CHAPTER VII

A descriptive Account — Continued...

(3) The town and the neighbouring villages
Introduction.

It is interesting to observe that from the earliest times to the middle of the 12th century, the monuments were erected only on the top of the two hills in Sravana Belgola. Of the two hills, Chandragiri received a major share. During this period — from about 9th to 12th century — neither a basti nor an inscription was erected in the areas in which the present town stands (Pl. II, a). This naturally makes us doubt whether the town as such was in existence earlier than the 13th century! The earliest record found in the town of Sravana Belgola goes back to the days of Changanaraja, a general of Vishnuvardhana. As far as the bastis are concerned, Hullaraja was the first to erect one at the north-eastern foot of Vindhyagiri. Most of the bastis of Sravana Belgola town were erected only in this century; and judged from the location of the bastis, the town seems to have expanded along with these — between the north-eastern portion of Vindhyagiri and south-eastern portion of Chandragiri. A straight road, with a slight bend to the west (Pl. II, a) at Mangoli Basti, runs between Bhanjadi Basti and Akkana Basti; perhaps, the bastis and the dwelling houses were first

1. 71 II, 58 367, etc. Changanaraja himself erected a tank at the foot of the hill, and, probably, the place began to gain in prominence from that time onwards. But this does not preclude the possibility of the dwelling houses earlier than this; but life below the hill seems to have begun in full swing only in the 13th century.
erected on either side of this road. But as the population began to increase the town began to expand towards the west. This is why we see the monuments of the later periods mostly confined to the western portion of the town.

This general study of the growth of the town leaves no doubt that real life in the present Sravaga Velgola town began when the minister Hullavara erected Bhajani Basti in about 1139. In an inscription of this basti, it is said that he not only built a grand temple, but also "two fine strongly built large Jaina dwellings" at its sides.

Bhajani Basti.

Bhajani Basti is not only the earliest, but the largest of the bastis found in Sravaga Velgola. But it does not differ from the structures of Chandragiri either in plan or in architectural details. Though it is built by a Hoysala general, in the middle of the 12th century, it is not in the Hoysala order; and, though it is built on the plain ground, the substance with which the temple is built is mostly granite. We have already seen the role played by the substance in regulating the style of architecture. Accordingly, the use of granite in the present temple has made the temple to be built on a rectangular plan.

In spite of these, Bhajani Basti indicates some progress over the monuments of Chandragiri. As on the hill,

1. II, 345 (137)
it is also rectangular on plan, but there is a considerable improvement in the dimensions and the size. Though granite is used for the structural purposes, their favourite pot- stone is lavishly used for the decorative details such as the door-jams of the garbhagriha and the navarasina, the lindu-panel etc.

The basti built by Mallaraja (Pl. vii, a) is situated to the south-west of the Nātha, and it faces north. The temple is surrounded by a high enclosure wall built of huge granite blocks as in the suttalaya of Gomasto. Over this wall runs a parapet of brick masonry. It has a dvāra-mantap in the north surmounted by a gopura. The latter rises in three stages, like a pyramid, and is crowned by a gable-shaped upper member with three kalaśas on it. The parapet of the brick masonry consists of niches which accommodate the images of Yaksha and Yakshini, also of brick masonry. The dvāra-mantap consists of an impressive doorway with porches on the outer and inner sides of it. The outer porches have tall octagonal pillars. Other pillars in the same porch have sixteen sides and they are much smaller in size. The door-jams of this mantap carry some scroll designs and images, but exhibit crude workmanship. There is an image of Gajalakshmi on the lintel. The present enclosure including the dvīpa-mantap and the aśūra were probably erected some time in the Vijayanagara or post-Vijayanagar period. The temple (Pl. iv, c) stands in the middle of this prakāra. The latter is about 335' x 165'; while former is about 190' x 84'.

The temple consists of a garbhagriha, sukhanā, navarasina and a mantap—the last being added to the original temple of Mallaraja some time in the Vijayanagar or post-
Vijayanagar period. The walls of the main temple are made up of granite blocks, and they are plain and neither contain the plastic design nor the pilasters and the pediments. Simplicity and massiveness dominate the entire structure. Around the temple - at a distance of about a few feet, on east, south and north - runs a stone-railing. Originally the railing, extended to some extent in the northern side also, but the latter was removed when the present pillared-mantapa was added to the temple. The railing is called in the inscription as parisutra, and it is an extremely interesting piece of architectural device created by the inventiro mind of the Hoysala engineers. Similar railings are also seen around the jatāma image, within the surālava of Gosvāma and to the south of Pārśvanāthā matha on Chandragiri.

The sarthasriha has three carved doorways on the northern wall. Of these, the eastern one is less ornamented, in which only two of the vertical divisions of the door-jambs contain the scroll work. At the rest of these are the rubbing-motifs. The western doorway is also simple, but the central pilasters of the door-jambs are star-shaped and finely executed. The lintel of this doorway is extremely interesting; it has a projecting cornice. There is also a plantain-bud pendant in the centre of which is an oblong niche with an image of a kārttikeya. There is a row of miniature towers above this projecting cornice.

