut, with areas for the base box, pilasters, *śākbās*, and a lintel of single storey shrines. The *garbhagrha* doorway is carved with *śākbās* which are (from the outer band): profile leaf pattern, pilaster with a small male figure near its base, *mithunas* in registers, diamond-bean pattern, *nāga* body with human bust above the base box, and innermost an undulating lotus rhizome pattern *śākbā*. The doorway is encrusted with paint and nothing certain can be determined stylistically. The *bimbalata* bears three relief forms: two men kneeling making *añjali* turn toward the center where there may be a *liṅga* or a crown for the *liṅga* in the sanctum. The *prastara* is a series of two-storey shrines. A modern curved frame partially obscures the doorway (fig. 13).

The doorway base boxes are carved with the river goddesses on their *vāhanas* on the inner side with a small attendant holding an umbrella over each head; and the largest figure is a *dvārapāla* on the outside holding a lotus (fig. 14). The fact that these are clearly river goddesses on their *vāhanas* is evidence that the temple must date to the reign of Vinayāditya (681–696) at the earliest. It was his son, Vijayāditya, who first brought the images of the river goddesses to the Chalukya

¹¹ The Āmudālapāḍu copper plate grant records his payment for “Śivamaṇḍala dikshā” (Śaivite initiation), N. Ramesan, ed. *Copper Plate Inscriptions in the Andhra Pradesh Government Museum*, Hyderabad, 1962, p. 54.

¹² Listed by T. A. Gopinatha Rao, *Elements of Hindu Iconography*, vol. 2, 2nd ed. (New York, 1968), p. 85.

¹³ For the east view before remodelling see Cousens, pl. XXVI.

¹⁴ For a detailed architectural description see Michell.

kingdom from the north while he was still crown prince.¹⁵ In the Jamalagama copper plate grant issued by Vijayāditya in his first regnal year (696/7) he recounts the deeds he performed while he was crown prince. Between 681 and 696 he battled in the north and defeated his enemies, taking from them a cloth banner bearing Gaṅgā, Yamunā, and the pot (“Gaṅgā Yamunā pālidhvaja paḍa”) as well as taking two large drums and rubies and elephants. Fleet read a defective lettering in the Nerur plates which read “pada” which he translated as “token” in Sanskrit. All other copies read “paḍa” which is not Sanskrit, but Prakṛit for “paṭṭa” or cloth. “Gaṅgā Yamunā pālidhvajapaḍa” would be a cloth banner painted, or perhaps embroidered, with auspicious images of the river goddesses and the *pāḷi* or pot, *ṣurna kumbha*, which images had been carried into battle by the northern enemy and were captured by Vijayāditya as a trophy, along with other things.¹⁶

While this is fascinating as a record of how an image type was taken by one king from another as a trophy and emblem of overlordship, it also provides a vitally useful dating clue: the earliest Early Western Chalukya temples do not bear Gaṅgā and Yamunā. Those which do could be placed after 681 judging from all architectural and sculptural evidence.¹⁷ The presence of Gaṅgā and Yamunā on the *garbhagrha* of the Hosa Maḷuṭeśvaranātha suggests a date for the temple of c. 681–696 during Vinayāditya’s reign. Other considerations support this and narrow the dating.

The temple’s architectural outline is very close to that of the nearby Mallikārjuna Temple.¹⁸ Its octagon-to-dome *śikhara* is identical to that of Mallikārjuna and similar to Nāganātha Temple’s partially preserved *śikhara*, and to elements of that of the Pārvatī Temple near Sandur (fig. 15). A curved eave with *hamsamālā* below borders the Hosa Maḷuṭeśvaranātha Temple wall. The wall is relieved with corner pilasters and projecting niches with double sets of pilasters.¹⁹ The eight windows are stunted compared to those of Mallikārjuna or Nāganātha temples though the patterns are close. These are grilles with lotus relief, cross grilles with swastika, and diamond and cross patterns. These windows have a pilaster frame supporting an eave with a variety of mini-shrine types or complex *nāsi* patterns above.²⁰

¹⁵ Noted by Tarr (Tartakov), “The Architecture . . .,” p. 12, note 13 in the Rayagad copper plate grant. I find the same information repeated in six other plates: Jamalagama of 697, *Epigraphia Indica* 36; Nerur, 701 and 705/6 and another, undated, of Vijayāditya’s reign, *Indian Antiquary*, 9; Kendur of 750, *E.I.* 9; Vokkaleri of 757, *E.I.* 5.

