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Chapter 5

Development and Destruction, Conversion and Continuity: The Legacy of Jaina Temple Architecture in Karnataka

1 Introduction

The region of Karnataka is renowned for its impressive medieval temple architecture, which attracted the attention of visitors and scholars alike from relatively early on, as attested by a number of reports from at least the nineteenth century onwards.¹ However, in the available art-historical literature, the emphasis has so far been on the Hindu religious constructions of the region, with those found at Halebid (Halebid), Belur (Belūr)² and Somnathpur (Somnāthpuram) figuring most prominently. Even when it comes to the analysis of lesser-known sites, Jaina examples have rarely been discussed.³ Despite this general neglect, there are striking Jaina temple constructions found throughout the various districts of Karnataka which more than bear comparison with the sacred buildings of other faiths. It is noteworthy that it was a historian, working largely with written records, Bhasker Anand Saletore, who stressed the particular contribution of the Jains to the art and architecture of Karnataka as early as the nineteen thirties.⁴ However, not much has been published on these vestiges since this time.

1 Refer, for example, to the chapter by James Fergusson, published for the first time in 1876 (James Fergusson, *History of Indian and Eastern Architecture*, vol. 1, book 4 [Dehli: Munshiram Manoharlal, 1967 (1876)]). His interest in Hindu architecture is reasonably rare for its time, although studies of the Islamic architecture of the region are more common. In E.B. Havell's *Indian Architecture: Its Psychology, Structure, and History from the First Muhammadan Invasions to the Present Day* (Delhi: S. Chand & Co., 1927 [1913]), at least Vijayanagara and Bijapur figure as separate chapters. Individual chapters on the Hindu monuments of the region can also be found in the slightly later, but still comparatively early publications by Benjamin Rowland, *The Art and Architecture of India: Buddhist, Hindu, Jain*, The Pelican History of Art (London: Penguin, 1953), and the book by Hermann Goetz, *India: Five Thousand Years of Indian Art*, Art of the World (London: Methuen, 1964), which was in fact first published in 1959.

2 This place-name has also been spelled: Haḷēbīḍ, Haḷebīḍu, Haḷeyabīḍu. Its ancient name is Dvārasa-mudra. For Belur, ancient Velāpuri, the spellings Bēlūr and Bēlūr are also common.

3 See, for instance, the two otherwise very helpful books written by Gerard Foekema, *Hoysaḷa Architecture: Medieval Temples of Southern Karnāṭaka Built During Hoysaḷa Rule*, 2 vols. (New Delhi: Books & Books, 1994), and Gerard Foekema, *A Complete Guide to Hoysaḷa Temples* (New Delhi: Abhinav Publications, 1996).

4 For this reference, refer to Bhasker Anand Saletore, *Mediaeval Jainism: With Special Reference to the Vijayanagara Empire* (Bombay: Karnataka Publishing House, 1938): 268.

In addition, the few existing studies on Jaina remains focus more specifically on early medieval developments. Most commence with the formative phase of cave excavations and the beginnings of structural temple building, starting generally from the sixth or seventh century CE under the early Western Cālukyas of Bādāmi (c. 540–753 CE).⁵ The surveys outline the architectural developments under the Early Gaṅgā (350–650 CE) and the later Gaṅgā rulers (650–1004 CE)⁶ and most end with the celebrated structures erected by the Later Cālukyas of Kalyāṇa (973–1156 CE and 1183–1200 CE) and under Hoysaḷa patronage (985–1346 CE). With regards to architecture dating from after these dates, the few published reports take a very selective approach and focus on individual regional centres only, such as the capital city of Vijayanagara and named pilgrimage sites in the coastal region of Karnataka. Practically nothing has been written on Jaina temple architecture from the fifteenth century onwards and even less on contemporary developments in the region.⁷

On the one hand, this reflects a general phenomenon and has to do with an un-specific common preoccupation of historians of art and architecture with the very earliest or at least comparatively early periods and those perceived as “classical”—whatever this might mean in an Indian context.⁸ However, a further reason, more specific to this particular regional case study, is that after the time of the late Cālukyas and Hoysaḷas, which has often been portrayed as the “golden age” of Jainism in Karnataka, Jainism and Jaina influence in the region went into a decline.⁹ However, despite the destruction and appropriation of statues and temple structures, this is a period which is very well worth studying. From a religious and ritualistic point of view, partially destroyed and re-used icons and shrines which have been adapted to the religious practices of another faith in fact tell us a lot about the use and meaning of

5 According to Harle, the Western Cālukyas of Bādāmi were largely in charge from the late sixth to the late eighth century (James C. Harle, *The Art and Architecture of the Indian Subcontinent*, The Pelican History of Art [Middlesex: Penguin, 1986]: 166). Pinto in Chapter 2 dates their rule slightly earlier, from 540 till 753 CE. This is the date we use throughout this publication. The sometimes remarkable discrepancies in the dating even of major dynasties in the Deccan have been discussed in Chapter 1.

6 The Gaṅgā dynasty can alternatively also be spelled with a short final “a,” as Gaṅga. For the dates, refer to I.K. Sarma, *Temples of the Gaṅgas of Kaṇṇāṭaka*, Architectural Survey of Temples 6 (New Delhi: Archaeological Survey of India, 1992): 6–25.

7 On Vijayanagara, see H.T. Talwar, *Jaina Art and Architecture at Vijayanagara (Hampi)* (Mysore: Government of Karnataka, 1997), and on the coastal region, Gururaja Bhatt, *Studies in Tuluva History and Culture: From the Pre-Historic Times upto the Modern* (Manipal: Manipal Power Press, 1975).

8 This reflects a belief in early phases of artistic developments, which are regarded as “pure” and “uncorrupted.” The discussion by Julia A.B. Hegewald, “Towards a Theory of Re-Use: Ruin, Retro and Fake Versus Improvement, Innovation and Integration,” in *Re-Use: The Art and Politics of Integration and Anxiety*, ed. Julia A.B. Hegewald and Subrata K. Mitra (New Delhi: Sage Publishers, 2012): 30–54 and especially p. 38, however, has shown that such clean, genuine and unalloyed styles do not exist and that re-use and hybrid styles are characteristic of all cultures at all times.

9 This concern has been outlined in more detail in Chapter 1 and in the chapters by Pinto (Chapter 2) and Scholz (Chapter 3) in this publication.

venerated objects and sacred spaces. Despite this loss in power and influence, Jainism continued to be practised, and new Jaina temples have been erected throughout the region without interruption until the present day, if on a strongly reduced scale. What is also fascinating is the relatively recent move of Śvetāmbara Jainas into this predominantly Digambara-dominated area during the twentieth and twenty-first centuries, largely for mercantile purposes.¹⁰

The present chapter aims to redress the omissions outlined above and to retell the story of architecture in Karnataka from the angle of Jaina sacred buildings. At the start, I shall delineate an architectural development from relatively plain to structurally and ornamentally more complex building forms, starting with the seventh century CE. This will be followed by an outline of the impressive rise of Jaina power from the eighth century CE onwards, as well as its extraordinary artistic and architectural expressions during the tenth and eleventh centuries in particular. This will be followed by a discussion of its ensuing decline, resulting in the abandonment of certain sites, and the conversion or even destruction of temples that started in the early twelfth century. This, however, was not the end of the story. During the twelfth and thirteenth centuries, Jaina building activities reached unforeseen heights of elaboration, but only at selected sites. I shall also provide evidence of the remarkable survival of a tradition which, although severely threatened, continued to develop and has played an important role in Karnataka and the wider context of Indic architecture to the present day. As this is only a single chapter and not an entire book on the development of Jaina temple architecture in Karnataka, this will have to be done in a selective and exemplary way, only showcasing especially clear and fitting examples. A more detailed examination has been planned for the future.