1. The remains of this railing are still seen in a corner of this prakāreta.

2. I. II, 345 ( 197 ).
The central doorway of the garbhagriha is more elaborately carved and exquisitely finished. The door-jamb is cut into five parts. At the base of the right door-jamb is an image of Hanumana who holds a sugar-cane-bow and arrows; at the base of the left door-jamb is an image of a lady who holds her pig-tail and stands in an articulato posture. She is obviously Sati. Of the five vertical divisions of the door-jamb the first contains the crooper-designs; the second has convolutions in which are forty-five miniature Yakshas. These Yakshas are in sitting, dancing and acrobatic postures and some of them hold musical instruments like gōli, dhalak, jācāte, shakamā, talā, vīna and nagavīcā (?), pūšal (snake-charming pipe), etc. The lintel of this doorway is less ornamental compared to the western one. It contains a row of swans on which come a sharply carved cornice.

The garbhagriha is rectangular on plan, measuring 11' 8" x 87' 5". In the centre of this cell is a long pedestal which is about 41' 8" from east to west and is about 2' 7" high. Upon this pedestal stand the twenty-four Tīrthankaras. These (pl. xxxi) are some of the exquisitely worked out Tīrthankara images in the century. All the twenty-four Tīrthankaras are rarely found in a single cell, and except in two or three places, they are not met with in Karnataka. All these images are of almost uniform height and exhibit the uniform workmanship. They all possess elaborately carved prabhāvala with kārtiukata faces at the top and other floral and animal designs on the sides. They are crowned by the muskodas, excepting, of course, in karṇḍāvanāth and pārśvanāth images. They stand in the kālyotara and are attended on either side by their respective Yaksha and Yakshi. On the north of most of these images
are the lānchhanas, but unfortunately some of them have been erased or destroyed now.

The importance of this row of images for the student of Jaina iconography is inestimable. These twenty-four images, with their respective lānchhanas and their respective Yakshas-Yakshis possessing all their attributes in their hands, form a canonical work of Jaina iconography in stone. Though all the twenty-four images are installed in a line, it is wise to ask whether all these images were put in their proper position when the images were consecrated. A thorough examination revealed that these images are numbered at the back. But these numbers are not found at the back of nine images. Of these un-numbered images some do not agree with their counterparts and texts. Probably while arranging the images, some confusion seems to have arisen and some of the images seem to have been assigned to wrong positions. A detailed study of these images has been made elsewhere, and it is probably enough if we note here the results of this study. According to our study, the images are (from east to west):

(1) Vrijkabhanatha  (2) Ajitamatha
(3) Sacchhava      (4) Akhirandama
(5) Sunatimatha    (6) Padnaprabha
(7) Supuruvenatha  (8) Uhandraprabha

1. These are Nos. 1, 5, 16, 18 to 22 and 24. Why these images alone are not numbered remains significant. Moreover, while numbered images regularly correspond to other images found elsewhere, some of the un-numbered images do not.
Here, obviously, the 19th Tirthankara has been installed in the 21st position and 21st Tirthankara has been installed in the 19th position. The other twenty-two Tirthankaras occupy their respective positions.

At the left side of Mahavira is now placed a miniature stone mandara called Panchamandara. An inscription engraved on it says that it was the image of Sri. Mahabali-Waladhari Deva of Mulasangha Desiyagama and Mahamege branch. It is an oblong block with three clear cut stages. There are images of Tirthankaras on all the four sides, i.e., Apart from the twenty-four Tirthankara images and the Panchamandara, there are also some metal images of recent period in this cell.

Adjoining the garbhagriha in the north is a rectangular sukanasi which measures 17' 9" X 57' 5".

1. No. 27 - App. I.
2. These are loosely kept here and there, and worship is offered to them. They are apparently donated by the devotees in the recent period.
Originally, probably, there was only a half-wall between the *karbhara* and the *sukhanasi*, or the upper part could have been covered by lattice-windows, but, now the upper half of the wall is covered by a modern wooden work. Now the light is admitted into the *sukhanasi* and the *karbhara* through the eastern doorway. The six pillars which stand in the centre of the *sukhanasi* have divided the apartment into two rectangular *sitaka*. Here are placed seated *lakshanas*. Against the western wall of the *sukhanasi* is an image of a seated *lakshmi* under three-headed *snake* canopy. In the left of this image is a small marble block with the image of *Śāravatśīsa (?) and Cūpāravatśīsa (?)*. At the northwestern corner of this *sukhanasi* is a cell which has an a fine door-jamb. It probably belongs to the Hāyālā period. The cell is empty now and we do not know whether it was an original structure planned by Śullarāja or whether it was erected later. The door-way of the *sukhanasi* seems to have been replaced in the subsequent period. The present door-jambs have some fine carvings with only a trade *Tīrthaṅkara* image on the lintol.