¹⁶ In this reading I agree with K. Venkatrayacharya, “A Note on Pāḷi dhvaja,” *Journal of the Institute of Indian Studies*, (Udupi) vol. 1, no. 1, May 1978. Pāḷi is listed as meaning pot by Monier Williams, *A Sanskrit-English Dictionary* (Oxford, 1899).

¹⁷ Tarr (Tartakov), p. 98, regarding the presence of river goddesses on Bādāmi Jambuliṅga temple: “... no Chalukya temple before Vijayāditya’s reign can be seen to carry the two river goddesses.” I think that the emblem of the river goddesses, captured while he was prince, would have been immediately presented to his father, the king, and could be expected to appear on temples built during his father’s reign, 681–696, and thereafter to be, as they are, a constant feature on Chalukya temples.

¹⁸ Compared to Hosa Maḷuṭeśvaranātha, the architecture of the Mallikārjuna temple is regularized: the windows are not truncated, the interior has graceful pillars of the type of Bādāmi Jambuliṅga, Nāganātha and Lad Khan. Both doorways bear Gaṅgā and Yamunā. The interior beams run east-west as is more usual, and are decorated like those of Jambuliṅga and Nāganātha temples. It is likely that the treasury of Maḷuṭeśvaranātha was not exhausted by the construction of the Hosa Maḷuṭeśvaranātha, and another twin was built within ten years. A different sculptor was employed, however. He was the same one who carved images of Lad Khan, Nāganātha and Jambuliṅga. I would date Lad Khan c. 685–90, Mallikārjuna c. 690–95, Nāganātha the same, Jambuliṅga by inscription 699.

¹⁹ See plan, Michell, *Early Western Cālūkyan Temples*, (London, 1975), pl. 9.

²⁰ The culmination of this decorative treatment is the gallery of shrine types displayed over niches of Durga Temple’s outer *pradakṣiṇā*.

Each *devakoṣṭha* has a two-armed Śaiva image. The east *maṇḍapa* wall has two Śaiva *dvārapāla*, now heavily painted. That on the north side holds a trident in his right hand while the left rests on his hip (fig. 16). He has a snake wrapped around his hips, a tied sash, hip-shot stance, one disc and one serpent earring, chest band, arm bands, necklace, lobed hairdo, and small round halo. He is identical to the unpainted image on the *vimāna*, south side, except that the left hand of that image is gone and may have held something rather than resting on the hip (fig. 17). The south east side *dvārapāla* is sculpturally similar, but with different decorative details. He holds a spear in the right hand and a snake in the left. His *jaṭā* is jeweled and flowered. He has a third eye, as do the two described above. The spear he holds, tip pointed down, is repeated on the south side *vimāna* image (where it is given a distinctive pronged trident on top), the same as on the west, north, and other east images. Every image wears or carries a snake. The north image holds a small axe in his right hand and a writhing snake in his left. The decorative details are the same as those already described. The modelling of each of these images is very pliant and sensuous with flesh folds over the *dhōṭī* sash, outlined nipples, and strong facial features. The single west side image stands *sambhaṅga* holding the same spear-trident weapon in his right hand and a snake in his left (fig. 18). His short *dhōṭī* is worn tight and striated with folds. His *jaṭā* is pointed. The piece is heavily whitewashed, as is that of Ardhanaṛīśvara on the *vimāna* north side, which also wears a striated *dhōṭī*, here tied with a cobra. The male half holds the spear-trident right, the female side holds up a lotus to admire (fig. 19). Below this image, the only one with specific iconography, is a panel of two *ganās*, one dancing, one holding a snake.

The last image on the south *maṇḍapa* wall is unfinished. The style cannot be appreciated, but he holds a bowl(?) right and a snake left, crosses his legs, wears two snake earrings, and has the crescent moon and *kīrtimukha* in his *jaṭā*.

Leaving aside the unfinished image, all others seem to be by the same hand, though paint and whitewash obscure this fact. Iconographically they are nonspecific except as being Śaivite, as are those of the Pārvatī Temple near Sandur, Bellary District, Karnataka. The snake obsession is also present in Sandur's small, two-armed images in low relief, which also have small round halos, take similar stances and hold the same type of spear (fig. 20). But, the carving on the Hosa Makuṭeśvaranātha Temple has more depth and the modelling is more plastic. This may represent the development in style of one artist.