2 The Region of Karnataka and its Temple Architecture

The modern State of Karnataka (Karnāṭaka) is situated in the south-west of the Indian subcontinent. Its Deccan region lies on the northern border of the state. This area harbours some of the earliest preserved temple structures in the whole of India. Its temples are very plentiful and display a large number of stylistic approaches. This diversity has to do with the fact that the northern Deccan region lies on the border between the north or central regions, where the *nāgara* temple type is most common, and the south, where the *drāviḍa* temple mode predominates. Consequently, temples in this boundary area may conform to either one of these two temple styles or even

¹⁰ For a brief discussion of some of their temple sites, refer to section 6.4 “Modern and Contemporary Temple Building.”

the less clearly defined, *vesara* (Kannada: *vēsara*) style, which combines elements of both approaches. Additionally, a further distinct style is found in the coastal belt of Karnataka. With their often multiple sloping roofs, these are more akin to the tiered roof shrines, often wrongly referred to as pagoda temples, that are also seen in neighbouring Kerala.¹¹

2.1 Temple Building History

Initially, at the very start of the Common Era and probably also before, temples throughout the area of Karnataka appear to have been built out of more perishable materials, such as mud, wood and thatch. It is likely that inscriptions which refer to the “burning” of Jaina temples by Virasaivas (Annigeri inscription from 1184 CE) or Muslims (Mulgund inscription from the sixteenth century), during the period of persecution of the Jainas, refer at least partially to wooden temple constructions.¹² Krishna Murthy mentions wooden planks as roof coverings in early Jaina temples.¹³ Due to the short-lived nature of such constructions, no ancient examples of these temples survive.

¹¹ This type of multi-roofed temple architecture is also typical of the Himalayan slopes and can be seen in Himachal Pradesh, Nepal, Sikkim and Bhutan. Such temples need to be differentiated from so-called “true” pagoda temples, which have been derived from Buddhist *stūpas* and have a central ritual pole running through the entire monument. Examples of the latter can be seen along the Silk Routes, as well as in China, Korea and Japan. The development from the *stūpa* to the pagoda has been discussed by Dietrich Seckel, “Stūpa Elements Surviving in East Asian Pagodas,” in *The Stūpa Its Religious, Historical and Architectural Significance*, ed. Anna Libera Dallapiccola (Wiesbaden: Franz Steiner Verlag, 1980): 249–59, and Johannes W. Glauche, “Die Spirituelle Dimension des Stupa,” in *Der Stupa: Kultbau des Buddhismus* (Cologne: DuMont, 1995): 97–99.

¹² These inscriptions have been discussed in Chapter 1. See the respective sections 5.2.1 “The Expansionism of Śaiva Groups” and 5.5 “Islam.” Information on these inscriptional records can also be found in Shantinath Dibbad, “The Construction, Destruction and Renovation of Jaina *Basadis*: A Historical Perspective,” in *The Jaina Heritage: Distinction, Decline and Resilience*, ed. Julia A.B. Hegewald (New Delhi: Samskriti, 2011): 71, on Annigeri and in P.B. Desai, ed., *South-Indian Inscriptions*, vol. 15, *Bombay-Karnataka Inscriptions vol. II* (Delhi: Archaeological Survey of India, 1964): 433, inscription no. 695, and K.R. Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan,” in *Jaina Art and Architecture*, vol. 2, ed. A. Ghosh (New Delhi: Bharatiya Jnanpith, 1975: 365), on Mulgund.

¹³ On this, refer to M.S. Krishna Murthy, “The Development of Jaina Temple Architecture in Southern Karnataka,” in *The Jaina Heritage: Distinction, Decline and Resilience*, ed. Julia A.B. Hegewald (New Delhi: Samskriti, 2011): 100. On the wooden origins of the temples, refer to Saletore, *Mediaeval Jainism*: 368 and Miki Desai, “The Stone-Built Jaina Temples of Mudabidri: A Comparative View with the Jaina Temples of Gujarat and the Wooden Temple Architecture of Kerala,” in *The Jaina Heritage: Distinction, Decline and Resilience*, ed. Julia A.B. Hegewald, Heidelberg Series in South Asian and Comparative Studies (New Delhi: Samskriti Publishers, 2011): 202–8. Later temples imitate such wooden roof planks in stone. This can, for instance, be seen in many of the temples at Aihole.

The earliest surviving structural shrines in the region date from the early seventh century CE and are made of stone or brick.¹⁴ This indicates a later date for structural temple building in the south than in the northern or central regions of India, where edifices dating from the late fifth and early sixth-century CE Gupta period are still standing.¹⁵ A continuing tradition of temples made of mud and wood can be seen along the west coast of Karnataka, and will be discussed later in this chapter.¹⁶ The Jaina structures in this area, however, do not on the whole predate the fifteenth century. Contemporary shrines are also built of steel girders and concrete.

The local term used in Karnataka to refer to Jaina temple structures is *basadi* or *basti*. It derives from the Sanskrit word *vasatī*.¹⁷ Initially, it appears to have referred to monastic accommodation, but later the term came to denote a shrine.¹⁸ This illustrates the close connection between Jaina monasteries and temples, already outlined in the establishment and development of Jainism in Karnataka in Chapter 1 in this volume. Alternatively, as in other parts of India, terms such as *jinālaya*, *caityālaya* and *jina-mandira* are commonly also used to refer to the temples.¹⁹ As has also been the practice in previous chapters in this edited volume, the different terms for temple will all be used interchangeably as synonyms.

14 Copperplate inscriptions provide information on a possibly earlier structural temple building in Karnataka, the Vijaya Jinālaya, a Jaina temple dedicated to Pārśvanātha at Talakad (Talakād, Talakadu; ancient Talavanapura). According to the record, this east-facing structure was raised in 466 CE (Sakka 388). However, Krishna Murthy questions this early date and later states that the temple probably consists of sections from the sixth to seventh and from the tenth centuries CE. Only the foundations of this brick temple have been revealed in archaeological excavations, making it difficult to verify the date (Krishna Murthy, “The Development of Jaina Temple Architecture”: 95, 99–101).

15 In the south, the tradition appears to start later but to be more coherent, from the earliest simple shrines to later temple cities. Michell has commented on this as well (George Michell, *The Hindu Temple: An Introduction to Its Meaning and Forms* [Chicago: University of Chicago Press, 1988 (1977)]: 86).

16 See also the discussion of building materials in Dibbad. With reference to early temple buildings, he also wrote: “Inscriptions refer to such structures as *“maravesana”* (made of wood) and *“kaluvasana”* (made of stone).” (Dibbad, “Construction, Destruction and Renovation”: 65).

17 On this, refer to Saletore, *Mediaeval Jainism*: 367, and M.A. Dhaky, *Encyclopaedia of Indian Temple Architecture: South India – Upper Drāviḍadēśa (Later Phase, A.D. 973–1326)*, 2 vols (New Delhi: American Institute of Indian Studies and Indira Gandhi National Centre for the Arts, 1996): 569.

