CHAPTER XX

The chronology of the
monuments of the
Vindolanda town and
the neighbouring villages
The monuments of Vindhyagiri may be divided into the bastie and the non-bastie. In the first group fall the six or seven structures which enshrine the images of various Tirthankaras; in the second fall the various maṇḍapas and the gate-ways.

Of the monument, the image Gommaṭa and the surrounding structure are very important. The image of Gommaṭa or गोम्मती was got prepared and consecrated by Chāvunḍarāya, a minister under the Gaṅga king Rājamalla II. But the Sāhala-purāṇa push its date to a remote past and attribute the credit of consecrating it to Chāvunḍarāya. The literary works like Manivaiśābhvyadaya of Chidānandaśa and Rājāvalikeśha of Dēvachandra take back its antiquity to the Epique period. This legendary account is given in various ways in other literary works like Paścabala's Bhuvabali-charite, Dohḍiṇya's Bhuvabali-sataka and Amantakavi's Gommaṭāvaram-charite. Some of these works clearly mention that Chāvunḍarāya ultimately "touched up" the image to its present state.

The epigraphs of Śravaga Beḷgola also lead support to the fact that this image was caused to be made by Chāvunḍarāya. The three inscriptions engraved on the ant-hill of Gommaṭa say that it "was caused to be made by Chāvunḍarāya". Though these inscriptions do not clearly

1. IA II, Pp. 130 ff.
3. KRI Ms. F. 227.
4. All these works have been cited and they have been discussed by Narasimhaṣa in AC II, Pp. 14 ff.
5. AC II, SS 175, 176 and 179.
indicate what exactly was caused to be made by Chāvunḍārāya, this has been provided by other inscriptions of the later period.\(^1\) The date of the three inscriptions of the ant-hill have been attributed to about 933 on the basis of their palaeography. A literary work,\(^2\) composed by Chāvunḍārāya in 976, does not refer to the image; but another work of 933 composed by a contemporaneous of Chāvunḍārāya, refers to this image.\(^3\)

The date of the consecration of this image has already been discussed by various scholars and a majority of them have assigned it to the later part of the 10th century. Dr. Śrikanta-castrī\(^4\) thinks that it was consecrated in 907-8, while Dr. Chomasacstri thinks that it was consecrated in 1028 A.D.\(^5\) But these two appear to be extreme views. Dr. Sarat Chandra Gosha\(^6\) has assigned it to 980, Dr. Govinda Pai\(^7\) to 981, R. Narasimhachar\(^8\) to 983 and A.N. Upadhye to 984. But in the absence of any dated inscription and in view of the conflicting nature of the literary evidences, it is probably unnecessary to assign the exact date of the consecration with absolute certainty. But the image was consecrated by Chāvunḍārāya, a minister of Rājarāja II, in the later part of the 10th century,\(^9\) access to be considered.

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1. Ibid., SB 234 (85), SB 234 (103).
5. MAR 1929, Pp. 127-22.
6. Naray-Sauryaka, XXXVI.
9. EC II, SB 175, 176 a-d 179.
The Suttalaya.

The structure around Gomata along with the front porch is popularly known as a suttalaya. This word is used in one of the inscriptions engraved on the ant-nill. The full text of the inscription is: "Śrī-śāṅgarāja suttalayavamāṇāWARDSIDAO", which means that "the suttalaya was caused to be made by Śāṅgarāja." This is also repeated in another inscription written in Marathi. This version is borne out by some other inscriptions found elsewhere in Īravāpa Kolgoła. One of these inscriptions clearly states that it was built for Gomata of Śāṅgavadi: "Śāṅgavādiya Gomata-Devānga-suttalayavam-yeva-sādisidam". One the basis of these evidences, naturally, L. Rice, Naraśimhachar and others concluded that "the enclosure of Gomata was caused to be made by Śāṅgarāja." It is assigned to about 1117 as it is mentioned in the records of 1116 and onwards and not mentioned in No. 127(47) of 1115.

It is beyond doubt that Śāṅgarāja built a suttalaya around Gomata. But the exact nature of the structure erected by him is not known. It is equally difficult to identify it with the present structure around Gomata. The first doubt cannot be easily cleared as there is no definite

1. ŚC II, ŚB 177 (76).
2. Ibid., ŚB 186 (75).
3. Ibid., ŚB 73 (59), ŚB 125 (45) and ŚB 251 of 1118; ŚB 240 (80) of 1125 and ŚB 397 of 1179 (?)
4. Ibid., SB 73 (59).
5. Ibid., Introduction, P. 21.
descriptive data at our disposal. The only data that we have got from the inscriptions is that this structure was built for Gomasta; and it was situated immediately around this image. This interpretation may make the other doubt superfluous and induce us to think that the present structure was the one that was built by him. But this claim of Gomaraja has been contested by others. Unfortunately due attention has not been paid to these claims. Hence, the problem requires a thorough examination here.

THE COUNTER CLAIMS: These are also made by some of the inscriptions of this place. Let us analyse them first:

1. An inscription, carved on the ant-hill and not very far off from the inscription of Jayakirti-Siddhantadeva caused the wall of the enclosure—"guitatavada-bhittiyav-madisi"—and the twenty-four śrīśakikaras to be made. The same inscription further says: that the sons of Basavi-setti, Sahbidēva-setti, Boki-setti, Jimi-setti and Sahubali-setti got prepared the lattice-windows in front of the śrīśakikaras whom their father had caused to be made. These claims of Basavi-setti and his sons are borne out by the images found in the enclosure and the inscriptions engraved on some of them.

1. Ibid., SB 183 (78).

2. Vide., SB 187, 186 and 197; indirect references are also made in SB 235 (86) and SB 236 (87).
2. There is another inscription which is engraved on the central panel of the Ashtadīpāntaka in the ceiling of the porch of the suttalaya. This inscription mentions the name of Baladeva, "the chief of the ministers", one of the sons of Arasādītya and Achaubika. Obviously this panel was not prepared by him. The inscription has been assigned to about 1180.

Baladeva was one of the active builders of the time. This is not only proved by the existence of these panels but by some other instances also. An inscription brought to light in the present study reveals that the asana of the porch was also put up by him. Probably these panels and the pillar were put up at the same time.