Adjoining the *sukhanasi* in the north is the *navarātra* or *nātyaśīha*. It is squareish on plan and measures 37′ 20″ X 30′ 10″. There are octagonal pillars which resemble the pillars of *sakhanasi*. There are totally thirty-two such pillars in this hall. Apart from these pillars the central ceiling is supported by four cylindrical pillars which possess wheel-shaped capitals, expanding abatellas and roller-designed-four square-brackets. The ceiling has a simple *ṁimāṁsa* with a central pendant, and around this are the mail hangings and other designs. There is no elevated dancing platform, which is commonly met with in the Hāyālā *navarātra*.

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In the north-eastern and north-western corner of this apartment are two cells, built of earth and naturally they are of recent origin. This navaranga has doorways on all the four sides, the one to the north being the main one. Naturally, it has been elaborately worked out and deserves a detailed study here.

Hullaraja's inscription mentions that this temple was fitted with the doorways which were "resplendent with various elegant ornaments of foliage and figures".¹ This description is not a poetic fancy, but a fact which is proved by the presence of an exquisitely carved panel which surmounts the main doorway of the navaranga. It is not the most artistic piece of work in this basti.

The doorway contains the dvāra-pālas on either side. The eastern dvārapāla holds in his four hands an aṅgkuśa, broken (pāna?), nāga-gada and broken (gades ). There is a three hood snake-canopy over his head, he is flanked by his attendants. The dvārapāla on the western door-jamb holds in his four hands an aṅgkuśa, pāsa, padma and gada.²

1. SII, 33 345 (137) and 349 (138).

Cf. "Vividha-suvidha-patrīllasa-bhūva-rūpōṭkara-rājadvāra-narmayam"

2. The pāda held by these two dvārapālas have been circled by snakes, but the latter are in a different way compared to the nāga-gada held by the dvārapālas on Vindhyagiri.
The door-jamb above the antarāla are cut into five pilasters are artistically finished with bands, creeper designs, star-shaped pilasters, bud-bunches and other intricate and dexterous carvings. But the best part of the door-way is the panel (Pl. xviii, b) found on the lintel. In the centre of this panel is a dancing Indra with twelve hands. His hands are disposed in the following order — (from the lower right hand) abhaya, musala (partly broken) lacha-hasta, sword, arrow, veija; (from upper left) evanga-huṣa, triśīla with a bell, pāsā, shield, bow and phala. He is attended on either side by the Chauri-bearers and musicians. Two huge vāla, one on either side, are ridden by Yaksas-Yaksis. The panel contains intricate scroll designs and it is crowned by a chatra and a kītitsukha. The lower portion has a row of warriors, and some of them face the lions. At the upper portion also there are Yaksas and Yaksis. Below this panel is a cornice which is studded with beaded hangings. At the top of this cornice sit the Yaksas flanked by their attendants. The cornice contains seven pendants, out of which two are broken, now. They are dexterously worked out and exhibit immense skill of the Hoysala sculptors. Most of these are hollow in the middle. The details are as following: (from the east), (i) a warrior with a long sword and a long shield, (ii) a goddess who holds pearl-stringed pig-tails which fall on either side of her shoulder. She is dancing to the sound of the drums beaten by two people on either side. (iii) A dancer with his consort to the right and drummers to the left, and an ugly faced goblin at his left foot. (iv) This

1. The western side pendants are broken.
central pendant contains a Tirthankara who is seated in the Parvatiśaah, under the rukkoda and is flanked by the Jāranas. To his right is Indra who holds a kalaśa in his hands. The whole panel probably indicates the ablution ceremony conducted by Indra. At the lower face of the pendants (facin; the sill) is a Sala flanked by lions. (v) Broken. (vi) Broken. (But probably contained a group of dancers with a lady-dancer in the middle). (vii) A soldier with a long sword and a shield.

The navaranga doorway was originally, the main doorway of the temple also. But, now, it is adjoined on the northern side by a pillared hall or a māpace. It has a step-way on the north, east and west. It is rectangular on plan, measuring 70' x 53'. There are totally forty-five pillars in the hall. The central pillars are sixteen-sided; while the rest are octagonal. They are crowned by capitals, which are thin wheel-shaped. None of these possesses a upāśā. Though the shafts resemble some of the putāla pillars, there are no putāla motifs here. With all these, the capitals reveal their later origin. The māpace, as could be seen from the workmanship of the pillars and the way in which it stands attached to the main temple, a later addition to the original Vallarāja's structure.

1. Of these, three in the northern side appear to be latter additions. They do not fit in with the six-pillar-a-row pattern adopted here.

2. There is a clear demarcation between the original temple and this māpace. The doorway, the walls, the caves of the main temple are of uniform variety till the navaranga; but they differ in the māpace. Moreover, the stone railing by which terminates a few feet after the navaranga outer wall, clearly indicates the extent of the original temple.
Probably the addition of this mandapa, as well as the prakāra wall, the dvāra-mantapa and the cōmaṇḍa took place centuries after erecting the original structure.

Akhana Basti.

While Chandāri Basti is situated to the north-east of Vindhyagiri, Akhana Basti (Pl. xvi, c) is situated to the south-east of Chandragiri. If the former is the largest temple of the town, the latter is the finest temple of the town. The former is the first temple built by the Hāysalas in the town but in the Draviḍian style; the latter is the first temple built by the Hāysalas in the Hāyasha order.