The plinth of the Hosa Makuṭeśvaranātha Temple has one more element than Sandur, Pārvatī Temple, but is otherwise similar (bottom up): *uṣana*, rounded *kumuda*, *kapota* with *nāsi*, and *vedi* divided (as at Sandur) by pilaster shaft ends which traverse it. The resulting bands are carved with foliate design (as at Sandur). The plinth frieze is at shoulder height and continues around the temple, but is unfinished in several parts. Its upper and lower border all around is a double-lipped lotus petal design. The *gala* is tall, providing space for the figures of its narrative scenes to stand, whereas that of Mallikārjuna Temple is shorter, obliging the figures to sit. The subject matter here is *Rāmāyaṇa*. The north side has battle scenes. On the west and south sides the frieze has fine figures. Some of the scenes represented are the abduction of Sītā, sorrow of Sītā, Rāvaṇa shaking Kailāsa, Rāvaṇa offering his ten heads to Śiva and Pārvatī who are seated on couchant Nandi (fig. 21), dancers at court or Natarāja, and Śiva and Pārvatī worshipped by Rāvaṇa and his court (fig. 22). The images are miniatures of the same style as the niche

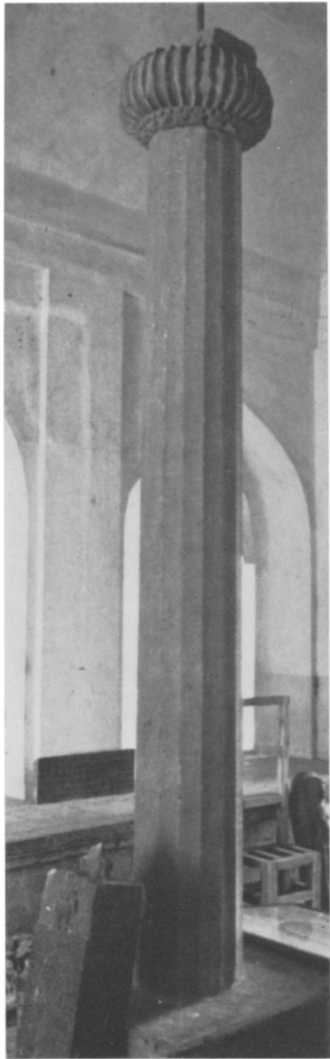


Fig. 1 Makuṭa pillar,
now Bijapur Archaeological
Museum, Karnataka



Fig. 2 Makuṭa, Hosa Makuṭeśvaranātha Temple,
Bijapur District, Karnataka, view from southwest



