

## Triambakeshwar Temple of Vijayanagar period in historical background -An overview

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**Abstract:** The mid- thirteenth century was perhaps the most significant period in the history of India and Karnataka, historically, religiously and culturally, as it was torn apart by Muslim attacks. It was bold step in history that the Vijayanagara Empire was established and built by the Hakka- Bukkas of the Sangam dynasty under the aristocracy of the Vidyaranya of Sringeri in the later part of the Hoysalas.

**Key words :** Triambakapura, Art and Architecture , Adistana, Mukhamantam, Santum, Plint, wall and Tower etc

The mid- thirteenth century was perhaps the most significant period in the history of India and Karnataka, historically, religiously and culturally, as it was torn apart by Muslim attacks. It was bold step in history that the Vijayanagara Empire was established and built by the Hakka- Bukkas of the Sangam dynasty under the aristocracy of the Vidyaranya of Sringeri in the later part of the Hoysalas. In this view, as part of my research field, the main purpose of this article is to give a detail picture of the Triambakeshwara Temple of Vijayanagar period.

As we look through the pages of Indian history, among the many dynasties that ruled South India, the Vijayanagara Empire stands out. Thousands of temples, buildings, monuments, shrines, towers, inscriptions, construction of lakes and embankments and many other ancient remains are evidences of this time.

Chamarajanagar district was under the rule of Vijayanagara Empire. The Terkanambi region was an important region during the Vijayanagara dynasty. A nearby historical and religiously famous place, the Sri Trimbakeswara Temple of Trimbakpura was built during the reign of the Vijayanagara kings. Triambakpur is 12 km far away to the east of Gundlupet taluk in Chamarajanagar district.. This village is an ancient village with History and historical background. Looking at the antiquity of the village, it is known from the inscriptions found in this village that this region was under the rule of the Chola, Hoysala, Vijayanagar kings, Palegars of Ummattur and Wodeyars of Mysore starting from the Ganges.

A feature that tells the story of a land's cultural heritage, the origins of local towns and villages. From this point of view Triambakapura village has a historical background and inscriptions are very important from the study point of view. The famous Triambakeshwara Temple (Triambakpura) was the meeting point of these three borderlands of Karnataka, Kerala and Tamil Nadu. Lambakarnaraya is believed to have founded Trikadambeshwara. At present

this village is known as Tirompur by the locals. that earlier, the village was named Triyambakapura to Terakanambi scholar C Hayavadana Rao has mentioned in Mysore Gazetteer.

19 inscriptions have been found in Triyambakapura village and among them there is an inscription written in 114 lines. It relates to Ummattur Palegaras (subordinates of the kings of Vijayanagara) and deals with the endowment of the temple. Also, this inscription gives information about the 14 areas of Vijayanagara. There are two inscriptions on the walls of this temple prakaram, one next to the mahadwara and the rest are on the thresholds of the mahadwara in front of the door and there is a Nandi linga in the porch, which has inscriptions in front of it. There is also an inscription in one of the western fields of the village. 5 of the inscriptions here are copper inscriptions. An inscription of 1492 AD tells about the fact that Parvathayya, the son of Devaraya, the son of Ummattur ruler Immadiraya Odeya, the chief minister of Veerananjaraya Odeya, built Bommanahalli and left it as a sacred village to Lord Triambaka and the details of the donations given by the kings of that time in the name of God. An inscription of 1417 AD mentions the genealogy of Vijayanagara kings Sangama dynasty Bukka and Harihara, Harihara's son Bukkana, Bukkana's son Harihara donated land to Lord Triambaka. An inscription of AD 1576 mentions the construction of a 'Koopu' (well) for the anointing water of Triambakadeva.

Triambakapura is mentioned in Rajavali Kathasara of 1770-1841 of 17<sup>th</sup> century written by the poet Devachandra Kavi as follows "... Six hundred and fifty thousand three hundred and ten years ago, Triambaka Puram made Triambaka Puram, built Triambaka Puram, near Kelavanamirdanatanam, Anegundiam three Devannaraya to walk the Baram in the year three hundred and ten. Ummattur Samsthandolirdanavana Paudrabhujangaraya Harihararayam, Kodugunada Terakanambiyolirdanathananum Kumar Weerarayam If it happened in Hiriya Nadu Tagadur."

The Triambakeshwara Temple at Trimbakpura is built in square and rectangular shape with Mahadwaras visible on the eastern and southern sides. In front of the temple there is a lamp stand, an altar and a Nandi Mandapam. Parvati to the north of the temple, Gudi (Triambakeshwari) to the west with Panchalingams. Five different kinds of Lingas are enshrined in these shrines. But a coconut is being worshiped without lingam in a Peetha. There is a spacious 54- pillared Kalyana Mantapa on the south- west side of the temple. In addition to the southern corner of the prakara there are two sanctum sanctorums, the Mahishasura Mardini, Saptamatrikaya sculptures and the Puvatha Gudi are the yoga school respectively. Remains of pillared mandapams are found in the north- east corner of the prakaram. The original sanctum sanctorum of the temple is facing east with Trimbakeswara idol (linga) on a stone plinth. The sanctum sanctorum of this temple is unique in that the rays of sunlight fall directly on the Trimbakeshwar Linga. A square sanctum sanctorum is entered through a doorway on the eastern side. Antarala seems to open to a theatre. Surrounding the hall to the west of the theatre. There are two open ways, which encircle the garbhagriha and antarala and join the circumambulatory paths. The rangamantapa or navaranga has two doors on the east and south, leading to porches.