18 This topic has been dealt with by Dibbad, “Construction, Destruction and Renovation”: 63. *Vasatī* is a term still found in inscriptions. See, for instance, P.B. Desai, *Jainism in South India and Some Jaina Epigraphs*, Jivarāja Jaina Granthamālā 6 (Sholapur: Jaina Saṁskṛti Saṁrakṣhaka Sangha, 1957): 388.

19 Dibbad enumerates a large number of further alternative terms which can be substituted for Jaina temple, which, however, are not frequently used today (Dibbad, “Construction, Destruction and Renovation”: 63).

2.2 The Constituent Elements of *Basadis*

Jaina temples, *jinālayas*, in Karnataka always consist of a sanctum (*garbhagṛha*)²⁰ and most have a small porch (*ardhamañḍapa*). This projects from the *garbhagṛha* or main temple building, sheltering worshippers as they gaze at the sacred objects. Generally, the main part of the *basadi*, which contains the *garbhagṛha*, is referred to as *prāsāda*. In the south of India, it is also called *vimāna*, although, officially, *vimāna* refers more specifically to the pyramidal superstructure of *drāviḍa* temples, positioned above the *prāsāda*. In South India, however, the term *vimāna* has often been taken to apply to the entire shrine part of the temple as a whole.²¹ Sanctum and porch are habitually raised from the ground. In many instances, this is done on at least a shallow terrace (*jagatī* or *vedī*), reached by a number of steps. If the *jinālaya* is not raised on a proper platform, it has at least a moulded plinth (*adhiṣṭhāna*), to be discussed later. The entrance to the porch is reached by steps (*sopāna*; Kannada: *sōpāna*), usually in a central position, which are regularly flanked by a balustrade frame. In the south, this is often decorated with a stylised elephant trunk (*hastihasta*),²² enclosing an open flower blossom (Plate 5.1 above). Other balustrades feature figural representations of humans,²³ mythical water animals, the *makaras*, or other fabulous animals, such as *yālīs*. Sometimes, a creeper (*latā*) issues from the mouth of the *makara*, *yālī* or other animal and runs along the balustrade railing (Plate 5.1 below). The threshold at the bottom of the stairs is frequently in the shape of a moonstone, most commonly referred to as *candraśilā* and in the south also as *aśvapāda*.²⁴

In larger temple arrangements, the porch connected to the shrine has been turned into a small internal vestibule (*antarāla* or *kapilī*), from where worshippers gaze at the icon or object of veneration and where they can deposit their offerings. In south India, the *antarāla* is also referred to as *śukanāsa* or *śukanāsi*.²⁵ Most devotees

²⁰ *Garbhagṛha* literally means “womb-house” (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 572).

²¹ Dhaky uses the term in the latter sense and according to him, *vimāna* means shrine or temple and is the south Indian equivalent for the north and central Indian term *prāsāda* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 589). The *prāsāda*, however, is separate from the beehive-shaped north Indian temple tower, the *śikhara* and in the north, *śikhara* cannot be used interchangeably with *prāsāda*.

²² *Hastihasta* literally means “elephant trunk.”

²³ Such an example can be seen at the late-Hoysaḷa Ādinātha Trikūṭa Basadi at Chikkahanasoge. The depiction might show a *yakṣa*.

²⁴ In the north, the term *ardhacandra* is usually employed for the same feature. On this terminology, refer to Dhaky, *Encyclopaedia of Indian Temple Architecture*: 568, 570, 574.

²⁵ In Karnataka, these terms denote the small area connecting the final hall to the *garbhagṛha*. More often, however, the term *śukanāsa* is used to refer to the roof projection or antefix, shaped like a parrot-beak, attached to the main temple tower (*vimāna*), positioned right above this internal temple section (Robert J. del Bontà, “The Shantinatha Basadi at Jinanathapura,” in *The Jaina Heritage: Distinction, Decline and Resilience*, ed. Julia A.B. Hegewald [New Delhi: Saṁskṛiti, 2011]: 118).



Plate 5.1: Steps leading to Jaina *basadis* are regularly flanked by balustrade frames, decorated with elephant trunks (*hastihasta*), lotuses (above: Lakkundi) or mythical animals (below: Mulgund).

are not allowed to proceed beyond this space and usually only the priests are permitted to enter the most sacred sanctum. In more complex *basadis*, an internal ambulatory (*pradakṣiṇāpatha*) is sometimes provided around the *garbhagr̥ha*.²⁶ Access to this circumambulatory path is usually from the *antarāla* or a space a little in front of it. *Basadis* with such internal ambulatories surrounding the main sanctum are referred to as *sāndhāra* temples, *sāndhāra prāsāda* or *sāndhāra garbhagr̥has* and in the south as *sāndhāra vimānas*. On one side, the vestibular space of the *antarāla* is connected to the *garbhagr̥ha* and on the other to a hall. Larger *jinālayas* have one or a number of closed- or open-columned halls (*maṇḍapa*) or a combination of the two. These *maṇḍapas* provide an approach to the reasonably small, most sacred shrine at the end of this axis of access. This leads usually from large, open, well-lit and intricately decorated spaces towards the small, unadorned, dark and cave-like *garbhagr̥ha* or womb chamber of the temple.

The terminology applied to different types of halls is highly complex and very diverse, depending on the area of temple building, the period the halls were erected, and the individual preferences of the author writing about them. Whilst *maṇḍapa* is the generic term used for all halls, specialist terms are employed to differentiate between various types. The halls vary predominantly in terms of size, whether they are open or walled and with regards to their specific functions. There is no consistency in the terminology used even by scholars writing exclusively on the region of Karnataka. Nevertheless, we find the following terms for halls. The largest hall of the *jinālayas* is usually referred to as the great or large hall, in Sanskrit a *mahāmaṇḍapa*. These can be found in connection with smaller halls. Those which are pillared and especially intricately decorated, usually with an elaborate ceiling (*vitāna*), are called *raṅgamaṇḍapas*. These are in most cases open pillared structures.²⁷ Local texts tend to use the Kannada term *navaraṅga* or *navaraṅgamaṇḍapa* for a central pillared hall, usually square, pillared, and highly decorated. In contrast to the *raṅgamaṇḍapas*, however, the *navaraṅgas* were initially closed structures²⁸ but during later centuries, at least from the late twelfth or early thirteenth century, splendid open examples were also built. The term *navaraṅga* is used exclusively in Karnataka and not with regards to the temple structures of other regions. *Navaraṅga* has also been used as a synonym

²⁶ An alternative term used for an inner, usually unlit circumambulation path is *andhārikā* or *andhākārikā* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 567). Krishna Murthy has shown, with reference to the example of the *basadi* at Talakad, that such internal circumambulation paths were at times added to earlier foundations in the process of enlarging a temple (Krishna Murthy, “The Development of Jaina Temple Architecture”: 100–101).

²⁷ According to Dhaky, the *raṅgamaṇḍapa* is a “semi-open colonnaded hall for theatrical purposes” and identical with a *sabhāmaṇḍapa* (to be discussed below) (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 583). The term *raṅgamaṇḍapa* is most commonly used in connection with the north-west Indian Māru Gurjara, better known as Solāṅki temples.