In the former, granite is the main medium and pot-stone has been used for plastic designs; in the latter, pot-stone is the main medium but granite is used to meet architectural requirements. If the former stands as the best example of a structure erected by a high ranking official under the Hāyasha king Harasimha I, the latter stands as the best example of a structure erected by a pious lady of Jaina faith under the Hāyasha king Vīra Ballāla II.

Akhana Basti (Pl. iv, b) is situated in the centre of a low walled, prakāra facing east. It falls into three conventional units - the sarhaṇīka, aathanaṇḍi and aṣṭānāṇḍi. The latter is joined in the east by a pore... let us examine these one by one.

The sarhaṇīka is square on plan, measuring 8' 5" X 8' 5". In the centre of this cell, is a pitha which is about 2' 3" in height. Over this stands an image of Parāvanāshārama crowned by a seven hood serpent canopy and an umbrella. He is attended by his Yaksha and Yakṣāni at
the base. The image of Parasvanatha is about 4' 2" high, including the serpent canopy. In the inscription which states that this image was caused to be made by Achiyakka. The prabhāvalī is, as usual, very elaborately worked out with a kirtimukha face, scroll designs, vālīs, etc., excluding the two pilasters at the north-west and south-western corners, the walls are plain. The ceiling of this cell contains a nīma-padaṃ.

The doorway of the garbharātra is well executed, but appears much simpler compared to some of the doorways of Sāyāgāri Basti. At the base of the door-jamb are the images of the dvārapalas. The one to the right (north) holds an ṭhākura, nāṇi, nāma-calla and padaṃ; the other to the left (north) holds an ṭhākura, nāṇi, padaṃ and nāma-calla. Both of them are flanked by their respective attendants. The upper portions of the door-jambs are cut into five vertical divisions, and each one of them is well finished with scroll, creeper and floral designs, while the central pilaster is ctera-shaped. The lintel is also well executed. It is divided into two sections by a projecting cornice. The lower portion of this cornice contains large plantain-bud pendants, while the upper portion of the cornice has five miniature towers, between two of which are found as a seated yaksha holding a padaṃ and a phala.

Adjoining the garbharātra in the east is the pekhapanā. The latter is also square on plan, measuring 6' 1 3". Its doorway appears much simpler compared to the garbharātra.

1. From the bottom of the pedestal to the top of Prabhāvalī, it is about 6' 4".
2. GC II, SB 231.
doorway. The southern, northern and the upper portions of the doorway are covered by the stone-screens.

There are two images in the **sukhanæṣi** which are not only the most ornate Yaksha-Yakshis in the whole group of images found in Sravana Belagola, but also unique examples of their class in this town. They are (Pl. xlvii and xlviii) the images of Bharanendra and Padmavati are seated in the sukhasana with three hood serpent canopy over their head. On the **pithag** of these two are their **yāhanas**. The **sukhanæṣi** ceiling is similar to the ceiling found in the **marmaṭhāraṅga**. Here, the square pillars are placed corner-wise one above the other in two rows, and in the centre of the second is a **nirmaṇa-pada**.

Adjoining the **sukhanæṣi** in the east is the **navaśāla**. It is also square, measuring 23' x 22'. In the centre of this cell is a stone **nāga-rājaṇa** or platform. Four corners of this platform stand four heavy pillars, carrying the central ceiling. These are (Pl. x, a) bell-shaped pillars of mature Hoysala workmanship, the like of which are not met with in any of the temples in Sravana Belagola. Apart from these pillars, there are also interesting varieties of pilasters in the inner walls of the **navaśāla**. They are twelve-sided, and resemble the star-shaped pillars found in the porch. But the most ornate pieces in this cell are the ceilings. There are in all nine ceilings – but they fall into three groups: (1) the octagonal and square (south-west and south-east); (2) the octagonal star-shaped (western, central, southern-central and eastern-central), (3) the

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1. They are wrongly reported to be seated under five-hooded serpent canopy earlier. **Vide**, i:21, Introduction P. 27.
star-shaped and square (north-west and north-east); (4) circular with concentric square (central), and (5) the square corner-wise arranged in a circular concentric pattern (northern-central). They are all about 2' deep, and they all carry a padma. Of all the ceilings met with in the temple of Khara Belgola, these are very impressive in appearance. The navarnika doorway is similar to the garha-griha doorway — but the former has no dvārapālas and carvings on the door-jambas. The central vertical division of the door-jambas are star-shaped here also. The lintel bears a Tirthambara image in the central panel, piantain bud pendants and miniature śikharas.

The porch which adjoins the navarnika in the east is open, excepting the stone bench. There are two star-shaped pillars on the stone bench which are unique in their shape and workmanship. The ceiling corresponds to the two ceilings found in the north-eastern and north-western corners of the navarnika.