3. An inscription found in Cākkakā-lījaya's field records a grant made to Somaṭeśvara and the twenty-four Ārtanikares "of the enclosure of Chandrādēva, a disciple of the maharāmālopanīya Kiriya-Nayakārārītārīpīya. The date of the inscription is uncertain. It has been doubtfully assigned to about 1166 (?), but this date appears to be unacceptable as the images of Somavatiṣṭi himself were installed in the later part of the 12th century. But the more interesting aspect of this inscription is that it has

1. Ibid., SB 291.
2. Ibid.
3. No. 1c - App. I. The pillar is housed in the Gullekā-aṭṭi-mantap.
4. EII, SB 376.
been called as the "enclosure of Chandradēva". It means that either the enclosure was built by Chandradēva or it was named after him. But both appear to be unlikely as the interpretation of the entire meaning of this inscription is dependent upon the reading of a single letter.  

4. Another inscription engraved on a rock to the right of Akhađa-bāgila says that Bharatamayāda-  
doḍaṇḍāyaka caused to be made ( among other things ) the hoppalige of the hall around Somṣaṭa:adeva: "śri- omāradēvaha  
sutatwa ṛahopa hpapalīṣaya hīśya irara". The meaning  
of hoppalige is not definitely known, but it appears to  
indicate the railing. On another occasion, sarīṣṭra is  
used to indicate a railing. Though the exact meaning of

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1. The text actually reads "...śrīmān-mahā-mandāla-  
chāryavu Mahi-Haṅkirti-dēvara sīhāyavu  
Chandradēvara-sutt-ālaya Āśa Chaturvīrīsa-  
tīrtharāgarag..." Here "Chandradēvara  
sutt-ālaya" is to be specially noted as it means "Chandradēva's sutt-ālaya". But if Chandradēva is to be read as Chandradēvara, the whole sentence would take a different meaning. It is probable that the engraver could have written sū instead of sā; or, it could have been read so. However, the present author was not able to trace the inscription, hence the truth could not be ascertained. But he prefers to read it as "Chandradēvara sutt-ālaya etc."

2. IOC II, 38 267 (118).
3. Ibid., Introduction, P. 21.
4. use the inscription of Bhāndāri Duotī and the railing around the temple - Vide., Ibid., 138, 343(138).
the word hacalasa could be disputed, the fact that some structure was erected near the image of Gomata cannot be doubted.

5. An inscription engraved on the pedestal of a pillar in front of Gomata states that Chanana-Boccarama, son of Asavanatha, the chief-minister of the Mahamandolavara Kulottunga Changaiva-Mahadeva-Wahipala, caused the hallivada of Gomaatha to be renovated. Here also the meaning of the hallivada is uncertain. The epigraphists themselves have half-heartedly translated it while editing the inscription as arbour (?), but while reflecting upon the word it has been translated as the "upper storey" of Gomataavany. At present we have no trace of the upper storey excepting the stair-way that leads to the roof of the sahitilaya. But on the proximity of the location of this inscription, it may be inferred that the renovation was probably connected with some part of the present structure.

6. The last but the most important of the claims is made by a Jaina saint Vandita, the guru of Abhinava-Panditarya. This is revealed by an inscription engraved on a pillar located in Siddhara Desti. According to it, Vandita adorned this place with "a splendid enclosure, flight of steps... bathed seven times the head of the ornament of the three world( i.e., Gomata )..." This

1. Ibid., SB 228 (103).
2. Ibid., refer F.97 of the translation section and F.21 of introduction.
3. Ibid., JB 254 (100).
inscription is dated 1398. As all these achievements are recalled after the death of this saint, it may be assumed that these acts took place a few years earlier than 1398.

All these facts reveal that ever since c. 1117 when Ganga-raja erected a suttālava, additions and alterations were made till about the 18th century by Salādēva, Śrīvarisputi, Bāharītanvya, Ghanā-Bhūmarasa and Pāpiṭa. Hence, the present structure is an outcome of the contributions of all these people. But how much of it is original and belongs to Gangarāja it is difficult to say. Probably an examination of other evidences may help us to ascertain these factors.

THE ABSENCE OF EVIDENCE: There are a number of inscriptions which are engraved on the pillars, beams, walls and stone-slabs of the present suttālava. If at least a part of this structure goes back to the days of Ganga-raja, we may expect to find at least some of these inscriptions to belong to the 12th and subsequent centuries. If the dozens of inscriptions engraved on the structure, excepting two, all belong to the 15th and later than the 15th century.

1. The dates of these inscriptions along with their location may be briefly noted here:

(1) In the open yard in front of Gomata - SD 204 to SD 207 fall between 1600 to 1742.
(2) On the steps leading to the suttālava-porch - SD 203 of 1785.
(3) In the passage leading out - SD 109 to SD 220 - they are all of 18th century.

( contd )
The two inscriptions which fall within the Nayaka period are: an inscription of Baladeva engraved on the central panel of the Achayaprakashya and an inscription of Abhinavapandita-Chharya engraved on the north-western portion of the outer wall of the enclosure. The panels of Baladeva appear to have been reinserted in the present structure after some time. This is very well indicated by the difference in workmanship of the panels and rest of the structure.

The other inscription engraved on the outer wall is not fully dated. It merely mentions "Virudhikriya-sahavatcarada-Joshtha-suddha 10" On the basis of this, the epigraphists tentatively assigned it to about 1311 (?). This date appears to be wrong for the following reasons:

This inscription commemorates the death of Abhinava-Pandita-Chharya who belonged to the Kandakunda branch of the Prominent, Desiya-gana and Pustaka-gachchha. Though the inscription is silent about the ruling dynasty and the guru of Abhinava-Pandita-Chharya, his teacher could be known through the help of some other inscriptions. We do not come across

(4) On the pillars of the mantap - SB 222 of 1589 (?), SB 223 of 1587; from SB 224 to 233 - all fall between 1487 to 1539.

(5) On the beam written ink - SB 203 of 1490.

(6) At the basement of some pillars - all are of uncertain dates ranging from about 1400 (?) to 1440 (?) - SB
any Jaina saint of the name of Paññitācharya either in the 13th or in the 14th century. On the other hand, the Siddhāra Bārti inscription, which belongs to 1368, says that Paññita—who built the enclosure, erected the flight of steps and anointed the head of Veṣṇuṣa for seven times—had a disciple called Abhinava-Paññitārya. The same inscription mentions that Paññita "made over to him (Abhinava-
Paññitārya) his duty of the promotion of dharma" before he (Paññita) died.\(^1\) That Abhinava-Paññitārya succeeded Paññita is corroborated by another inscription engraved at the bottom of the west face of the same inscriptive slab.\(^2\) This inscription says that Chārukīrti-Paññitadēva, a disciple of Abhinava-Paññitadēva, was holding the office of the fœniculate in 1455. The cakira and gana and sashkha of these Jaina saints are identical. It may also be noted here that their names invariably end with the suffix of Paññita i.e., Paññitācharya, Paññitārya, Paññitadēva etc. Here, it may be safely inferred that the disciple of Paññita probably took the prefix abhinava either to honour his guru or to distinguish from him or to imitate him.