²⁸ The fact that *navaraṅgas* are usually closed has been pointed out by Dhaky, *Encyclopaedia of Indian Temple Architecture*: 580.

for *gūḍhamaṇḍapa*, which is a closed hall, for *sabhāmaṇḍapa*, usually a semi-closed hall which is used as an audience or assembly space, and even for *raṅgamaṇḍapa*.²⁹

Navaraṅga and its alternative terms describe relatively large, usually square halls, provided with four pillars at the centre.³⁰ These four pillars usually surround a slightly raised circular stone platform or dais (*raṅgabhūmikā*) on the floor of the nave of the hall (Plate 5.20 below) and support a domed ceiling (*karōṭaka*).³¹ This creates a central square floor area below and square ceiling section above, and the surrounding compartments and wall pilasters generate eight square surrounding spaces. This system divides the entire hall into nine squares in the ceiling and corresponding bays on the ground.³² This feature is reflected in the name *navaraṅga*, a hall with nine internal quadrants or ceilings supported on four pillars.³³ Such square, coffered or cassetted ceilings (*kōla*) are usually flat³⁴ but can also be more three-dimensional, deeper, domical constructions, as will be discussed later.

As mentioned above, entry to the first, outer hall, when approaching the structure from outside, is in most cases through a small pillared entrance porch, or *ardhamāṇḍapa*, also referred to as *mukhamāṇḍapa*, *mukhaśāla* or *mukhacatuṣkī*.³⁵ Some *basadis* also have side entrances to at least one hall, also provided with porches (*pārśvacatuṣkī*).³⁶ The majority of temples face east, the direction recommended in most treatises on architecture, as the image in the main shrine should face the rising sun. However, comparatively many *jinālayas* in the region of Karnataka face north. Normally, this has not been considered an auspicious direction.³⁷ However, as the statues positioned on the tops of pillars (to be discussed later) also face this direction, it cannot have been considered totally inauspicious by the Jainas in Karnataka.³⁸

29 Dhaky, *Encyclopaedia of Indian Temple Architecture*: 573, 584 has written on this. See also K.M. Suresh, “Jaina Monuments in and Around Hampi: An Art-Historical Appraisal,” in *The Jaina Heritage: Distinction, Decline and Resilience*, ed. Julia A.B. Hegewald (New Delhi: Saṃskṛiti, 2011): 187.

30 A four-pillared hall, porch or pavilion is also known as *catuṣkī* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 570). A porch with four pillars is referred to more specifically as *mukhacatuṣkī* or *mukhacatuṣkya*.

31 For this term and a definition, refer to Dhaky, *Encyclopaedia of Indian Temple Architecture*: 575, 583.

32 A bay formed by pillars is referred to as *aikaṇa* in Kannada and in northern architecture as *kṣaṇa* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 568).

33 A *navaraṅga* is a hall with “nine internal quadrants.” On this issue, refer to Dhaky, *Encyclopaedia of Indian Temple Architecture*: 580, and del Bontà, “The Shantinatha Basadi”: 118.

34 On *kōlas*, see Dhaky, *Encyclopaedia of Indian Temple Architecture*: 576.

35 Refer to Dhaky, *Encyclopaedia of Indian Temple Architecture*: 579, for this terminology.

36 For this term, see Dhaky, *Encyclopaedia of Indian Temple Architecture*: 581.

37 Krishna Murthy has commented on this issue as well. He points out that, with the exception of the western doors of *caturmukha* shrines, which have four doors, each facing one direction of the compass, Jaina temples, at least in the south of Karnataka, do not face west (Krishna Murthy, “The Development of Jaina Temple Architecture”: 97).

38 More research is needed to determine the reasons for this common north-wards orientation of a large number of Jaina temples and statues.

The *basadi* interiors, with their elaborately carved doorways, lintels, ceiling panels, perforated stone screens, wall niches, raised floor sections and sloping seats with backrests (*kakṣāsana*) integrated into the sides of open halls, are lavish and highly varied. Particularly noteworthy are the pierced stone screens (*jālīs*) which were fitted into window openings on the sides of temples. Frequently they were also inserted during the enlargement process of earlier *jinālayas*, when an *antarāla* and a larger hall were added to an existing sanctum (or multiple shrines). In such cases, *jālī* screens often create semi-enclosed dividers between the *maṇḍapa* and the adjacent *antarāla*. This can be seen in the *jinālaya* at Talakad³⁹ and in the Candragupta Basadi extension at Shravanabelgola (Śravaṇabelgoḷa).⁴⁰ In the latter example, the *antarāla*, semi-separated by two lateral flanking stone screens with a central doorway, forms an elongated mediating vestibule between the three parallel sanctums and the new assembly hall.⁴¹ There are also *basadis* where such perforated stone lattices, flanking the entrance to the *antarāla*, were planned and integrated from the outset. This can be seen in the Akkaṇṇa Basadi in Shravanabelgola (Plate 5.2 below). The screens separating the *antarāla* from the adjacent halls are known as *antarāla jālas*.⁴²

The complex ceilings, or *vitānas*, found in the *navaraṅgamaṇḍapas* of temples in Karnataka (Plate 5.2 above) constitute another particularly striking feature. These can be flat (*samatala*), with a central carving depicting an open lotus (*padmaśila*) or a field of nine squares. The latter usually feature the eight guardians of the cardinal points, the *aṣṭadikapālas*, also known in Karnataka as the *aṣṭadikapālakas*. In order to fill nine fields, one central figure has usually been added. Alternatively, the nine fields can be occupied by the seven mother goddesses (*saptamātrikās*) with two other additional auspicious beings.⁴³ The central panel often carries a representation of one of the Jinas (Plate 5.3 above), Dhāraṇendra Yakṣa, or the god Indra, who is a central figure in Jaina religious cults as well.⁴⁴ A *yakṣa* is a minor deity.⁴⁵ Some ceilings display

39 On this, refer, for instance, to Krishna Murthy, “The Development of Jaina Temple Architecture”: 101.

40 There is a variety of spellings for this place-name. Whilst Śravaṇa Belgoḷa and Śravaṇabelgoḷa are also common, the version used in this chapter will be Shravanabelgola (Śravaṇabelgoḷa). The first time a place is referred to here, its name will be shown once again in brackets with diacritical marks.

41 For further details on this temple, refer to section 3.3.1 “The Candragupta Basadi on Candragiri.”

42 Compare Dhaky, *Encyclopaedia of Indian Temple Architecture*: 568.

43 For descriptions of the motifs carved onto the horizontal elements of these elaborate flat ceilings in *basadis*, refer to Krishna Murthy, “The Development of Jaina Temple Architecture”: 98.

44 On this issue, see also Krishna Murthy, “The Development of Jaina Temple Architecture”: 98. He further points out that Īśāna, the guardian of the north-eastern direction, can be exchanged for a Jina. On the role played by Indra, especially in the early life of the Jinas, see Julia A.B. Hegewald “Representations of the Jina’s Birth and Enlightenment in Jaina Art, Architecture and Ritual,” in *South Asian Archaeology 2003*, ed. U. Franke-Vogt and J. Weisshaar, Forschung zur Archäologie Außereuropäischer Kulturen 1 (DAI) (Aachen: Linden Soft, 2005): 491.

45 For a detailed discussion of the position of male *yakṣas* and female *yakṣīs*, refer to Chapter 1, and here especially section 4.1.1 entitled “Female Divinities: Śāktism (*Yakṣīs*).”