The outer wall could be divided into three parts — the basement, the wall and the attic. There are five rows of cornices in the basement, each cornice being separated from the one above by a deep horizontal line or a griva. Each cornice, in its turn, is star-shaped and possesses plain dentils. The lower three rows of cornices are of granite, while the upper two are of pot-stone. The basement is about 4' 3" in height. Above these five rows of cornices rises the wall. The wall is devoid of plastic designs, but a conspicuous cornice (as a pedestal for pilasters) runs round over the fifth cornice of the basement; and the monotony of the plain wall is broken by the vertical pilasters placed at regular intervals. The shafts
of pilasters are either plain or star-shaped - the former are smaller in width compared to the latter. The star-shaped pilasters possess vertical and horizontal lines in broad agreement with the general plan of the temple. Both of them are crowned by the star-shaped cushion - *kapitāla* and expanding of these pilasters abacuses. There is a conspicuous bell-mould on the upper portion of the *sāft*. Over these comes the eaves which also possess dentils at the corners and in the middle. It is also many-sided, and the angles of the eaves correspond to the angles of the cornices of the *adānīthana* and the wall.

Over the eaves runs a parapet. It is almost plain, but possesses the characteristics of the cornices of the temple observed above. It is also star-shaped and possesses dentils. The lower most portion of the parapet corresponds to the middle cornice in the basement. At the middle of each face of the parapet of the *garbhagriha* and *nagarājasa* walls, there is a panel which consists of a seated *Śrīthākasa* under the *nakade*, flanked by Chauri-bearers and Yakshas. These panels exhibit a fine workmanship of the Hoysala sculptors.

The tower (†l. xvi, b) which rises over the *garbhagriha* is plain but beautiful in appearance. It is about 15' from above the caves and it rises in two stages. Over this site a squarish-dome. The different stages in the tower are also modelled in the same way in which the parapet is designed. It has projected over the *sukhāśās*, and the eastern face of this projection contains an impressive panel. A large *Śrīthākasa* crowns the panel. In the centre is a seated *Śrīthākasa* in *Purvagriśana*, and on either side is a separate niche in which is found another *Śrīthākasa* in
the Kāvotsagara. The former is flanked by the Chauni-bearers, while on either side of the latter two are seated Yakshas. Apart from these, there is an image of a Yakshi on the northern face of the core projected portion. She is seated in the sukhāsana and she holds in her four hands an aṅkusa, pāsa, phala and pāda. Parallel to it, on the southern face, is an image of Yaksha who holds in his four hands an aṅkusa, pāpa, phala and pāda. The lower row contains plain dentil faces. On all the four sides of the tower are panels which contain seated Tīrthankaras attended by Yaksha-Yakshis. On the summit of the second row is a large star-shaped dome, with scroll designs. Originally there was a kalāsa on the dome. These kalāsas were also placed at the corners in each stage of the lower, but they are missing now.

Nagara Jinalaya

Nagara-Jinālaya (Pl. xvi, a) succeeds Akkana Basti in the chronological order. While Bhaṇḍāri Basti is situated to the north-east of Vindhyagiri, Akkana Basti is situated to the south-east of Chandragiri, and Nagara-Jinālaya is situated between these two bastis. It stands not only in between Bhaṇḍāri Basti and Akkana Basti in space but also in style and workmanship. Bhaṇḍāri Basti is Dravidian in order and is built of granite, whereas Akkana Basti is in Hoyala order and is built of pot-stone, but Nagara-Jinalaya is built of pot-stone but it is in the Dravidian order. In workmanship also, it marks an advancement over the simple walls of the Bhaṇḍāri Basti; while compared with the Akkana Basti, it appears to be much simpler.

The temple is situated within a compound wall and faces west. It is rectangular on plan. The eastern portion of the temple up to the navarātra doorway belongs to the days of the Hoyasalas. It was built by Nājadēva. Its western
which adjoins the nava-rama and the porch are of later origin and belong to a later period.

The temple could be divided into a garbhagriha (with the sukhanäśi extension), nava-rama, mantap and an outer porch.

The garbhagriha and sukhanäśi of the basti, in a way, are different from all the bastis observed so far. In the bastis on Chandragiri there are ardha-mantap or open sukhanäśa i.e., the cell adjoining the garbhagriha merging into the nava-rama that adjoins the sukhanäśi, but in -a ara-jinalesya, the garbhagriha itself extends towards the nava-rama, and acts as the sukhanäśi. The only demarcating objects between the garbhagriha proper and the sukhanäśi here are the pilasters. But this is not an unique instance in ivaṇa Belgo. In Śaṅkāl Basti also the garbhagriha is extended in a similar manner with the demarcating objects being the pillars.

The garbhagriha and the sukhanäśi together form a rectangle measuring 12' X 6'. Against the eastern wall of the garbhagriha is now found the original images, but, excluding the śikhinikha and the akārnīy, the rest is destroyed. In front of this is another standing image. The latter was probably placed in the present place, when the original image was mutilated. But in workmanship the present image also belongs to about the 12th century. The original image installed in the garbhagriha was that of Ādīnātha, but the present image is that of Sumatinātha. An inscription engraved on the pedestal of the image has been brought to light in the present study, which confirms this. This is also confirmed by the iconographic features of the image.
Adjoining the *archagamini-sukhamäsi* in the west is the *nava-râga*. It is square on plan, measuring 14' x 14'. There are four round bell-shaped pillars in the centre. The ceilings are also plain and only the central *sokhara* possesses a panel. The door-*tramses* are also plain, excepting the bud-pendents and a seated *Arthòkara* on the lintel.