All these facts and the absence of any contradictory evidence naturally lead us to conclude that this Abhinava-
Paññitārya succeeded Paññita in 1368 and lived in the early part of the 15th century. As the Viśuddhikīrti-sanvatsara repeats itself again in 1431 (Monday, 25th, May), we may safely assign the inscription also to the same year.

All these facts show that excepting the inscription of Baladeva on the aṣṭādikpālaka panel none of these

\(^1\) Ibid., SB 254 (103), p.114, translation 11, 32-33.

\(^2\) Ibid., SB 257.
inscriptions goes back to the days of the Hoysalas. If we take the aśṭaḍākṣaṇa panels as the originally installed ones and on that basis assign the present structure to 12th century, it would be difficult to accept for the absence of the inscriptions between 1120 (?) to about the beginning of the 15th century and to their presence in a large number after the 15th century. Hence, we may state here, that those 12th century panels were reinstalled in the structure built some time in about the 15th century. The present structure, at least a major and important part of it, cannot go back to the times of the Hoysalas is also proved by certain architectural and sculptural features.

THE ARCHITECTURAL AND SCULPTURAL FEATURES: The architectural feature of the present structure seem to favour a later date rather than either of the time of uḍūga rāja (early 11th century) or of the period of the Hoysalas (11th to the middle of the 16th century). Moreover there are clear indications of subsequent additions alterations made on the original structure.

The aṇṭṭāḷaya could be divided into two parts: the corridor which runs to the east, west and south of Gommatā and the porch in the north. The corridor is a covered passage and it accommodates the images of the Āśtvāḥkārinas. But it is extremely clumsy in appearance. Apart from the original pillars which are slender in appearance, some heavy pillars have been added to it at a later period. There is also a railing, but it serves no purpose in the structure as present. Probably this railing was brought within the structure in the course of the reconstruction. At the back of Gommatā, a huge wall has been put up and the corridor proper is separated from this wall by tall pillars. The stair-way at the back of Gommatā and the stucco-works of the parapet are obviously the later works. But almost
all the images found within the corridor are original and belong to the Hoysala period.

In the front porch also we meet the architectural features which are dominated by the post-Hoysala characteristics. This porch also falls into two divisions: the inner projecting portion and the outer projecting portion. Excepting the Ashtadikālakas, the rest of the sculptures and images exhibit no trace of the Hoysala workmanship. The huge dvarapalas1 at the door-way of this porch stand in clear contrast to the dvarapalas2 found near Jannata. The former stand as the best examples of the post-Hoysala (in this case, of the Pālegar) period and the latter stand as the best examples of the Hoysala period. The sculptures at the base of the pillars also reveal this difference. The pillars of the Hoysala period never bear this type of sculptures, and, in a majority of cases, they bear no sculptures at all. More than all, the nāgaratna motifs at the upper corners of the casements and the floral designs on the idol conclusively establish their post-Hoysala origin.3

1. IG II, Pl. XXIV, 3.
2. Ibid., Pl. XXIV, 1 & 2.
3. This has already been discussed while studying the pillars of place — Vide, Chapter II; see also, the pillars in Lāvara temple, Anekonda (MAR 1932, Pl. XIII, 3) and Kēśava temple, Dālūr (R. Narasimhachar, The Kēśava Temple at Dālūr, Esl, XXIV and XXV.)
If we bear all these factors in view and examine the present **suttālaya**, we invariably come to the conclusion that it is an outcome of the contributions of six different persons made in the course of four or five centuries. Though a part of the structure may go back to the days of the Hoysalas, it is dominated by the work of the post-Hoysala period.

These points could be summarised here:

1. **Gahgarāja's suttālaya**, which was built in about 1117 was probably nothing more than a low wall around Gomata. Bharatamāyya-dāṇḍanāyaka erected a railing between the image and this wall and thus created a sort of a circum-ambulatory passage in about 1160.

2. When Bānavisēṭṭha installed the twenty-four **kīrtanākaras** a need was felt to cover this passage and, for this purpose a wall and a roof were erected and the present corridor was created. But this wall actually undermined the use of the railing and made it ultimately anomalous in the structure. The date of the corridor and the images of Bānavi-sēṭṭha could be assigned with certainty, to about 1176. Other images seem to have been installed by the Hoysala citizens in the subsequent period.

3. Some time during this period (of Bānavi-sēṭṭha), a porch was erected to the north of this corridor with the **āśṭādikāpāla**-panels by Jalaṅdeva. Originally, probably it would have been of the height of the present Yaksha-piller of Gullekṣmi-sājī-gaṇapat
which is also the work of Baladeva. The pillared porch in the north, was thoroughly renovated and extended, probably under Abhisava Panditacharya’s initiative in the early part of the 15th century. The pillars with the nāgarāndha motives prove this. At the same time, the porch was extended on the inner and the outer sides. Probably the door-frames along with the āvārapalas were erected at this time. But this structure utilized the beautiful Ashtadikpala-panel of Baladeva.

This renovation naturally necessitated a further extension of the height of the corridor. But the original low-roofed corridor was preserved intact, and a super-structure was added. This is amply proved by the presence of the low-roofed corridor inside and the high walls and the heavy pillars which superimpose it. The stucco-works on the parapet were probably added to it in a subsequent period. The wall at the back of the ant-hill and other structural units of this portion were probably renovated by Chaunsa-Rommara in about 1509 ...

Siddhara basti.

Close to the nabhālaya of Govanta is Siddhara Basti. It is a plain structure and the image enshrined in the garbhagriha of this basti exhibits a workmanship of the post-Hoysala period. There are two inscriptions erected in the porch of the basti which remind one of the inscriptive slabs of the Hoysala period. But the inscriptions belong to 1590 and 1652 respectively and commemorate the death of

1. \( \text{Ibid, SH 253 (103).} \)
2. \( \text{SH 253 (103).} \)
two Jain saints. If these inscriptions form part of the original structure, the letter could be assigned to the early part of Vijayanagara period.

The basti proper reveals no sign of subsequent renovations or alterations, excepting, probably, the stucco-works on the parapet. Probably these were erected on it when the stucco-works were erected on the enclosure of Gomata.