Plate 5.2: In the Akkaṇṇa Basadi in Shravanabelgola, intricate stone screens separate the hall from the vestibule (below) and the *navaraṅgamaṇḍapa* has a complex ceiling (above).

large numbers of open lotus flowers (Plate 5.3 below), while others again are not completely flat but have been constructed using corbelled techniques. When they are square and quite shallow, consisting of straight stone planks, they are referred to as lantern ceilings, locally known as *nābicchanda*.⁴⁶ Round corbelled ceilings are usually more spacious and domical. Due to their popularity and the many variations, they are known by a number of names, such as *bhuvaneśvarī*, *sabhāmandārakas*, *padmanābha* or *padmamandāraka* ceilings or as *sabhāpadmamandārakas*.⁴⁷ Most are cusped and coffered and have a central lotus pendentive. In the context of domical ceilings, these central pendentives are usually referred to as *lambanas*.⁴⁸ There is a fascinating hybrid ceiling in the Śāntīśvara Basadi at Jinanathapura, which combines the straight-sided elements of a lantern and the octagonal and rounded elements of a *bhuvaneśvarī* (Plate 5.32 above).

These structural building elements and internal architectural features are supplemented inside the *basadis* by movable furnishings. These can consist of offering tables (*cabūtarā*) and offering stands (*siṃhāsana*; “lion-throne”), both usually made of metal.⁴⁹ We also find wooden frames, to hold lights or to display multiple statues (*gandhakuṭī*) (Plate 1.14),⁵⁰ which became necessary after the eighth century CE, to accommodate the large numbers of donations, often of sacred venerable objects, that were made to Jaina *basadis*. In order to house them, additional shrine rooms were planned at ground level and on various superimposed floors. However, smaller statues, often made of metal and precious stones, were often housed in such *gandhakuṭī* frames. They can frame the entrance to the *garbhagṛha* or be set up inside the hall in front of the main shrine.⁵¹ Other additional elements found inside *jinālayas* are standing or hanging metal lamps, bells (*ghaṇṭā*),⁵² palanquins to carry images on festival days, and bookcases. The latter provide the temple establishments with small library areas

⁴⁶ Dhaky describes them as “concentric ceilings with cusped and coffered courses” (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 579).

⁴⁷ These specialised terms have been taken from Dhaky, *Encyclopaedia of Indian Temple Architecture*: 577, 584, 589 and Krishna Murthy, “The Development of Jaina Temple Architecture”: 98.

⁴⁸ For further details, see Dhaky, *Encyclopaedia of Indian Temple Architecture*: 577, 581, 589.

⁴⁹ On *cabūtarās*, refer to Julia A.B. Hegewald, *Jaina Temple Architecture in India: The Development of a Distinct Language in Space and Ritual*, ed. Stiftung Ernst Waldschmidt, Monographien zur indischen Archäologie, Kunst und Philologie 19 (Berlin: G+H-Verlag, 2009): 201. For further details on *siṃhāsana* stands in Jaina temples and their symbolism, see Hegewald, “Representations of the Jina’s Birth and Enlightenment”: 495–96, Julia A.B. Hegewald, “*Meru*, *Samavasaraṇa* and *Siṃhāsana*: The Recurrence of Three-Tiered Structures in Jaina Cosmology, Mythology and Ritual,” in *Kalhār (White Water-Lily). Studies in Art, Iconography, Architecture and Archaeology of India and Bangladesh (Professor Enamul Haque Felicitation Volume)*, ed. Gouriswar Bhattacharya, Gerd J.R. Mevissen, Mallar Mitra and Sutapa Sinha (Delhi: Kaveri Books, 2007): 139–141, and Hegewald, *Jaina Temple Architecture in India*: 202–6.

⁵⁰ Plate 1.14 refers to a plate reproduced in Chapter 1. The first numeral always refers to the chapter in which the plate is found.

⁵¹ See Hegewald on *gandhakuṭīs* (Hegewald, *Jaina Temple Architecture in India*: 207–12).

⁵² On ritual bells, refer to the discussion by Hegewald, *Jaina Temple Architecture in India*: 206.

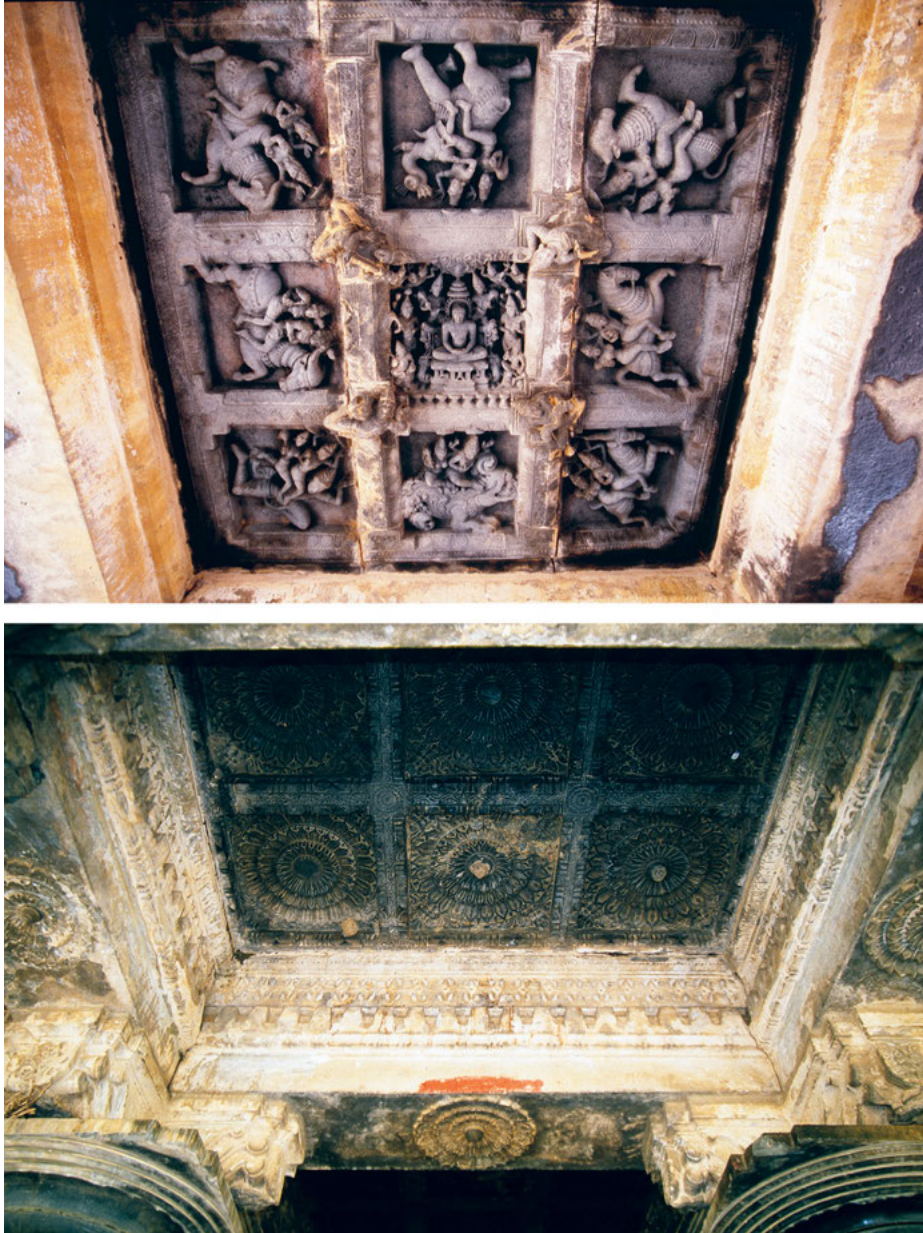


Plate 5.3: Nine-square ceilings with the *aṣṭadikapālas* and a central Jina from the Śāntinātha Basadi at Kambadhalli and with full-blown lotus blossom from the former Jain temple at Hangal (below).

and contain the sacred texts of the *basadis*. Larger complexes have separate library rooms or entire buildings constructed for this purpose (*bhaṇḍāra*, *bhaṇḍāra*).