Though the original temple comes to an end with the *nava-râga* doorway now we find an additional cell on the western side of the temple. This additional structure has enclosed the western wall and the doorway of the *nava-râga*. This *mandapa* is also square on plan, measuring 21' x 21'. It is a plain porch with four pillars in the centre. The pillars are different from the *nava-râga* pillars, and they clearly indicate their later workmanship. In the south-eastern corner of this *mandapa* is a cell which is also a later construction. There is an image placed on the eastern wall (*nava-râga* outer wall) of this cell. The image is locally called *Drâmasēva*. The doorway of this *mandapa* also indicates later workmanship. The door-*jâms* contain simple, mechanical scroll-designs. On either side of the door-way, in the west, is a *jâtâti*.

The outer walls of the eastern portion of the temple resemble the outer wall of *Akâra* *vâti* in some respects. The *archagamini* is made up of four horizontal courses. The latter have dentile in two rows. The upper wall is almost plain, but it is divided into compartments by the pilasters. There are pedases and other floral designs on some portions of outer wall. On the eastern side of the *archagamini* outer wall is a *kôsha*, which is surmounted by a miniature tower of great beauty. Above the wall (*vi. xvi. a*)
comes a high parapet of brick-masonry. The sarkhagiri is surmounted by tower. The parapet and the tower appear to be later additions to the temple. The tower is one tale over the attic. It is square in shape. There are four lions at four corners of this section with kasthas in the centre. Over this square a square dome. The whole structure is of brick masonry and of recent date.

The entire temple, which was originally built of pot-stone, was hardly about 3' high. With its low roof and small dimensions with plain but well-finished walls, the temple could have been impressive in its own way - but today, with all the irregular additions on the western side, over the walls and the sarkhagiri and else where it looks very clumsy.

Māṅgāi Basti.

To the west of Akbarsa Basti and about a quarter furlong from Nagara-Jinālaya, there is another structure called Māṅgāi Basti. It is also situated in the middle of an enclosure, and it faces east. At the eastern side of the enclosure is a dwarf-mastab with a plain high parapet of brick masonry.

The temple proper stands over a platform, about 3' 4" high. Over the platform rise the walls of the temple which are devoid of the purdānās, the kōshṭakas and the pilasters. There are three plain cornices in the bottom and an inconspicuous cornice at the top - the rest of the wall is made up of huge granite blocks. Only in the eastern portion of the temple is a flat-sloping cornice of the type met in Sārāvānīthu Basti on Chandragiri and elsewhere. As found
on the suttālaya walls of Vindhyagiri, there are some isolated sculptures of a tortoise, fish, elephant, etc. The southern wall bears an inscription of 1412 (?).¹

The temple could be divided into a sahastra, a navarōtra, and an entrance porch. As in Nagara-Jinālaya, there is no division of sahastra and sukhāsāi here also. The sahastra is square but measures 24' 8" x 20' 8". If it is divided into two sections — as done by the central pillars of this cell — it falls itself into two rectangular sections, one on the western side being the sahastra, propor, the other (the extension of sahastra) being the sukhāsāi.

There are four Tirthankara images in the sahastra. All of them are well-executed and finely finished with elaborate prabhadāsa, sukhrade and attendants. These images resemble Hoysala works. Three of them stand against the western wall; the fourth one stands against the northern wall, and is probably a later addition. These four images are: (from the southern side) Śāntinātha, Mahāvīra, Vardhamāna and Vīrāvānātha. Of these four, images Nos. 1 and 3 possess inscriptions which have been already recorded.² The image of Mahāvīra is identified on the basis of the iconographic features.³ Another inscription engraved on the patha of Vīrāvānātha has been noticed in the present study.⁴ Apart

1. KO II, SU 342 (134).
2. KO II, 3B 357 and 338.
3. Compare it with image No. 36 in the suttālaya of Vindhyagiri.
4. No. 29 — App. I.
from these, there are the images of Lakshmi—Yakshi, a panel of twenty-four Tirthankaras and a marble image of Chandranatha. But all these belong to a much later period and exhibit crude workmanship. The doorways separate this cell from the navarāja. All these doorways are plain, without a line of carving on them. The central doorway is bigger than the rest of the two, and it possesses a seated Tirthankara fixed in the wall above the lintel.

The navarāja is square on plan, measuring 24' 6" x 24' 3". In the centre of this cell is a slightly elevated platform. At the four corners of this platform stand four pillars which bear the ceiling. The ceiling contains a nāma-pada, while the pillars remind us of the pillars found in the pottālava of Vindhyagiri. In this cell are placed on either side of the doorway, the images of śīvānapālas which are about 5' high and hold a gopura and a phala. The sculptors have made in vain a great effort to imitate the Heyasaja images. The navarāja doorway contains simple mechanical scroll designs. There are kuśa—moulds at the base of the door—jambas, and a seated Tirthankara on the lintel.