There are total ten pillars in two rows in the middle of navaranga. In the center of these pillars is a Nandi sculpture, it's where the Bhuvaneswari is darkened at the top, Adisthana of Navaranga has Upana, Jagati, Tripattakumuda, Kantha, Pattika and Prathi. The walls are carved with semi-pillars at regular intervals.

The Parvati (Triyambakeshwari) idol here is in a standing posture, with Abhaya in one hand and Dhyana Mudra in another. The localites proudly say that the Triyambakeshwari temple with such beauty and length will not be found anywhere.

On the northern side of the navaranga there are beautiful idols of Subramanya riding a peacock and Rama listening to Hanuman and Sita. On the southern side, there is a round Ganesha idol. There is also a beautiful sculpture of Nandi in the navaranga. The navaranga consists of a long and wide column about 5X5 feet. The Navaranga has 6 pillars of Vijayanagara style (period) with wide columns and each pillar has Kathanaka sculptures, sculptures related to Shiva, peacock sculptures, deer sculptures, flower scroll sculptures, Vyala sculptures, Ganapati sculpture, blossomed Pushpabodhi are important carvings. Also, you can see the carvings of the pillars with the carvings of the war episode. The six pillars have been cleverly carved by the artist in various ways. The special feature of Navaranga is that there is a sculpture of Lord Krishna playing a flute on one of the pillars of the Shaiva temple, and the image of cows listening to the sound of the flute represents the carving of the artist on this pillar. Also, these types of pillars can be seen in the walls of Garbhagriha, Sukhanasi temple, and in Koshtagudi.

On the south side of the prakara there is a large Dwara mandapam. There is a mantapa in the north- east corner of the form, which has been completely restored. Locals call it Rangamantapa and Kalyana Mantapa. There is a Mahanavami mandapam in the south- west direction of the temple and it consists of about 24 columns. The mandapam has images of various deities on 54 pillars. It can be seen in this mandapa that this image has a single head and can be seen in 2 ways, if one part is covered with one hand, it looks like a male form, and if the other hand is covered, it looks like a female form.

This Dwarmantapa is about 32 feet high and has a sculpture of Nandi in the Lalata Bimba of the Dwarvada and has been used by the artist as a banana- shaped lotus bud (pushpabodika). It has a beautiful arrangement of pada adishtana and beautiful sculptures can be seen on the wall, oregambas, kosthagudis and hara. There, the mandapam is attached to a 60 feet high lamp post in front of the Dwara mandapam for its security. Also in front of the temple there is a mandapam about 5 feet high in the pangana, there nandi sculpture is installed.

The porch has 12 pillars and the carving of the pillars can be seen. From those sub-pillars, sculpture was carved into Bodhige, and fine carving can be seen on each of the pillars. Also, another pillar has carved sculptures with the body of a horse and the face of a lion. This

mukha mandapa consists of three columns with 12 pillars carved in 12 ways, in which pillar carving is found in the form of a pillar sitting on small sculptures in the pillar pedestal. On those pillars, sculptures of Parvati, Parameshwara, Nandi, Ganapati, Nataraja and lotus petals are painted.

The Mahamantapa at the top of the temple has 54 pillars and these pillars are also decorated with various sculptures in the typical Naimanyaya art style. The lamp post in front of the temple is about 60 feet high and a mandapa has been built for the security of the pillar and the sculptures are carved. Since Ummattur rulers (Vijayanagara vassals) put up an inscription in 1492 AD, it can be assumed that its construction is earlier than them. And the Mahadwara, the northern part of the Vijayanagara temple prakara, has a large kitchen with grinding stone and other stuff for daily use. To the west of the main temple there are beautiful Panchalingams, which are made of different types of stone, i.e. different types of ice stone, chalk stone, cobble stone, white stone and black stone.

This Triambakeshwar temple has several rows of pillars with art features, the predominant Vastu style of Vijayanagara. Mandapams are mainly Dravidian style structures. Although the construction of established temples by the Vijayanagara kings was regarded as a form of godly work, their style was not merely a dull style inspired by dry orthodoxy. According to the religious devotion and inspiration of the patron kings, they developed their own unique style. Hence we can find the composite architecture of Hoysalas and Vijayanagar emperors Triambakeshwara temple in Trimbakpura, Gundlupet, ChamaraJanagar district.

### Photographs



Temple outer view



Idol



**Dwaramantapam**



**Lamp Post**

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