The outer facades of Jaina *basadis* in Karnataka traditionally consist of a base in the form of a moulded plinth (*adhiṣṭhāna*) (Plate 5.4). This is closely related to other south Indian (*drāviḍian*) temple building traditions. The walls (*jaṅghā*) above are usually quite plain but can be structured by pilasters and niches. At the top of the walls is a pronounced eave or roof moulding (*kapota*; Kannada: *kapōta*). This is in the form of a large parapet, often decorated with miniature pavilions (*hāras*),⁵³ horseshoe arch ornaments (*gavākṣa*, *kūṭu*, *nāṣi*)⁵⁴ and statues of seated or standing Jaina teachers and female or heavenly figures (*apsarās*) and other holy or mythical creatures.

The halls of *jinālayas*, at least on the dry high upland of Karnataka, are usually relatively wide and have been provided with a flat roof (*muṇḍamāla*).⁵⁵ This is typical of the *drāviḍian* temple idiom. In these *basadis*, there is usually a largely pyramidal roof structure, a *vimāna*, above the *garbhagrha*. This is fashioned out of the typical parapets, repeated in superimposed layers and diminishing in size to create a roughly pyramidal shape culminating in a pointed tip, crowned by a domical *āmalaka* ring stone and an auspicious water pot (*kalaśa*). However, on the Deccan plateau, due to the prominently dry climate, the roofs of shrines can also be flat, like the halls in front.⁵⁶ As the northern regions of Karnataka lie on the border between north and south, northern-style (*nāgara*) temples were also built there, albeit more rarely. These usually have pyramidal roofs positioned above their halls and a parabola- or beehive-shaped roof tower, known as a *śikhara*, above the sanctum. In the Deccan region, the *śikharas*, however, are usually less pronounced and slightly smaller than in the north. Even less common is the mixed or hybrid central Indian *vesara* style, which combines elements of both the northern and the southern traditions in one structure.

It is noteworthy that in Karnataka, *basadis* with more than one shrine are especially frequent. Although the development of *jinālayas* is comparable in many ways to that of *brāhmaṇical* structures, particular importance is attached in Jaina worship to large numbers of venerated icons and to more abstract elements, so that the *basadis* needed a distinctive spatial layout. This is reflected, for instance, in the erection of multi-

⁵³ See also Krishna Murthy, “The Development of Jaina Temple Architecture”: 97.

⁵⁴ Whilst the term *gavākṣa* appears to be most general, *kūṭu* and *nāṣi* are widely used in the context of *drāviḍa* temple architecture.

⁵⁵ This term is used for flat-roofed temples and their halls (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 579).

⁵⁶ On the influence of the weather on building traditions in Karnataka, refer to Julia A.B. Hegewald, “Temple Architecture in Coastal Karnataka: An Interplay of Climatic Dependencies and Artistic Freedoms,” in *Embodied Dependencies and Freedoms: Artistic Communities and Patronage in Asia*, ed. Julia A.B. Hegewald, *Dependency and Slavery Studies* (Berlin: De Gruyter, 2023): 73–78.



Plate 5.4: The prominent moulded plinth, *adhiṣṭhāna*, of the large double temple at Kambadhalli. The second shrine, at the eastern end (front of photo where the steps are), was destroyed.

shrined temples. Multiple *garbhagrhas* can be found on the horizontal plane, as can be seen in double (*dvikūṭācala*) or triple (*trikūṭācala*) *basadis* with *garbhagrhas* lying parallel to each other.⁵⁷ Triple temples, however, are more likely to have a star-like layout in the form of a three-petalled clover leaf, with three sanctums projecting in three directions from a central hall, which usually has an entrance porch on the fourth side. *Caturmukha* temples, which contain a four-faced statue and provide access to this central icon through four doorways, are considered by Jainas to be quadruple *basadis*.⁵⁸ A particularly common phenomenon in Karnataka is the fivefold temple (*pañcakūṭa basadi*). These were created by adding another two opposing shrines to a *trikūṭācala* arrangement, usually star-shaped. As in other regions of India, however, additional sanctums were also erected on raised levels, on a first

⁵⁷ Some of the earliest temple remains in the region, such as the Pārśvanātha Temple at Talakad, dating from as early as the sixth or seventh century (Krishna Murthy, “The Development of Jain Temple Architecture”: 99) and the roughly mid-ninth-century Candragupta Basadi on Candragiri at Shravanabelgola have east- and south-facing triple parallel sanctums.

⁵⁸ This is reflected in the numbering system of sacred sites, in which all four sanctums frequently have separate numbers. *Caturmukha* temples are also referred to as *sarvatobhadra* or *sarvatobhadrikā* temples, spelled *sarvatōbhadrā* in Kannada (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 585).

floor or at roof level, usually reached by internal staircases.⁵⁹ There are surprisingly many relatively early structures with a double-storeyed layout of this kind.⁶⁰ A number of later *jinālayas*, especially in the coastal region, can even have as many as three superimposed shrines.⁶¹ Examples will be discussed in the historical and regional sections later on in this chapter.

2.3 Additional Features of Jaina Temple Complexes

In the South, a number of additional accessories often adorn the entrance axis of a Jaina *basadi*. As most temples discussed in this chapter belong to the Digambara form of Jainism, many have a *mānastambha* in front of the entrance. These are free-standing stone pillars, topped by a platform or small pavilion (*cūlikā*). At the tip or inside the small *cūlikā*, there is usually either a seated or a standing quadruple image (*caturmukha*) of one and the same or of different Jinas (victors) or Tirthaṅkaras (ford-makers). However, we also find examples with only one statue, seated or standing. These, however, are much rarer. *Mānastambha* is usually translated as “that which brings an end to pride,” which is based on a story in which Indrabhūti Gautama, a learned *brāhmaṇ*, was initially unable to understand the Jaina teachings, but when he saw the pillar of Mahāvīra standing at the front of the teaching assembly (*samavasaraṇa*) which the gods constructed for the presentation of his first official teachings after he reached enlightenment, he instantly lost all his pride and comprehended the Jaina path, the *dharma*.⁶² This former *brāhmaṇ* became one of the first followers of Mahāvīra, a *gaṇadhara*.⁶³

Another element typical of Karnataka are the pillars surmounted by a statue of Brahmadeva, known as Brahma or Brahmadeva pillars or *stambhas* (Plate 5.5).⁶⁴ In

⁵⁹ On this issue, see K.V. Soundara Rajan, “Monuments & Sculpture A.D. 1000 to 1300: The Deccan and South India,” in *Jaina Art and Architecture*, vol. 2, ed. A. Ghosh (New Delhi: Bharatiya Jnanpith, 1975): 312, and Hegewald, *Jaina Temple Architecture in India*: 567–659.