Bharata-Bahubali bastis.

On either side of the Akhand-bhagila are the two small structures which contain the images of Bharata and Bahubali. According to the inscriptions, "these images of Bharata and Bahubali Kévali and these basadis" were caused to be made by Bharatamayya-danandayaka "for beautifying the sides of the entrance to the holy place".1 Bharatamayya of this inscription belongs to the Mariyane family, which was a well-known family of hereditary ministers under the Hoysalas. They served under Ballala I, Vishnudharmasena, Párasikha I and Ballala II and were connected with the royal family by marriage. It is said that the king of the hoysala dynasty, Ballala I, married three lovely daughters of Mariyane-dadandayaka in a single pavilion.2 Another inscription of 1144 claims a connection of Mariyanes with GangaRāja.3 There is a certain amount of confusion regarding

1. Ibid., SB 267 (113) of about 1160 A.D. There are inscriptions on the pedestals of the images (SB 263 & 266) which have been assigned to about 1146. But the images have been assigned by Narasimhasahar to about 1130 (Introduction p. 24). This disparity between the date of the inscription and the image is

2. SC III, Ch 130.

3. SC IV, Kg 32.
the members of this family as the inscriptions belonging to a hundred and odd years refer to them as Jāryāṇe brothers or Bharata-dāndanāyaka. But Gandevismuktadeva, the guru of Bharata-dāndanāyaka who is mentioned here, appears in the inscriptions of the time of Vishnuvardhana and Narasimha. The inscription from about 1129 to about 1163 (?) refer to this saint. On the basis of this, we can state that these two images and the bastis were caused to be made by them, in about 1145.

Oḍegal Basti.

This is another structure on this hill, the date of which is revealed by no evidence so far. Not a single inscription of this basti has come forth. Though it is one of the biggest structures and the only akṣarāśaśāla on the hill, it exhibits no architectural peculiarities. Its outer walls are as plain as those of Siddhara Basti. But like the

1. Mr. Galesore B.A. has tried to fix the family order. Though this is fairly dependable, it is not completely reliable. The entire basis of this order would be upset if one thinks that the Jāryāṇe brothers were also centenarians like Hulla who lived during the time of Vishnuvardhana, Narasimha and Ballāla II. (Vide., Galesore, B.A., Medieval Jainism, Pp. 134 ff; Cf., MAR 1918, Pp. 21 ff, etc.

2. No. 33 – App. I.
Hoysala bastis in the north-eastern corner of the enclosure on Chandragiri, it stands on a high platform. On plan, it is indented square.

The pillars in the navaranga are cylindrical in shape and they correspond roughly to the pillars found in the Mahãnavami mantapa of Chandragiri. But the capital of the pillars of the Odegal Basti are wheel-shaped and correspond to the wheel-shaped capitals of Akkana Basti and to the pillars found in the Párvanítha Basti at Beka. Thus, in the elevation of the platform, in the trikútâpala plan, in the shape of the pillars, the present structure broadly agrees with the Hoysala type plan. The images in the three navarangâs also agree with the images of Kattale Basti and Chávunçara-ya Basti of Chandragiri, though minor differences could be found in the finishing of the mukkhe and the kirtimukha of the navikara and the crown and the phala of the Chauri-bearers. On the basis of these evidences, the basti may be assigned to about the later part of the 13th century or to about the early 14th century. This structure has not undergone any alteration or renovation in the later period.

Chavísa-tîrthañkara Basti.

This small temple, near the Odegal Basti, is extremely crude in appearance. Its date is revealed by an inscription written in the Maravádi-language. According to it the image of the twenty-four Tîrthañkaras was installed by Chãrulîlî-Panda, Chãrcchandra and others in 1645 A.D. There is no doubt the structure was also erected at the same year. The basti bears no mark of subsequent alteration or addition.

1. FG II, 323 (18).
Channappa Basti.

Channappa Basti is another work of the 17th century on this hill. Writing about this basti, N. Narasimharan remarked that from the "inscription No. 390 of 1673, it may be inferred that the temple was built by Channappa, at about the period". So far, no direct evidence was available regarding the exact date of the erection of this basti, though a number of inscriptions of Channappa were found in the town. Three new inscriptions have been brought to light in the present study which help us to solve the chronology of this basti with utmost certainty.

The first inscription, engraved on a boulder at the back of Channappa Basti, reveals that the temple was erected on 28th February 1667. Another inscription, which is situated near the pond refers to the Çenasthambha which is standing in front of this basti. Another inscription, which is engraved on the same rock but near the small pond, merely refers to the name of Channappa, probably implying that the pond was also erected by him. This has also been confirmed by the first inscription referred to above. A number of inscriptions found in the town celebrate a tank built by Channappa, but the latter should not be mistaken for this pond on the hill. The inscription clearly refers to the tank as kola, while the pond near the basti has been called gône.

1. No. 20 - App. I.
2. Ibid., No. 21.
3. Ibid., No. 22.
Other Monuments.

The remaining monuments may be divided into the stūpas, the dvāras and the fort-walls. The dates of these monuments may be discussed here.

A few feet to the north of the Gommaṭa-suttalaya is a small structure called Gullekai-ajji stūpa. It consists of a pāñcāšāhā, an inscriptive slab, an image of Gullekai-ajji in the ground floor and an image of Yaksha in the upper storey. It has been crowned by a crude jīthara. All these units of this structure appear to belong to the different periods of history. Of these, the pāñcāšāhā and the Yaksha belong to about the 12th century. This fact has been brought to light by the discovery of an inscription in the present study. The workmanship of the image of Yaksha and the shape of the pāñcāšāhā clearly proves that they have been done by the Hoyala. Saladeva, the author of the Asanṭādiśālaka of the Gommaṭa-suttalaya was also responsible for this stūpa and the image. In front of the stūpa is an inscriptive slab which has been loosely kept which belongs to the early-Vijayanagara period. To the south of the stūpa and against the inscription slab is an image of a lady, called Gullekai-ajji.