Fig. 3 Makuṭa pillar, detail of *āmalaka*



Fig. 4 Makuṭa pillar, detail of
possible crowning element

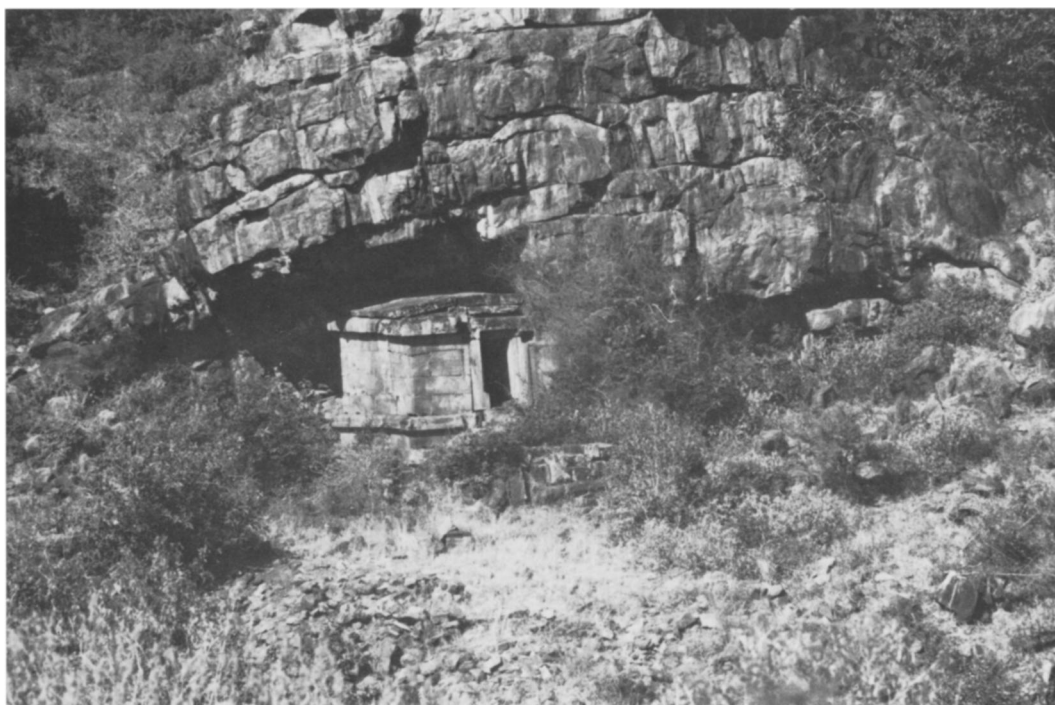


Fig. 5 Makuṭa, Hire Makuṭeśvaranātha Temple