⁶⁰ “Storey” or “floor level” is *tala* in Sanskrit. Whilst one-storeyed structures are known as *ēkatala*, two-storeyed structures, which are especially common throughout the region, are referred to as *dvi-tala* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 571, 572, 586).

⁶¹ Four-storeyed shrines are known from sacred texts on architecture but are not extant in Karnataka today. They are known as *catustala* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 570).

⁶² For further details on *samavasaraṇas*, see Hegewald, *Jaina Temple Architecture in India*: 9–11, 146–49.

⁶³ On this refer to Padmanabh S. Jaini, *The Jaina Path of Purification* (Delhi: Motilal Banarsidass Publishers, 1990 [1979]). On *mānastambhas*, see also Hegewald, *Jaina Temple Architecture in India*: 183–90, and Julia A.B. Hegewald, “Sacred Symbols, Enlightened Beings and Temple Guardians: The Display of Holy Elements on Pillars in Jaina Temple Complexes in Karnataka,” in *The Jaina Heritage: Distinction, Decline and Resilience*, ed. Julia A.B. Hegewald, Heidelberg Series in South Asian Studies (Delhi: Samskriti Publishers, 2011): 138–46.

⁶⁴ Additional information on Brahma *stambhas* can be found in the publications by Hegewald, *Jaina Temple Architecture in India*: 146–58, and Hegewald, “Sacred Symbols, Enlightened Beings”: 134–60.



Plate 5.5: The seated statue of Brahmadeva atop the Gaṅgā period Kūge Brahmadeva Stambha on Candragiri at Shravanabelgola is not sheltered by a pavilion.

Digambara Jainism, Brahmadeva is both a *yakṣa*, a deity associated with the Tīrthaṅkaras, and a *kṣetrapāla*, a guardian of the sacred temple area. Brahma is the only male *yakṣa* of any importance in this area of South India.⁶⁵ Specific examples will be discussed later in this chapter. Alternatively, flagpoles (*dhvajastambha*) are erected at the front of *jinālayas*.⁶⁶ However, in Karnataka, this may take place only if the temple owns a chariot (*ratha*) and hosts an annual car festival.⁶⁷ Other Jaina *basadis* have light pillars (*dīpastambhas*), but these appear not to be as common as they are in a Hindu temple context.⁶⁸

Furthermore, altars or sacrificial slabs for leaving offerings (*balipīṭha*), which due to their frequent lotus ornamentation are also known as lotus stones, are common and often intricately decorated. In a Jaina context, such offerings are vegetarian, consisting of fresh flowers, uncooked rice and spices, such as clove pods (Plate 5.6).⁶⁹ The *balipīṭha* of the Pañca Basadi at Humcha (Hombuja),⁷⁰ has been provided with a small pavilion, for shelter. Smaller pedestals, decorated with lotus (*padma*) flowers, which surround the entire temple building, represent the *aṣṭadīkapālas* (*aṣṭadīkapālaka*), the guardians or regents (*dīkapālas*, *dīkapālakas*) of the eight (*aṣṭa*) directions (*dika*).⁷¹ There are also sites for the execution of fire rituals (*homa*), which became popular amongst Jainas as part of the adoption of Tantric rituals.⁷² Whilst Tantrism originated as early as the late fifth century CE, we find it in Jainism from the seventh century CE onwards, and by the eighth to tenth century CE, Tantrism appears to have exercised a strong influence over Jaina temple rituals. The fire oblations are made in mud-built, masoned or concrete containers on the ground, in various geometric shapes, such as

65 This has been stressed by Robert J. Zydenbos, "Göttinnenverehrung im Jainismus," in *Aspekte des Weiblichen in der indischen Kultur*, ed. Ulrike Roesler (Swisttal-Odendorf: Indica und Tibetica, 2000): 166. Del Bontà refers to him as a *kṣetrapāla* (Robert J. del Bontà, "The Temples and Monuments of Shravana Belgola," in *Homage to Shravanabelgola*, ed. Saryu Doshi [Bombay: Marg Publications, 1981]: 98), whilst Srinivasan identifies him as a *yakṣa* (K.R. Srinivasan, "Monuments & Sculpture A.D. 600 To 1000: South India," in *Jaina Art and Architecture*, vol. 2, ed. A. Ghosh [New Delhi: Bharatiya Jnanpith, 1975]: 218). For a discussion of the parallel usage of the two terms with regard to Brahmadeva, see Hegewald, *Jaina Temple Architecture in India*: 97, 100, and Hegewald, "Sacred Symbols, Enlightened Beings": 149–50.

66 Compare Hegewald, *Jaina Temple Architecture in India*: 194–95.

67 For further details on *rathas*, see Hegewald, *Jaina Temple Architecture in India*: 198–99.

68 On these, refer to Hegewald, *Jaina Temple Architecture in India*: 195.

69 Further information on *balipīṭhas* can be found in Hegewald, *Jaina Temple Architecture in India*: 197.

70 This place-name is also spelled Humcca and known as ancient Pombucca, Pombuccapura, Paṭṭi-Pombuccapura or Pombuccanagara (Saletore, *Mediaeval Jainism*: 200).

71 Additional information on *aṣṭadīkapāla* stones can be found in Hegewald, *Jaina Temple Architecture in India*: 197.

72 The integration of Tantric practices into Jainism has been discussed by Ram Bhusan Prasad Singh, "Jain Goddesses and Tantricism in Karnataka," *Journal of Ancient Indian History* 6, no. 1–2 (1972–1973): 120–24; Ram Bhusan Prasad Singh, *Jainism in Early Medieval Karnataka (c. A.D. 500–1200)* (Delhi: Motilal Banarsidass, 1975): 56–60, 80.



Plate 5.6: Sacrificial altars or lotus stones, *balipīṭha*, with rice offerings at the front of the Pārśvanātha Temple on Kanakagiri.

triangular, square, starshaped and round receptacles, known as *homakuṇḍas*.⁷³ These are typical in particular of Jaina complexes in the Deccan and the South of India more generally.

Jaina *basadis* in the region have often been enclosed by compound or enclosure walls (*prākāra*). The entrance to many is through highly complex gateway structures, known as *dvāramaṇḍapas* or *pratolīs* (Kannada: *pratōlī*).⁷⁴ They can have deep verandas, facing the inside or outside of the walled *jinālaya* complexes. In Karnataka, the gates often accommodate lateral or raised shrines. Examples of all these temple layouts, interior and external features and additional elements will be discussed in the concrete examples described in the following sections on the development of Jaina temple architecture in Karnataka.

⁷³ Compare Hegewald, *Jaina Temple Architecture in India*: 198. See also illustrations 413 and 414 on page 196.

⁷⁴ *Dvāramaṇḍapas* are gates in the form of hallways which have been attached to the compound wall of the temple. In Karnataka, the term *upparige* (Kannada) is also used for a gatehouse or a gate hall (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 587). Smaller entrance gates are referred to as *dvāraśālā* or *dvāraśōbhā* (see the same publication, p. 571). For *pratolīs/pratōlīs*, see p. 583.

