



## Malalēśvara temple of Kodamballi in Channapattana taluk: A study

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### Abstract

Kodamballi village located 13 km. Away from Channapattana taluk has historical significance. The village is called as Kodamballi because of its location in hilly region. In the inscription of Narasimha-II of Vijayanagara kingdom, the region is called as Poyasananā. The 1534 CE inscription of Achutarāya it is said that this region was under the control of Bhandara Timmapayya.

**Keywords:** vijayanagara, malleśwara, temple, architecture, garbhagriha, sukhanasi, navaranga, sculptures

### Introduction

Kodamballi village located 13 km. Away from Channapattana taluk has historical significance. The village is called as Kodamballi because of its location in hilly region. In the inscription of Narasimha-II of Vijayanagara kingdom, the region is called as Poyasananā. The 1534 CE inscription of Achutarāya it is said that this region was under the control of Bhandara Timmapayya. Thus from the above records it is clear that this region was one of the important administrative divisions under the Vijayanagara.

Several inscriptions refer to the temple Mallēśvara. A tariff inscription dated 1100 CE found on a stone in the south of this temple speaks of grant made to this temple by Chērnandi Nāyak Alias Chērmān Perumā. Alur inscription dated 1499 CE mentions the grant of village śīgē to Narasanna nāyaka by Timmaras as sons of Penugōnda Mummadiēva. Narasanna nāyaka was assistant of Vijayanagara ruler Narasimharaya II. Further a record dated 1534 CE found towards south door of this temple refers to the rule of Achutarāya. During his period the temple received land grant by Madarasa son of Sūrappa of Varanasi in pendugonda. The record further states that Saragūr village in Niṭṭur Bhatāvitti of Kodamballi sime, was under the control of Bhāndara Timmapayya was given to Āchutārāya Maharaja. Apart from this the record states that 10 kolaga khanduga or A vessel of standard measure for measuring grains lands was given to Sthanapati of the temple Chandrasēkhara for various services of the temple viz Anṅarangaor kinds of service to the god, Chariot, Tirunālu or festival cess, Tirupanii monthly festival. Even though this temple was got constructed in the Gang period itself over a time it was named by different names viz Maṅṅalēśvarasa in Chola time, Maḷalēśvara during Vijayanagara time. At present this temple is called as Maralēśvara.

It is lear from Epigraphically evidences that even though the temple has architectural features of Gang period, it got patronage by various imperious dynasties like the Cholas. This temple has Garbhagudi, sukanāsi, Navaranga, Mukhamandapa and gōpura. At present the temple underwent renovation in

Bhitti, Prashara, vimana and sikara for which it has lost its originality.

### Garbhagriha or main sanctum

It is in square in shape with a length of 13 and breadth of 13. (13 x 13) It has two simple pillars. 2 feet height of linga is enshrined on 2.5 feet height panipeetha. The temple is facing toward west. The Linga in the sanctum belongs to Ganga period as it has sculptural feature of the period. The ceiling of the sanctum has Nābhichand design. The door frames are simple without any decoration.

### Sukhanāsi or Vestibule

It has rectangular shape with 5.5 x 13.5 length and breath. Here Nandi sculpture found in front of Shivalinga. This place underwent renovation for which flooring are of granite. The doorway are simple without any decoration.

### Navaranga or assembly hall

It is square in shape with a length and breadth of 22 x 22. It has 9 pillars. In the right side of the Navaranga a Parvathi shrine is found (This might be of recent creation). On the southern wall of Navaranga a door is created. On the right side of the Navaranga an image of Lord Ganapati with and hands is noticed. Ganapati is seated on lotus peetha decorated with ornaments. On the left side of Navaranga 2 feet standing sculpture of Chandikēśvara holding axe in right hand is found. This sculpture is well decorated with Prabhamandala and Keerthimukha or face of glory. On the side of this sculpture we notice images of saptamātrike. These saptamātrikas are found with their vehicles and well decorated. The sculpture of Saptamātrike, Ganapati, Nandi and Chandikēśvara resembles the features of Ganga period. The pillars of Navaranga are well decorated with a height of 6 feet. Above ceiling is decorated with square shaped stones. Inside ceiling in the middle Navaranga is decorated with lotus flower. The jombs of the door are well decorated with designs and lalata or forehead has Gajalakshmi image.

### **Mukhamandapa or Porch**

It has four pillars with breadth of 22' and height of 10'. These pillars have peetha, then chaturasa or square and Astasra or eight sided, lastly potika is found. On the lower square part of the pillar images of Ganapati and Yati are found. On the left side of it, in the Jagathi Vijayanagara inscriptions are found. On the left and right side of the Mukhamantapa we find steps with beautiful sopana or. In front of it sopana we find flight of steps with simha- hasta sopana below this we find sculptures of divvy purusha or divine human figures holding lotus bud in one hand belowing Abayamudra in other hand. These sculptures are worn Karanda Mukuta. Further on right side of Simha-hasta or lion sculptor Sōpana we find divine man sitting in Yōga posture showing Abayamudre in right hand and holding Sanka in left and wearing Karandamukuta, yagānopavita and for ear Makara kundala waiste or ornament and hand bracelet (kadaga).

### **Adhistana or Plinth**

Adhistāna of temple is not seen because of renovation. But in porch while showing the decoration of Sopana side plinth portion is left as it is. Therefore while looking into this we can say that plinth of this temple has Upana, Jagathi, Tripattakumuda and huge fringes. The bitti or wall of the temple is demolished and renovated. The Prastāraor entablature and Prasāda or tower portion are renovated by cement and brick. Temple is surrounded by the Prākara or enclosure wall of the Vijayanagara period. But Prākara wall is also destructed. The Mahadwara Mandapa or gateway of mainentrance is intact, and standing on Jagati or moulding of the plinth. In the fright of steps of the entrance door has Elephant hand Sopana (hasti-hasta). The door frames are decorated with floral designs. In the lalatabimha we see sculptrue of Gajalaxmi. The road side Sopana has Vyala design with hasti-hasta. Here Lion has the mouth of crocodile and Elephant mouth is seen. The right side of it is seen recently constructed Ganapati temple and on the side of it 2 feet beautiful sun sculpture is found. This sculpture is very old one and was brought and installed outside at the time of renovation. Apart from this, Naga or snake and Añjanēya sculptures are installed inside the vēdi or platform. Further on the outside of the Garbhagriha, 2' feet height of Linga with Brahmanādi is found but the peeta is closed earth. This is also one of the ancient Linga of the Ganga period. Recently at the side of it Navagraha cella is constructed.

### **Conclusion**

It is assumed from the above information that the sculptures of this temple might have belonged to the Ganga period. Saptamātrika's found here is of Ganga - Chōla period. Similarly, Mukhamanda and main entrance (mahadwara) of the temple belonged to Vijayanagara period can be said by looking into architectural designs of the temple. The above statements are supported by various Chōla and Vijanagara inscriptions, which depict the donations made to this temple.

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