According to the Stalapuranā the image goes back to the days of Chāvunḍarāya. It has been said that this lady who successfully completed the consecration of the image of Gommaṭa by pouring milk from a small Guḷḷā-kāl

1. No. 18 - App. I.
2. 10 II, SB 253 (32) of 1422.
(Solanum xerox) got the village the name *heli-gulla* or *heli-gulla*. But, the actual facts lend very little support to this. The name Belgola was known far earlier than the days of Chavundaraya and appears to have been derived from *heli-kola* rather than from *heli-gulla*. Moreover, the tradition itself seems to have become current many centuries after the days of Chavundaraya, for, we do not come across it either in any of the inscriptions of Dravida Belgola nor in any of the literary works till we come to the 16th century. Hence, it may be assumed that image was served some time after 16th century when the tradition had gained in popularity and strength. Whatever may be the antiquity of the legend, it is undeniable that the present image of Gullekapajji is a work of Post-Vijayanagar period. The following facts prove it:

1. The image exhibits neither a high conception of aesthetic taste nor skill of workmanship. It has certain unique features of its own. The hair of the lady is parted in the middle and tightly combed back and held in a knot at the rear of the right ear. The pattern followed here is in contrast to any known works of the pre-Vijayanagar days. Secondly, the workmanship of the ornaments—the circular *pundales*, the necklaces, bangles and anklets—is quite different from all those seen in any other image of this place.

The image represents a rustic old lady. She has broad shoulders, thick but slightly vertically expanding:

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1. This is supported by Sanskritised form of the word which is frequently used in the inscriptions. The inscriptions of this place indiscriminately use words like *heli-kola*, *chavala-sarasa*, *chavala-sagapyava* etc.
breasts, aquaria-ch-waist, heavy thighs and thick legs, long ears and thick temple and chin. But the most interesting feature in the image is her dress. She wears a saree which reaches the portion midway between knees and ankles. It has nice (folds) pendant in the front. The horizontal folds on the thighs indicate a kasche at the back. The total appearance of the lower garment is rather bulbose. Though the lower garments with the kasche at the back is found in the early sculptures, this type of bulbose appearance is never seen in any of the images of the pre-Vijayanagar days. Only in the modern period we come across some of them. 

2. Even the upper garment of this lady exhibits some unique characteristics. A majority of the images of Karnataka do not cover the upper part of the body. In the images of pre-Hoysala period the shasottara or kuchabandha or breast band, is noticed here and there. But this element also becomes almost unknown in the Hoysala images. But from about the 14th century and onwards, the kuchabandha becomes increasingly popular in the images of this region. But full-bodied bodice with half-sleeves, which is found in the present image, is never met with any image in Karnataka. This must be the outcome of much later practice—hence, could be roughly assigned to the post-Vijayanagar period. Thus, the physioethical and decorative features of the image are in complete disagreement with all known images of the pre-Hoysala, Hoysala and even of the Vijayanagara days. On the basis of all these facts, the image of 'Jillekal-ajji could be roughly assigned to the

1. BAR, 1940 Pl. I, etc.
Pālegar–Wodeyar period.

Thus the mānastābha, the inscriptiveal slab and the image of Gullēkālaṇji belong to different periods of history. The māntaṇ which houses them is also built in at least two different stages - the upper brick-wall and the crude sikhara being later than the bell-shaped pillars of the ground floor. Whether these pillars originally formed a part of the māntaṇ is not known. Anyway, a major portion of the māntaṇ may be attributed to the Pālegar–Wodeyar Period.

The Wodeyar's Māntaṇ.

To the north-west of Cōmāṭa is a māntaṇ which houses an inscription of the time of Śysore king Cāmarāya-Wodeyar. The inscription belongs to 1634, when the māntaṇ was also erected. This is confirmed by the workmanship of the pillars of the māntaṇ and the sculptures at the basement of those pillars.

The Enclosures And Gateways.

Between the Cōmāṭa-suttālava and the Akharā-bāgilu, there are flights of steps, two doorways and another high-walled enclosure. The last one covers the whole of Cōmāṭa-suttālava, Siddhāra Basti and the Wodeyar's māntaṇ. They roughly belong to the same period and could be considered together.

There are no direct epigraphical evidences which throw light on these. The second dvīpa-māntaṇ, which is

1. NC II, 39 25c (84).
wrongly called Gullekai-ajji-bagilu, has nothing to do with
the inscription which is found on a boulder at the side of
the entrance. This inscription is assigned to about 1300
A.D., but the actual door-way was prepared probably in the
Vijayanagar period. Likewise, the flight of steps leading
to the outer enclosure and the dvaramantap could be assigned
to the Vijayanagar period.

It is undeniable that these works are Post-Devasena
as the architectural and iconographical details of the
dvaramantap indicate them. First of all, the dvaramantap
do not agree in the decorative details with the works of
the pre-Vijayanagar period. The dvaramantap found on the
door-jambes carry the naga-naga and naga-naga which are
found popularly in the images of the later period. At the
back of Gullekai-ajji bagilu there are two pillars which
contain the sculptures of the Tirumakaras, a hunteess
a dancer, horseman and more than all a lady dancer with
sticks in her hands, cow-feeding-calf and monkeys-with-
fruits. The latter three sculptures are also found along
with the acrobats, entwined-serpents and triple-bodied single-
headed men carved on the inner wall of the second gatikara.
Such acrobats, cow-feeding-calf, stick-players, monkey-with-
fruit, etc., are found in the pillars of Nasik saras also.
These sculptures not only exhibit a crude workmanship, but
are the typical themes of the Vijayanagar and Post-Vijayanagar
sculptors. In the early-Chalukyan temples some sculptures
with acrobatic scenes but in a different form, are come
across, but on the whole the other themes are never met with
in the later-Chalukyan and Hoysala sculptures.

1. SN II, 33 477.
Hence, the date of these monuments could be assigned roughly to the later part of the Vijayanagar period. As it is difficult to say who was the author of these works, there is no doubtful evidence which has been provided by an inscription of Abhina-wa-Pandita, who claims to have erected an enclosure and a flight of steps in 1395. In the basis of its location of this inscription and also on the basis of its architectural and iconographic characteristics, one is tempted to identify the flight of steps from the inner portion of Akhand Bāgilu to the second enclosure, as his work. As we know, the flight of steps leading to Akhand Bāgilu was caused to be made by Bharatamayya-Daṅdanisaka, while the inner portion was still left in the natural form. This should have led Abhina-wa-Pandita to undertake this work. Whether he did all these in addition to the Gommatu-sattālaya or his activities were confined to the outer enclosure and these steps, one cannot be absolutely sure.

According to the tradition this door-way was caused to be made by Abhina-wa-Pandita. Pañcha Rāsa, in his Bhujalaligharita, which was composed in about 1614, gives credence to this tradition. But earlier to it, when Bharatamayya Daṅdanisaka caused the flight of steps leading to this door-way and the two bastis on either side, he said that these were built "for beautifying the sides of the entrance to the holy place". This proves that the door-way was in existence prior to the 13th century.