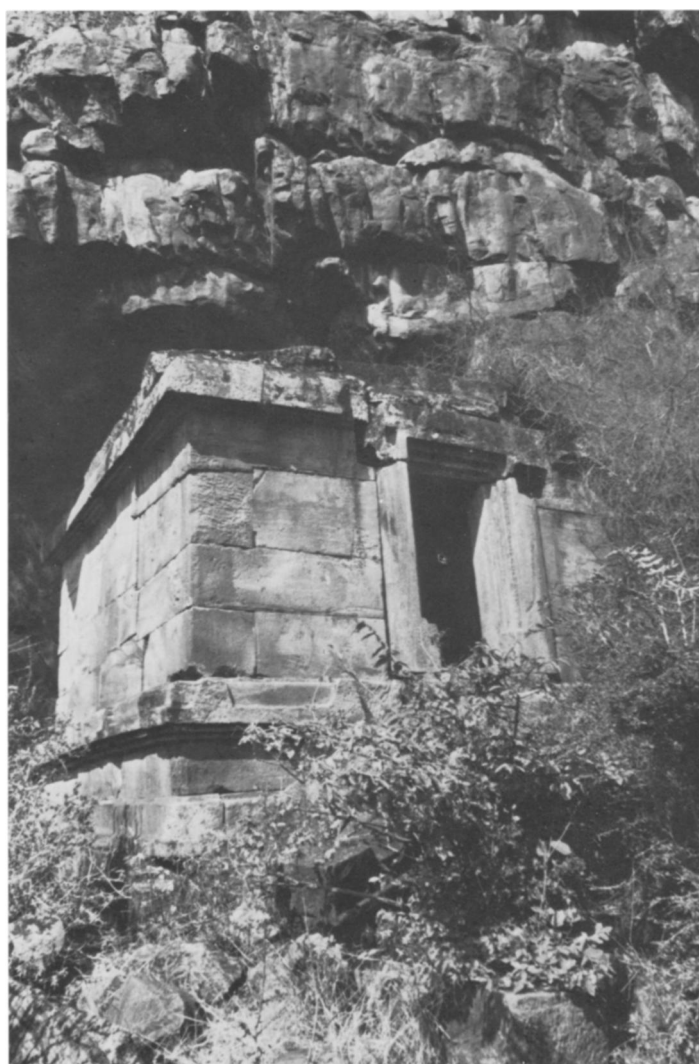


Fig. 6 Makuṭa, Hire Makuṭeśvaranātha Temple

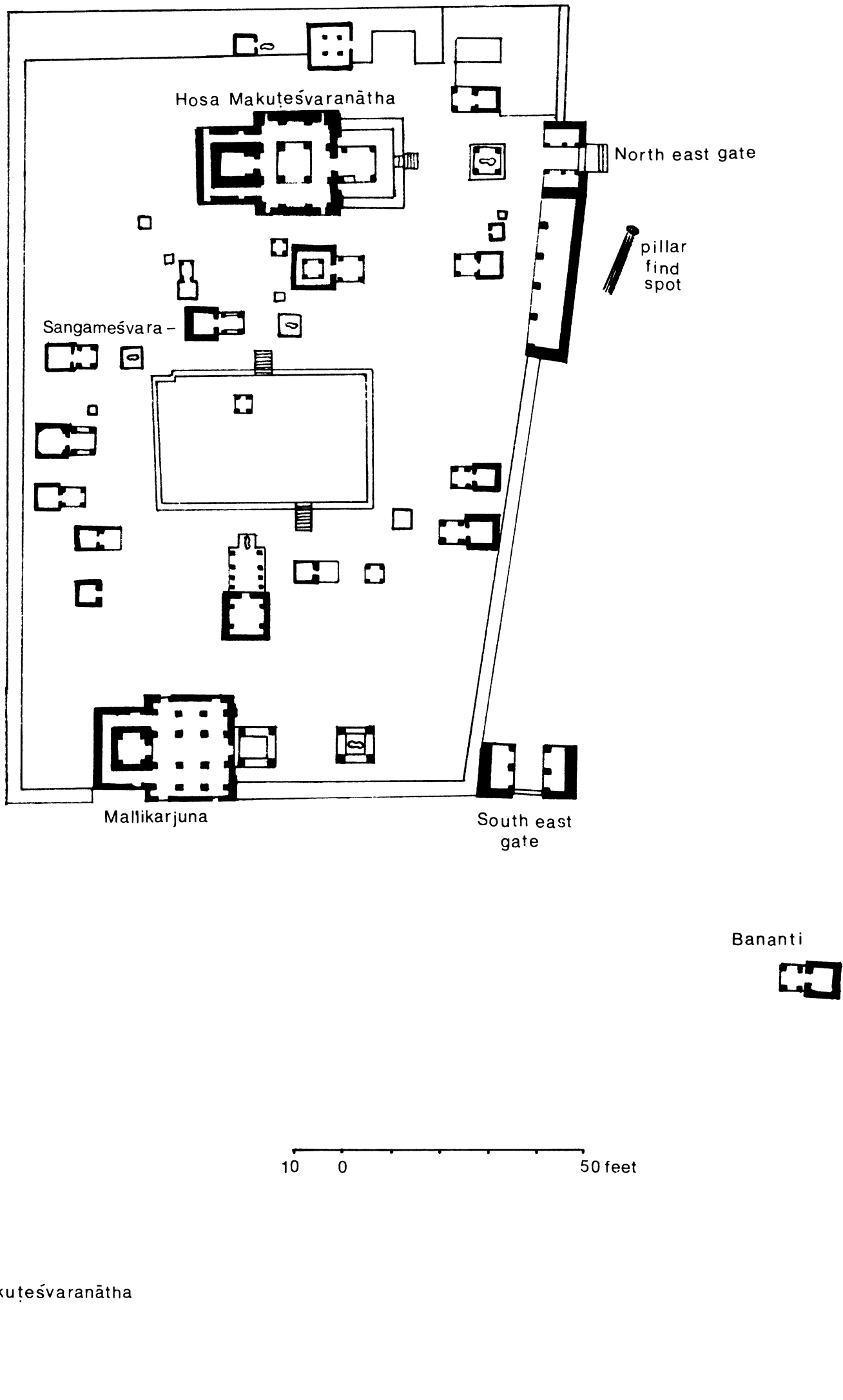


Fig. 7 Makuṭa Site Plan (adapted from Cousens Plate 27)