The navarāja is adjoined in the east by a porch. This is again adjoined by another open porch. The enclosed porch in the east probably originally formed an extension of the navarāja, but a brick—wall found now separates this cell from the navarāja. It is rectangular on plan, measuring 24' 2" x 10'. The entrance porch has a flight of steps which are flanked by beautifully executed two large elephants of about 3' 4" high. These elephants are made of pot—stone and are elegantly executed with profuse ornamentation. They remind us of the elephants of a similar kind found in Kēśava temple at Sāmanāthapura. The porch is open on the side, but its roof is supported by two oblong pillars.
Like Śrāvāna Belgola, the adjacent villages were also under the powerful influence of Digambara Jains.

Of these villages, Jinaṇāthapura is the most important and this village grew along with the town of Śrāvāna Belgola. It is picturesquely located at the northern foot of Chandragiri and is about three furlong from Akmara Basti. There are two bastis in this hamlet which are under the control of the Jaina sect of Śrāvāna Belgola; the socio-economic life of this hamlet is dependent upon Śrāvāna Belgola even now.

If we walk in a zig-zag pathway towards the north of Akmara Basti, the huge boulders of the mountains and the still waters of the tanks invite us into Jinaṇāthapura. The village area begins with a temple (St. xvii, 6) called Pārvanāthā Basti or Aregul Basti. It is located on the bank of a beautiful tank. It is a simple rectangular structure of brick and mortar walls. It falls into the conventional division of a garbha-grha, sukhavālī and navaratnā. It faces north-west, and at its entrance is a small porch. There is nothing interesting in the interior — the square garbha-grha enshrines a marble image of Pārvanāthā of 10th century; in the square sukhavālī are the modern images of Bhārapānda and Padevati. The sukhavālī is separated from the navaratnā by two round pillars as in the bastis of Chandragiri. In navaratnā are four bell-shaped pillars of the type of Śrāvānāthā Basti of Chandragiri.

The original image of this basti is now kept in the tank and only its garbha-grha is found in the garbha-grha and its sukhavālī is found in the navaratnā. Its sukhavālī bears an inscription which gives us valuable information.

1. According to Ek. II, SB 350, Gāṅgāraja founded it in about 1117 A.D.
about the author of this temple. The front porch is open on the sides. A flight of steps leads us into the temple. The temple stands on a basement which has horizontal cornices. The walls are plain; only the warshagrika outer walls contain some pilasters.

The basti is like any of the bastis found in the north-eastern corner of Chandragiri. It was built by Piriyalaraja, probably in about the 12th century.¹

Jāntiśvara Basti.

If Aregal Basti is a simple structure, Jāntiśvara Basti, which is found in the central part of this basti, is the most ornate of the structures found in and around Bravanap Kelgola. It is the most ornate structure erected by the Hoysalas, and in wealth of plastic details and ornamentation, it is rivalled by none of the Jain temple in Karnataka and South India. It is dedicated to Jñatinatha, the sixteenth Tīrtnakara and was built by liecharana, the well-known Jaina General of Vīra Ballāla II. Like Akkama Basti, it is also a stellate structure, but unlike it, its outer walls are studded with a number of sculptures, architraves etc. hence it deserves a greater attention here.

The basti (Pl. iv, a ) stands on a stellate platform and faces east. Its outer walls fall into three divisions: (a) the basement with cornices containing dentile; (b) the walls containing sculptures, miniature śikhara, niches and

¹. No. 33 – App. I.
(a) BASEMENT: The basement is formed of deep cut horizontal cornices. There are five such rows of cornices but one is different from the other. Three of these cornices are plain excepting the dentil faces. Some portions of these cornices—especially in the northern face—of the navaranga and north-western wall of the garb-harina are carved with scroll designs and human and animal figures. Apparently this was not extended to the other parts of the basement for reasons unknown to us.

(b) THE WALL: Above the basement could be found some of the most ornate sculptures. These images stand in various attitudes under intricately worked out scroll designs and miniature towers. They remind us of the wall images of the great Saiva and Vaishnava temples of the Royalpalas. A detailed study of these images has been made elsewhere; they could be sorely listed here under:

Southern wall—starting from the east:

1. Padaśvati Yakshi.
2. Padaśvati Yakshi.
3. An ornate couple.
4. Yakshi with a phala and padma.
5. Yakshi. (?)
6. A lady with a chaanti and a phala in her hands.
7. An articulate image of a lady with a parrot and a flower bunch in her hands.
8. A lady with a phala and a padma.
9. In an ornate couple.
10. Ukhásendra Yakshi.
11. A dancing lady.

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1. App. No. IV.
14. A lady with a padma and a phala accompanied by a woman with cymbals in the hands.
15. Sarasvatī.
16. A lady with cymbals.
17. A man with a drum.
18. A dancing lady.
19. A lady with a drum.
20. Chakravarti Yaksi.