1. RO II, SB 251 (106).
2. Ibid., SB 267 (115).
3. Ibid.
There seems to be a certain amount of truth in this tradition. Though the door-way itself does not give out any clue by its architectural characteristics, the panel of Gajalakshmi, the veśakaṇa and the tūrana, found on the lintel of this door-way are definitely the works of the pre-Hoysala period. As the door-way is said to have been in existence before the time of Bharatamayya, in the middle of the 12th century, the date of the preparation of it may be assigned with fair degree of certainty to the 10th century or to the days of Chāvuṇḍarāya.

The Tyāgada-Brahmādeva Mantapa.

This pillar was caused to be made by Chāvuṇḍarāya according to a tradition. This is confirmed by the presence of a part of the inscription engraved in about 933 at the northern basement of this pillar. This gives an account of Chāvuṇḍarāya,¹ But the major portion of this inscription was erased in about 1200 A.D., when Heggade Kannā's inscription was engraved on one of its faces.² According to the latter inscription, the image of Yaksha on the pillar (now in the first floor) was caused to be made by him. But, the mantapa, with its brick and mortar upper floor and the four pillars which support the upper floor, appears to be much later work. This is proved by the sculptures at the base of the pillar and the animal and floral designs worked out in mortar on the upper-floor and by the šikhara which surmounts the entire structure.

1. २० II, SB 261 (109).
2. Ibid., SB 282 (110).
Thus the mantap of Tyāgada Kambha appears to have been completed in the following three stages:

1. The pillar proper was erected by Chāvuṇḍarāya (10th century).

2. In about 1200 A.D. an Yakshe was placed on the summit of the pillar.

3. Some time during the post-Vijayarnaagar period, the upper brick and mortar structure was put up. The latter is in close correspondence with the upper portion of the Juleskahi-ajji mantap.

Channappa Mantap.

This mantap was built by Channappa when he erected Channappa Kasti. This fact has been made clear not only by one of the newly discovered inscriptions, but even by the inscriptions already known. Hence, the date of the mantap is 1667 A.D.

The fort wall.

The date and the author of the fort wall are unknown. So far, no epigraphical evidence has come forth to throw light on this problem. But it appears to have been built

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1. No. 20 - App. I.

2. KG II, 33 275 and 33 469.
when the Jains faced an ungenial atmosphere in Karnataka. The Vijayanagar king's inscription of Sêvanâ Belgola which aimed at the reconciliation of the Jains with the Vaishnavas, indirectly indicates the inherent malice that existed between them. This probably led the Jains to take precautionary measures to safeguard their gods and bastis by creating a lofty enclosure wall. Hence, the fort may be assigned either to the Vijayanagar or to the post-Vijayanagara period.

Vrahmâdêva Sâtap.

There is one more monument near the foot of the hill which is called locally as Vrahmâdêva Basti. But, actually, it is called in an inscription as Vrahmâdêva-mantap. According to the same inscription it was caused to be made by Rahâniya, younger brother of Giri-gauda of Hiranâlo. The inscription gives incomplete date, on the basis of which, it has been assigned to about 1670 (?). But, the present structure appears to be a very recent one.

III. Monuments in the Town:

So far we have examined the chronology of the monuments situated on Chandragirî and Vindayagirî. Apart from those, there are also half a dozen bastis in the town. The chronology of these monuments will be considered here.

1. KG II, SB 321 (122). The inscription merely gives the date as "Sidartî-ân Kârtika-suddha 8 relu".
Here also, the monuments could be divided into

1. Bastis and
2. other monuments.

Bhaṇḍārī Basti.

This structure is situated near the maṭha to the north-eastern of Vindhyanśiri. It is not only the largest temple, but the earliest among the bastis built in the town.

An inscription, which is found engraved on a stone found planted in the eastern side of the basti,\(^1\) throws light on the date of the erection of this structure. It says that general Pulāla gladly caused this excellent Jina temple to be built along with an enclosure (or more properly a railing-parisūtra), dancing hall, (nritvāsahan), two fine strongly built large Jaina dwellings at the sides (āśīra Jaiarājaśvatsāḥ) and a mansion with doors-ways resplendent with various elegant ornaments of foliage and figures (vividhā-suvibha-natrāśalasad-śāva-rupāṭkara-harmavāḥ). It is called Bhaṇḍārī Basti after the title of Pulāraja. It is also called Chaṭuṃvīśati-Śīrthaṅkara basti as the twenty-four Śīrthaṅkaras are installed in it. The inscription also says that Narasimha I, the Devaśaṅka king, called it Bhavya-Čaḍāṇāṇi.

But the present temple has undergone some conspicuous additions and alterations. As mentioned in the inscription, the original temple consisted of the present ārkha-agīka, sukhnāśi, and the navapanca and a parisūtra on all the four sides, probably with an opening in the north. While editing this inscription the word parisūtra has been rightly

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1. NO II, SB 345 (137); SB 349 (138).
interpreted as a railing, but in the text, it has been translated as an enclosure.² The former appears to be correct in view of the existence of the railing even at present around this structure. The inscription also refers to the large Jaina dwellings at the sides. At present, there are no such structures within the enclosure, and the one in the south-eastern corner could not be identified with these. Probably this reference should have been made to some other dwelling place which were either completely destroyed when the present enclosure was put up, or were converted into the acrobhāra-type of houses which surround the temple even now.

But, there is absolutely no doubt that the present high-walled enclosure, along with the dvāra-mantāp was later added to the temple. This is proved by the characteristics of the gopura on the gate-way, the stucco-figures on the parapet, the pillars in the dvāra-mantāp and the door-jams. None of these exhibits the characteristics of the structures of the Hoysala period.

The inscription also refers to a dancing-hall or navarādha. This should not be mistaken for the large mantāp, but should be properly identified with the navarāga of the temple. The pillared-hall was also added to the temple in the subsequent period. This is proved by the clear demarcation indicated through workmanship and use of different material of the original temple in the north and the addition which was later made. The original temple came to an end with the northern wall of the navarāga, where

   *Of.,* Translation Section P. 149.
also the parásūtra comes to an end. The parásūtra had also continued on the northern portion of the original temple, but when the present pillared-hall was erected there, it should have been removed. A portion of this railing is still lying in the north-eastern corner of the enclosure. Besides these evidences, the architectural characteristics of the pillared-hall also confirm this. Such pillared-halls are seen found in the temples of the Hoyonla order; secondly, in none of the Narasāla temples, the sixteen-sided and the octagonal pillars have been found. The latter fact has already been discussed while examining the pillars of the Gommaṭa-mattālava. Moreover, such later additions of porches and gate-ways are abounding in instances and the examples can be found at Nuggala, Javagal, etc.