Fig. 8 Makuṭa, Hire Makuṭeśvaranātha Temple, interior

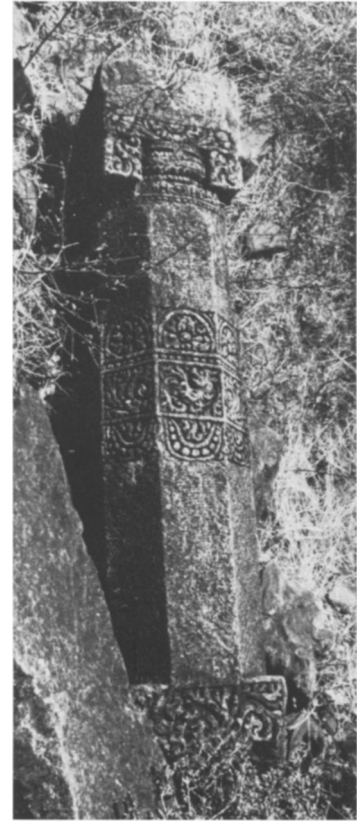


Fig. 10 Makuṭa, Hire Makuṭeśvaranātha Temple, porch pillar



Fig. 9 Makuṭa, Hire Makuṭeśvaranātha Temple, Mahiṣāsūramardinī



Fig. 11 Makuta, Hosaleswara Temple,
Nandi *maṇḍapa*



Fig. 12 Makuta, Hosaleswara Temple,
Nandi *maṇḍapa* pillar detail



Fig. 13 Makuta, Hosaleswara Temple,
garbhagrha doorway

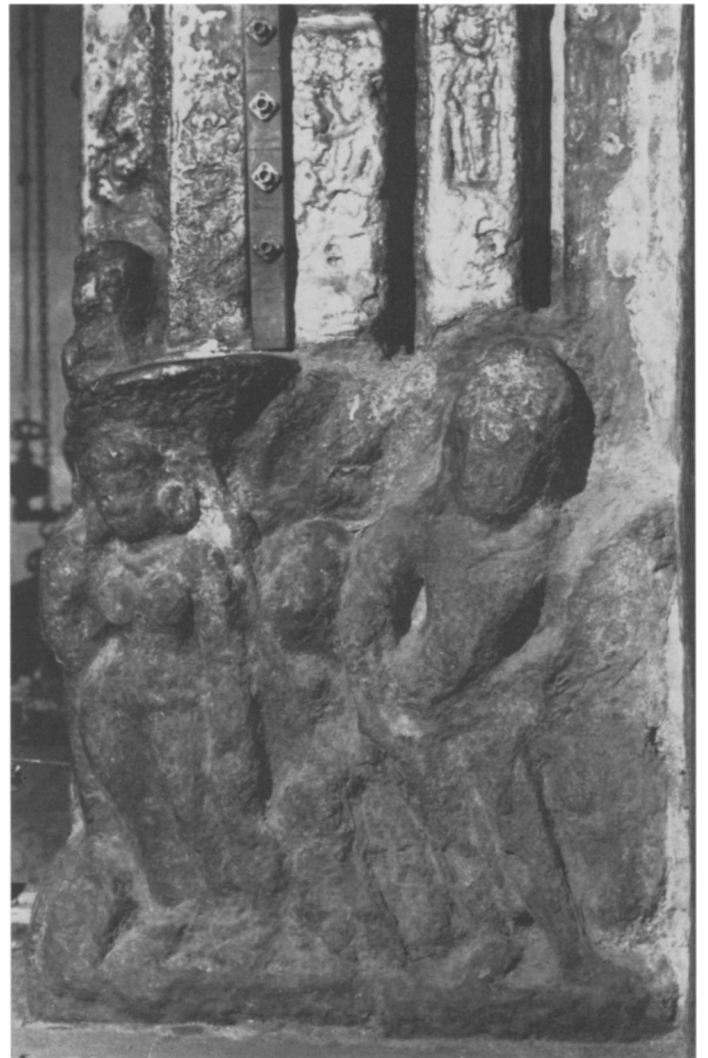


Fig. 14 Makuta, Hosaleswara Temple,
garbhagrha doorway base group



Fig. 15 Sandur, Pārvatī Temple,
Bellary District, Karnataka, view from southwest



Fig. 16 Makuṭa, Hosa Makuṭeśvaranātha Temple,
east *mandapa* wall, north side, *dvārapāla*



Fig. 19 Makuṭa, Hosa Makuṭeśvaranātha Temple,
north *vimāna* niche Ardhanārī



Fig. 20 Sandur, Pārvatī Temple,
north *vimāna* niche Śiva



Fig. 17 Makuṭa, Hosa Makuṭeśvaranātha Temple,
south *vimāna* niche Śiva

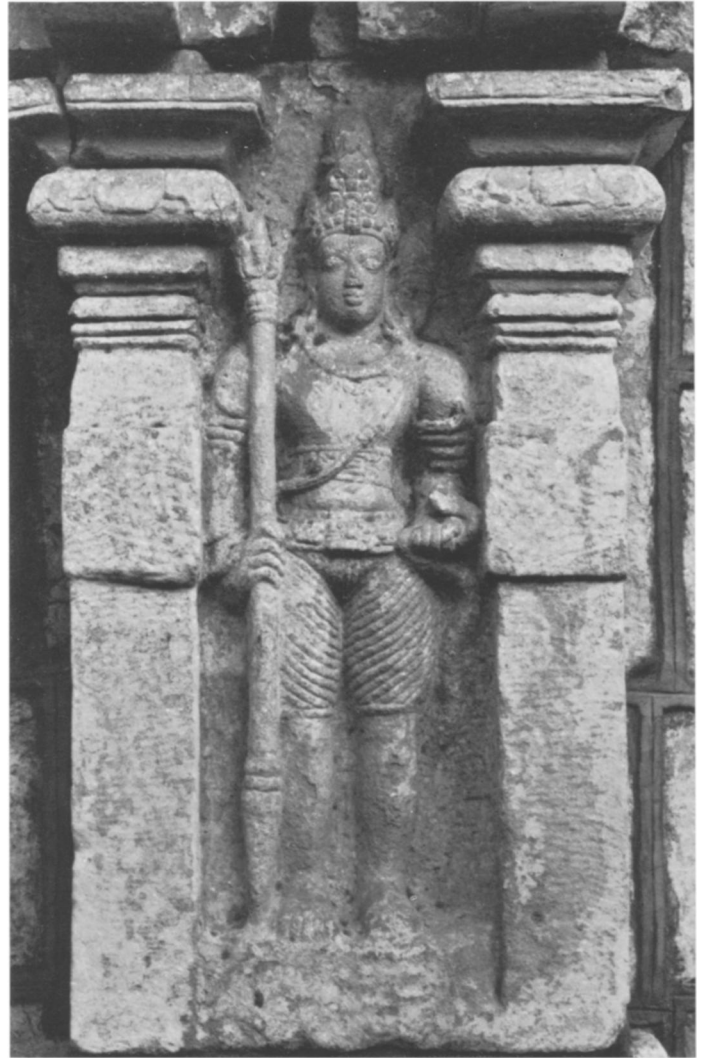


Fig. 18 Makuṭa, Hosa Makuṭeśvaranātha Temple,
west *vimāna* niche Śiva



Fig. 21 Makuṭa, Hosa Makuṣeśvaranātha Temple,
south *vimāna* frieze,
Rāvaṇa offers his heads to Śiva and Pārvatī