22. Padmāvati Yaksi.
23. Manasahā and Rati with attendants.
24. A lady alarmed at the sight of a scorpion.
25. A lady with a chauri.
27. A man with a drum.
28. A man with a flute.
29. A dancing lady.
30. Ambikā Yaksi.

Western wall:
31. Dharagonā.
32. Sarasvatī.
33. A lady with an attendant.
34. Ambikā (?)
35. Pārvēnātha (without unko canopy but with attendants).

A lady with a mango-bunch and a mirror.
36. A man with a drum.
37. A dancing lady attended by the musicians.

Northern wall:
38. A lady (?)
39. A dancing lady with musicians.
40. A man with cymbals.
41. A lady with flower bunches and a kolāgha - Velrajturī, the Yaksi of Ajitenātha (?)
42. A woman with a tambūrī.
43. A lady with a mango-bunch and a parrot.
44. A man with a mango-bunch and a parrot.
45. A lady dancing holding her pearl-stringed pig-tails.
46. A yaksha with nāgas in his two hands.
40. A lady dancer.
41. Padmavatī yakshi.
42. A woman in bare-foot and linen cloth and with a bowl in his hands.
43. A lady with a flute.
44. A dancing lady accompanied by a drummer.
45. Sarvālha yaksha.
46. A lady with mirror.
47. A lady troubled by a monkey.
48. A lady with snake canopy but with attendants.
49. A lady with snake canopy.
50. A lady with snake canopy.
51. A lady with snake canopy.
52. A lady with snake canopy.
53. A lady with snake canopy.
54. A lady with snake canopy.
55. A lady with snake canopy.
56. A lady with snake canopy.
57. A lady with snake canopy.
58. A lady with snake canopy.
59. A lady with snake canopy.
60. Chakrēvāri yakshi.
61. A lady with ahir-mudrā and a bowl.
62. Aśābika yakshi.
63. Manmatha.
64. A lady.
65. Anantamati yakshi (?).
66. A lady with mirror.
67. Aśābika yakshi.
68. A Tīrthānākara (?).
69. Sasmita.
70. Pārvaranātha (without snake canopy but with attendants).
71. Aśānātha (?).

Thus, there are totally sixty-eight images on the outer wall. Most of these are now deformed. While some of them reveal a wealth of iconographic details (such as the images of Aśābika, Padmavatī, Chakrēvāri, Sarvālha etc.), others throw a flood of light on the customs and manners, dress and decoration of the people of the 12th century. The outer wall is, more or less, like a row room with innumerable variety of undergarments, ornaments, hair-styles, musical instruments used by the men and women of the 12th century. The temple deserves greater attention than what has been paid to it hitherto and a careful study of these images will convey a proper idea of the cultural condition of the time.
(e) THE ATTIC: The attic of the temple is almost destroyed. A sharply-carved cave separates the wall from the cave, but it hardly projects from the wall.

The interior of the temple falls into three conventional divisions - (i) the garbhagriha, (ii) the sikhara, and (iii) the navaranga. The garbhagriha is square on plan, measuring 9' 3" x 9' 3". It enshrines an image of Santinatha. He is seated in the parivrttavasisam on a pitha-kotika and against an elaborately carved parivartana. The door-lintel of Santinatha is engraved on the pedestal of this image. There is also an inscription on the pedestal which says that this image was caused to be made by Satishaya. The door-way of this cell is well worked out with the dvarapalas at the base of the door-jamb and the rest of the door-jamb contains the floral designs. The lintel bears some miniature towers and plantain tads.

The sikhara is also squatish, measuring 8' 3" x 8' 10". The ceiling is well executed with the nail-moulds and a ashoka-dikshita panel. But the doorway of the cell is very plain. The navaranga which adjoins it in the east, contains four bell-shaped pillars, a platform in the centre, two niches on the southern and northern walls and nine beautifully worked out ceilings. The bell-shaped pillars remind us of the four pillars found in the navaranga of Akasa Bashi. The niches found in the walls are not met with in any of the bastis of Dravida Kaligola, but they are normally met with in a number of Saiva and Vaishnava temples built by the Hoyoculas. All nine ceilings are ornamented with small work, sitayana-foes and aadambhi-moulds. The western, southern and northern ceilings agree with each other. The south-eastern, south-western, north-
eastern and central ceilings are another group. The western ceiling differs from all these and it is star-shaped; likewise the eastern ceiling is also unique in western

other villages.

Like Janathapura, Bastinalli, Betka, Balsala and Sontahalli are located near Somanas Balsala, in Betka and Bastinalli, there are two temples built for Paróvanátha. Both are rectangular structures; the temple of Bastinalli has a pyramid shape of the Andhra-type over the garbhagriha and star-shaped galleries in the sanctum. The basti at Betka has cylindrical pillars of the type found in the Mahanavami temple of Chandragiri. At Balsala there is a ruined basti built on a square plan. This is also dedicated to Paróvanátha. The pedestal of this basti bears an Anjana-dūrbaraka panel. The images of the basti exhibit the pre-Royala workmanship, and suggest some of the images found at Sontahalli.

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II, VI, XVI.