The above-mentioned facts make it clear that when Nallārāja erected Khaṇḍāra Basti, it consisted of a railing a dancing-hall, the doorways resplendent with various elegant ornaments of foliage and figure. Of the original structure mentioned in the inscription the vāsana dwellings at the sides cannot be identified now with any certainty. In the later period - either in the Viṣṇu-mārga or even in the period of the Mysore vāda-yāra - the pillared-mandap, the high-walled enclosure, the āvāra and the dūvara were added. It is probably at this time that the rāja-stambha was also erected in front of the basti.

Akhana Basti.

There is no difficulty in ascertaining the chronology of Akhana Basti as it is explicitly stated in an inscription and confirmed by the presence of a prominent architectural and iconographic features.
A beautiful large inscription near the outer-porch of the basti states that it was erected by a Jaina lady Āchīyakka in 1181 A.D. Āchīyakka was the wife of Chandramauli, a Brahman minister of Vira-Ballāla II. This fact is further confirmed by another inscription found on the pātha of the image of Pārvanātha, installed in the garbhagriha of this temple. Another inscription, found at the Jaina Basti at Bommagahalli in Channarāyapattana taluk not only mentions the erection of this basti by Āchīyakka, but also states that on the request of Chandramauli Vira Ballāla II granted Bommagahalli for the service of this basti.

This basti is the best example of a typical Bāṣaḷa ordor in Śravane Belgola and one of the best that they erected in Karnataka. There are no traces of later additions and alterations made on this temple, but, there seems to have been some renovations. The southern outerwall, being out of plumb, is supported by stone props. Jovered by one of these is an inscription which merely mentions a date. We do not know whether it refers to the date of the repair of this wall. If this is the case, it could have been made in about 1425 A.D. On the navarāja outer wall of the same basti, there is another brief inscription which is noticed in the present study. It tells that “Bāvarāya caused this to be made”. What was actually caused to be made by Bāvarāya is not clear and it could not be, obviously, a

1. 50 II, 36 327 (124).
2. 50 I, 35 331.
3. 50 V, 70 130.
4. No. 30 - App. I.
5. No. 31 - Ibid.
reference to the temple proper.

Siddhānta Bāsti.

Attached to the western-enclosure of Akkana Bāsti is a small rectangular structure which is called Siddhānta Bāsti. Probably, originally, this cell or corridor was a place where the Jaina Siddhāntas or the books were kept. The antiquity of this structure could be taken back to the days of Āchikakana. But when an image was placed there in about 1700 A.D. it came to be called Siddhānta Bāsti.

Nagara-Jinālaya.

This is another Nagara structure which is about half a furlong to the south of Akkana Bāsti. According to an inscription found inside the basti, it was got prepared by Nagaṇēva, a pattakesavan in 1192 A.D. The same person is also said to have erected the stone-pavement and a dancing hall to Kamaṭa-Pāraṇātha and an epitaph to his guru, Nyaṅkirti-Śiddhāntadeva.

But unlike Akkana Bāsti, Nagara-Jinālaya has undergone later additions and alterations. This is clearly indicated not only by the workmanship, but also by the difference in material used in the present structure. The original temple - the garbhagṛiha, sukhapāśi and navarānas

1. WI II, SB 332.
2. Ibin., SB 335.
3. This is confirmed by the presence of an epigraph SB 6a (42).
was built of pot stone, but the front porch in the west is a brick and mortar work. While the mahantaka contains the bell-shaped pillars of pot stone, the adjunct contains the cubical pillars with octagonal bands. The parapet on the outer walls and the sikhara on the garbharāna cell were also added later to the structure of Jāgadeva.

But we have no idea when exactly these additions were made. An inscription of 1432 says that Rangīta-Kati's glory of great penance "brought into existence the Naga-Jinālāya of Dwārā-Jarēvāra". This remark cannot be interpreted as the erection of Naga-Jinālāya itself, for the obvious reason that it was done by Jāgadeva. Probably it may refer to the renovations indicated above. If this is true - the original temple was erected in 1193 and the front porch, the sikhara and the parapet were put up in about the early half of the 15th century.

Besides these additions and alterations, some replacements have also taken place. The original image installed in the present basti, according to some inscriptions, was Ādinātha. But, today, we have only a mutilated portion of the prabhāvalī of this image and in front of it is another image. This has been wrongly identified with the original Ādinātha image of the basti. A recently discovered inscription on the pitha of the present image clearly states that it is an image of Suatī-bhaṭṭāraka. But this is also an image of Hoysala time, and, though it is not known

2. *ŚC* II introduction p.28.
3. No. 25 - App. I.
whether it was a part of the temple or brought from elsewhere, it seems to have been placed in the present position when the original image was mutilated.

Māṅgāḷi Basti.

This basti is about a quarter furlon; to the south of Māṇḍana-Śimālaya. According to the two inscriptions found in the basti,¹ it was caused to be made by Māṅgāḷa of Kālīkāla who was the lay-disciple of Abhinava-Chārvaki-Panditācharya, in about 1325 A.D. This is confirmed by another record of about 1500 A.D.²

Actually, there is very little archaeological data which helps us to understand the date of this monument. But the two elephants at the entrance and the images in the sāṁbhavika definitely confirm the structure to the Hayaśāla period. But this does not mean that all these were a part of the temple when Māṅgāḷa erected the basti. There were later additions and repairs - but the structure proper is least affected by these subsequent works.

An inscription of the early period of the 15th century (?) says that Gommāṇappa, a disciple of Kiriya-Ayya of Simhachal repaired among other monuments, Māṅgāḷi basti also.³ The exact nature of this repair is not clearly traceable. But the following additions of the images may

1. ²⁵ II, SB 339 and SB 341 (132).
2. Ibid., SB 340 (133).
3. ²⁵ II, SB 342 (134).
be noted:

(1) The image of Sāntinātha was caused to be made by one Bhūma-Dēvi, disciple of Paṇḍitāchārya. This Bhūma-Dēvi is mentioned as the queen of Devarāya and R.Narasimhachar identified the latter with Devarāya II of the Vījayanāgar dynasty.

(2) The image of Vardhamānasvāmī was caused to be made by Basatāyi, a lay disciple of Paṇḍitadēva.