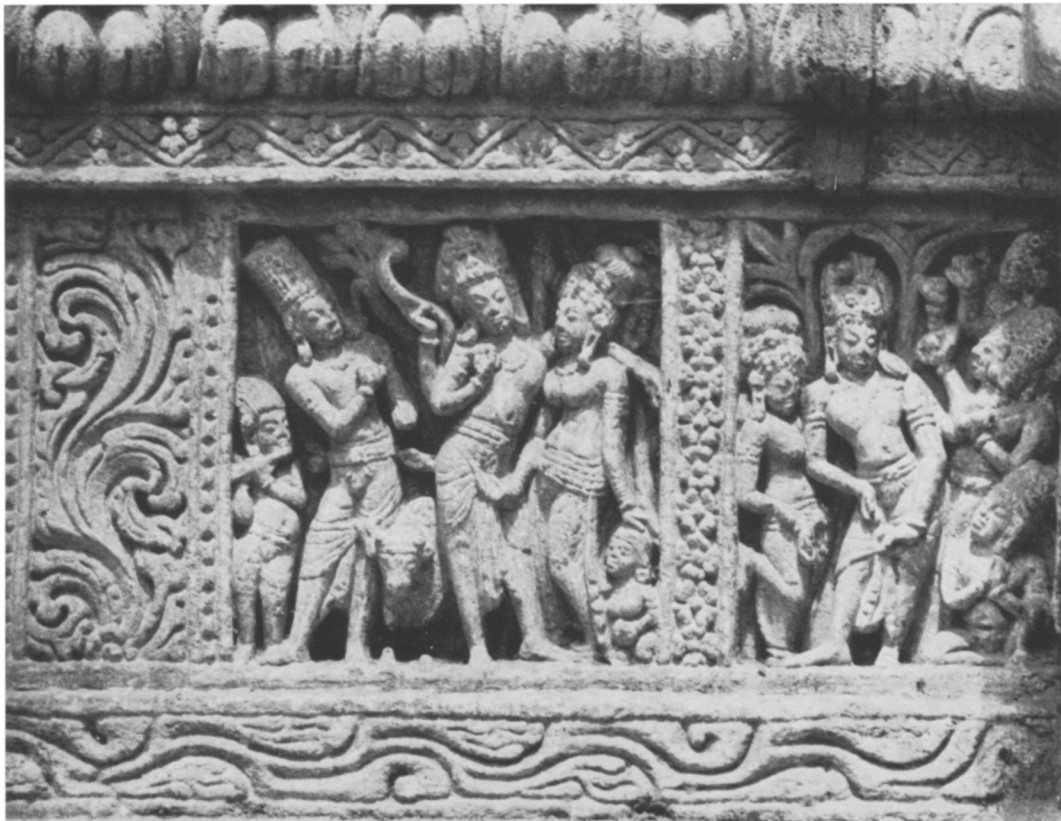


Fig. 22 Makuṭa, Hosa Makuṣeśvaranātha Temple,
south *vimāna* frieze, Śiva and Pārvatī
adored by Indra (left) and Rāvaṇa (right)

mūrti. The undercutting is deep. In one place Śiva's leg is fully cut out.²¹ The zest of the figures and the composition in the frieze suggest ingenuity.

The sculpture on Hosa Makuṭeśvaranātha Temple is of the highest Early Chalukya quality, and has a distinct personality. It bears morphological similarities to Sandur Pārvati Temple images and details, and to the Makuṭa Saṅgameśvara Temple images. Although the temples are nearly architectural twins, sculpturally the Hosa Makuṭeśvaranātha and Mallikārjuna are distinct, the former being more refined.