Narasimhachar assigned the above two inscriptions to about 1410 A.D. We have already discussed the period of Paṇḍitadēva and Abhinava-Paṇḍitāchārya while examining the date of Gomana-muttālaya. On the basis of the inscription found in Siddhara Basti, we have argued that Paṇḍitadēva or Paṇḍitāchārya mentioned in the inscription of Tāngē Basti is the same one who died in 1396. We do not know when Bhūma Dēvi and Basatāyi erected these images and whether their guru was dead or alive. However, these images were added to the basti either in the later part of the 14th century or early part of the 15th century.

Another inscription has been noticed in the present study. This is engraved on the ratha of Vāsūvanātha image in the same basti. According to this inscription the image of Vāsūvanātha was caused to be made by nayakara-prabhuṇa gonaṭhikārī Śrīkrurunaṇa-ḥoraḍa bānachayya, a lay disciple

1. Ibid., SB 337.
2. Ibid., SB 338.
3. No. 29 – App. I.
of Arhanand of Sūla-saṅgha Vēsiya-gaṇa Pustaka-gaheka. We have no idea of this officer and also of Arhanand. They occur in no other inscriptions of Śravaṇa Belgoḷa. Hence, it is difficult to identify them and ascertain the date of the image. But the image is similar to the images of the Jeyasala time. Hence, it could be assigned to about the 14th century.

Dānasāla Basti.

Like Siddhānta Basti, this was not originally meant to enshrine an image of a Tīrthaṅkara, but it was built to serve as a dānasāla (charity house). But later a Pāñche-Parmāṇaṭṭi image was installed in it which made it to be called a basti. The antiquity of this structure is not exactly known, but it was in existence in about 1690. This fact is revealed by Chūdānanda Kavi in Aṇuvaṃsākhyavāra in which it is said that “Chikka Dēvarāya Gaṇeyar of Mysore visited Belgoḷa during the rule of his predecessor Gaṇa Dēvarāya Gaṇeyar (1659-72) saw Dānasāla and got the village Māhāmaya granted by the king for its upkeep.” Even in 1690, it was known as Dānasāla and not as Dānasāla Basti.

Other Monuments.

We have, so far, examined the dates of the bastis of the town. Now, let us turn our attention to other monuments which are both religious and secular in character.

The Jaina Jutt.

This imposing monument near Bhanḍāri Basti is

1. HC II, Introduction p. 28.
attributed to a remote past by a local tradition. The building of the mutt proper seems to be of recent origin. We do not come across any epigraphical reference to the mutt earlier than the time of the Mysore king, Krishna Devaraya V. But the latter refers to it as already in existence for a long time. The present monument, considered from the architectural features, cannot be pushed back earlier than the rule of the Mysore Wodeyars. The pillars in the porch, though elaborately carved, are of post-Vijayanagar period. Moreover, the paintings on the walls of the mutt also belong to the time of Krishna Devaraya V. Besides these, most of the metal images which are found in the garbhagriha do not go back earlier than the middle of the 18th century.2

Hence, it may be concluded that though the antiquity of the mutt goes back to the remote past, (a part of) the present structure is of recent origin and have been erected in the 19th century.

The Tērīna Maṇṭap.

This maṇṭap near the matha or Bhandāri maṭtī was created by Jinnama, wife of the elder brother of Nayana- nāṭṭī in 1881 according to an inscription engraved on it.3

1. EC II, SB 554.
3. EC II, SB 500.
The Kalväni.

The great tank in the middle of the town, called Kalväni, is mentioned to have been erected by Uddikadeva- Râjândra-Jâgâryar in about 1680 A.D. This is also confirmed by Anantakâvi in his Gomâtesvârakârita. The gôpuram, which rise over the door-ways on the enclosure of this Kalväni, may also be attributed to same period.

Kâlanna Temple.

This is the only non-Jaina temple in Savaña Kolgoâla. It is of recent origin, but the exact date of the monument is not known. It may be roughly assigned to the later part of 19th century.

Monuments of the neighbouring villages

Jinañâthapura.

Jinañâthapura, which is situated roughly to the north of Chandragiri, has two Jaina bastis. One of them is called Aregal Basti or Pârâvârâthâ Basti. The date and the author of this basti was not known so far though it was presumed that this structure must have been older than Nântâvâra Basti of this village. But an

1. Ibid., 53 365.
2. Ibid., Introduction p.31.
inscription found by the author reveals that this temple was built by one Piriyalaraja, a lay-disciple of Subhodasendra - Siddhantadava. As Subhodasendra died in 1123 A.D., it is probable that Piriyalaraja erected it within this date. As the village itself was founded by Gangaraja in 1117 A.D., we can assign the date of this structure to any year between 1117 and 1123 A.D.

Another structure in this village is called Santiswara Basti. This was erected, according to an inscription, by Neehaena. This inscription is assigned to about 1300 A.D. Another inscription, brought to light in the present study, supports this. Hence the temple may be assigned to about 1300 A.D.

Sastiballi

The date of Neminatra Basti at Sastibali was not known till now. An inscription brought to light in the present study, reveals that this structure was erected by Chikka Nemicheradave, a Jaina saint of Jalamangala. This Chikka Nemicher is the disciple's disciple of Nayakirti-Siddhanta Chakravarti. Hence the date of the inscription and of the structure may be assigned to the early part of the 13th century.

1. No. 32 - App. I.
2. II, 38 117 (43).
3. Ibid., 33 383.
4. Ibid., 33 383.
5. No. 32 - App. I.
6. See for a detailed discussion of the two Nayakirtis No. 35 - App. I.
A ruined Jaina temple of this village was once erected for Pārśvanātha. An inscription found at the
temple states that a donation was made by the Hoysala
prince Breyaṅga to this temple in about 1094 A.D.¹ on
the basis of this, the temple has been assigned to 'about
1094'.² But the images found in this structure seem
to indicate a non-Hoysala workmanship. The gowari-bearers
stand as examples for this. These images are much nearer
to the images found in the Kamadahalilī temple rather than
to any of the Hoysala works. Hence, the structure may be
pushed backward by another century and be associated with
that of Pañchakūṭa Bāsti at Kamadahalilī.

Bekha.

 Volt始终保持 found in this village was
once dedicated to a lārtamakara. It was built in about
1120 by Ājakāmatha, the wife of the elder brother of
Gaṅgarāja.³

1. VC V, Ch 142.
2. No II, Introduction, 34.
3. RG II, 368 and 400.
4. No. 35 - App. I.
5. No. 36 - App. I.