The Hosa Makuṭeśvaranātha Temple bears four inscriptions, two of which are Early Chalukya. One, on the southeast pillar of the porch, is of Vijayāditya's time (reign 696–733/4) recording the gift by the royal concubine, Vinapotigal: a pedestal of rubies and a silver umbrella made for the idol, and a grant of a field for its support.²² Another inscription is a grant to a guild which Fleet thought paleographically similar to one on Paṭṭadakal, Virūpākṣa Temple and therefore of Vikramāditya II (reign 733/4–745).²³ A tenth century inscription records the visit of a king from Cuttack.²⁴ From these we learn that the temple was in worship during the eighth and into the tenth century.

The first Early Chalukya Śaivite king, Vikramāditya, restored the dynasty to power in 654 and ruled for twenty years after his conversion in 660. During that period he spent much time in the eastern area of his kingdom, now Āndhra Pradesh. He built a Śaiva Temple near Sandur between 660–681.²⁵ That temple has many features in common with the Hosa Makuṭeśvaranātha Temple, as noted, but is simpler.

Vinayāditya, whom I propose as patron of the Hosa Makuṭeśvaranātha Temple, was an active prince under his father, Vikramāditya. When he became king he may have employed his father's architects and sculptors to work here. The rich gift by the royal concubine was given to the temple built by her consort's father.

One or two villages was the normal imperial grant to a Brahmin or an official. The Makuṭa pillar grant, of at least eleven villages, to the god Makuṭeśvaranātha is very rich. Its land revenues, as they constantly accrued, may have been used to finance the Hire Makuṭeśvaranātha Temple, the Chikkamakūṭa apsidal temple, Hosa Makuṭeśvaranātha and Mallikārjuna Temples, and possibly other Śaiva temples at Makuṭa. No temple is referred to in the inscription, but the two bearing the name of Makuṭeśvaranātha, we feel certain, were built with funds endowed to the god as recorded in the Makuṭa pillar inscription.

²¹ There are some damaged, heavily plastered images on the *bāra* of Hosa Makuṭeśvaranātha which seem to be later plaster additions.

²² Fleet, *Indian Antiquary* 10, p. 103.

²³ Fleet, *Ibid.*, p. 104.

²⁴ *Ibid.* This inscription clearly refers to the place as Makuṭa rather than Mahākūṭa.

²⁵ It bears no river goddesses. See C. Radcliffe Bolon, "The Pārvati Temple near Sandur," in press.

GLOSSARY OF SANSKRIT WORDS

<p><i>āmalaka</i> crowning śikhara ornament in the shape of a ribbed, round cushion</p> <p><i>añjali</i> prayerful gesture</p> <p><i>bimbalata</i> figure in the center of the doorway lintel</p> <p><i>devakoṣṭha</i> niche with an image of a god</p> <p><i>dhotī</i> wrapped skirt-like garment</p> <p><i>dvārapāla</i> door guardian</p> <p><i>gala</i> a temple base moulding which is a vertical riser, sometimes carved with figures or designs</p> <p><i>gaṇa</i> elemental demigods represented as fat dwarfs, expressions of Śiva</p> <p><i>garbhagrha</i> temple sanctum</p> <p><i>hamsamālā</i> “garland” of geese</p> <p><i>hāra</i> “necklace” of miniature shrines topping the temple wall</p> <p><i>jaṭā</i> hair style</p> <p><i>kapota</i> eave-like, usually upper, curved plinth element</p> <p><i>kārtimukha</i> lion-like mask used as a decorative motif</p> <p><i>liṅga</i> phallic emblem representing Śiva</p> <p><i>maṇḍapa</i> hall</p> <p><i>mithuna</i> amorous couple</p> <p><i>mūrti</i> manifest form of the god</p>	<p><i>nāga</i> a serpent god, symbol of water</p> <p><i>nāsi</i> horseshoe shape design element</p> <p><i>pīṭha</i> pedestal for an image of god in the sanctum</p> <p><i>pradakṣiṇā paṭha</i> circumambulatory path around the <i>garbhagrha</i></p> <p><i>prastara</i> entablature</p> <p><i>rūcaka</i> pillar type with square shaft relieved with upper and lower shaft bands and part circles above these, sometimes carved</p> <p><i>śākbā</i> vertical door frame band, usually carved</p> <p><i>sambhaṅga</i> standing without bending</p> <p><i>sāndhāra</i> form of temple plan with ambulatory around sanctum</p> <p><i>śikhara</i> temple tower</p> <p><i>uṣana</i> curved shoulder, lowest plinth element</p> <p><i>vāhana</i> animal conveyance; a tortoise for Yamunā, a <i>makara</i> for Gaṅgā</p> <p><i>vēdi</i> uppermost plinth element on some temples resembling a fence composed of uprights and cross-bars</p> <p><i>vimāna</i> the temple shrine in which is contained the sanctum</p>
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