3 The Foundation of Jaina Sacred Architecture (ca. Sixth to Tenth Century CE)

In sections 3 and 4, I shall outline the development of Jaina temple architecture in Karnataka from the earliest known rock-cut examples in about the sixth century CE to the complex achievements of the period from the twelfth to the fourteenth century. The first section (section 3) deals with the earliest preserved cave structures associated with the Jainas and the commencement and evolution of structural temple building in Karnataka up to the end of the tenth century CE.

In the West, we are used to formulating and constructing histories of art and architecture, starting with fixed points in time, conveying the impression of a clearly linear evolution. The validity of this view has lately been questioned by art historians working in a variety of Asian contexts.⁷⁵ The perception of a straight, strictly linear development of artistic production with a set starting point is frequently favoured by the absence of clear artistic evidence—or at least of statues and temple edifices—from before a certain period. For instance, there are no well-preserved surviving structural temple edifices from the pre-Christian era in India. However, it is easy to forget that other forms of defined sacred space, such as natural caves, rock paintings marking important sites, temporary fire altars, *stūpa* memorials, portable objects and shelters made of less durable materials, such as wood, thatch, palm leaf, clay, rammed earth or sundried bricks, probably constituted earlier stages of a continuing ritual tradition and artistic development. In the region under discussion, the earliest preserved architectural structures which appear to have been used for ritual purposes, and which were commissioned by the Jaina community, are a series of caves.

3.1 The Beginnings: Early Cālukyan Jaina Cave Temples

In this publication, the chapter by Pius F. Pinto refers to the Jaina tradition according to which, after a famine had struck East India, one part of the Jaina community migrated south. Local lore has it that the Jainas reached Shravanabelgola in Hassan District on

⁷⁵ See Julia A.B. Hegewald, ed., *In the Shadow of the Golden Age: Art and Identity in Asia from Gandhara to the Modern Age*, Studies in Asian Art and Culture (SAAC) 1 (Berlin: EB-Verlag, 2014), and especially Julia A.B. Hegewald, "Introduction: Out of the Shadow of the Golden Age," in *In the Shadow of the Golden Age: Art and Identity in Asia from Gandhara to the Modern Age*, ed. Julia A.B. Hegewald, Studies in Asian Art and Culture (SAAC) 1 (Berlin: EB-Verlag, 2014): 31–76.

the high plateau of Karnataka under the leadership of the revered Jaina teacher, Śrutakevali Bhadrabāhu.⁷⁶ This is believed to have happened in the second century CE.⁷⁷

A natural cave, on the smaller of the two sacred hills at Shravanabelgola, known as Candragiri,⁷⁸ houses representations of what are said to be the foot imprints of Bhadrabāhu. This connects the sacred site, the Jaina *tīrtha*, directly with the legendary tradition of the religious teacher's migration. The cave is located outside the large walled temple compound, slightly to its south-east, at the summit of the sacred hill. The cave structure is a natural cavern, to which a small projecting portico was added at a later date (Plate 2.1). According to local history, Bhadrabāhu died in deep meditation inside this cave.⁷⁹ The actual spot where he is believed to have attained liberation has been marked by foot images on the floor of the cave.⁸⁰ These are in actual fact not negative "imprints," but positive renderings of a left and a right sole, carved in high relief, placed side by side. This is typical of Jaina depictions of this theme.⁸¹

⁷⁶ For further information on the site of Shravanabelgola, see Julia A.B. Hegewald *Jaina Tradition of the Deccan: Shravanabelagola, Mudabidri, Karkala*, Jaico Guidebook Series (Mumbai: Jaico Publishing House, 2021): 12–13, 30.

⁷⁷ On this, refer to Saletore, *Mediaeval Jainism*: 6, and Misra Rajalakshmi, "The Jains in an Urban Setting (The Ascetics and the Laity among the Jains of Mysore City)," *Bulletin of the Anthropological Survey of India* 21, no. 1–2 (1972): 4. However, there is great disagreement on this date. Del Bontà places this migration in the third century BCE (del Bontà, "The Temples and Monuments of Shravana Belgola": 78) whilst Champakalakshmi and Srinivasan argue for a date towards the end of the fourth century BCE (R. Champakalakshmi, "Monuments & Sculpture 300 B.C. to A.D. 300: South India," in *Jaina Art and Architecture*, vol. 1, ed. A. Ghosh [New Delhi: Bharatiya Jnanpith, 1974]: 92; K.R. Srinivasan, "Monuments & Sculpture A.D. 600 To 1000: The Deccan," in *Jaina Art and Architecture*, vol. 1, ed. A. Ghosh [New Delhi: Bharatiya Jnanpith, 1974]: 185). On various dates suggested, refer also to Chapter 1, section 2.1.1 on "Jaina Origins in Karnataka."

⁷⁸ Candragiri is alternatively known as Candrabēṭṭa ("the mountain of Candra") (Soundara Rajan, "Monuments & Sculpture": 317), as Choṭā Pahār (Hindi) or Cikkābēṭṭa (Kannada), both meaning "small hill." In inscriptions, it is also referred to as Kaḷvappu, Kaṭavapra (Kaṭāvapra), "hill of tombs" or "black hill," or as *samādhi bēṭṭa*, meaning the hill of "meditation-unto-death." See Saletore, *Mediaeval Jainism*: 3, and S. Settar, *Inviting Death: Historical Experiments on Sepulchral Hill* (Dharwad: Institute of Indian Art History, Karnatak University, 1986): xxvii.

⁷⁹ Refer to del Bontà, "The Temples and Monuments of Shravana Belgola": 93.

⁸⁰ For an inside view of the cave and a reproduction of the footprints of Bhadrabāhu, refer to Julia A.B. Hegewald, "Foot Stones and Footprints (*Pādukās*): Multivariate Symbols in Jaina Religious Practice in India," in *In the Footsteps of the Masters: Footprints, Feet and Shoes as Objects of Veneration in Asian, Islamic and Mediterranean Art*, ed. Julia A.B. Hegewald, Studies in Asian Art and Culture (SAAC) 7 (Berlin: EB-Verlag, 2020): 412, Plate 8.38.

⁸¹ On this, refer to Julia A.B. Hegewald, "*Pādukās*: Revered Foot Imprints in the Jaina art of India," in *Bridging Heaven and Earth: Art and Architecture in South Asia, 5th–21st century CE. Research Presented at the Twenty-Third Conference of the European Association for South Asian Archaeology and Art, Cardiff 2016*, vol. 2, ed. Laxshmi Rose Greaves and Adam Hardy (New Delhi: Dev Publications, 2020): 164–65, and Hegewald, "Foot Stones and Footprints": 365–67.

The cave appears to have gained in prominence only from the ninth or tenth century CE onwards,⁸² notwithstanding the tradition of its ancient usage in the early centuries CE, and the fact that the first inscriptional evidence addressing the legend of the voyage to Shravanabelgola dates from about 600 CE. The earliest literary references are even later and date from the eleventh to the twelfth century only.⁸³ This indicates that when we go back this far in history, legend and art-historical evidence mingle and it is often difficult to date largely natural structures more precisely. The cavern might well have been in use from the second century CE onwards, but this is impossible to verify on the basis of the evidence available to us at present. On the other hand, the fact that the cave gained in importance from the ninth century CE onwards shows that during this period, in which Jainism flourished throughout the region of Karnataka and many bequests of *basadis* were made, the Jains consciously started to develop a sacred geography of their own, centring on sites of Jaina religious significance, such as Shravanabelgola.

We should, therefore, think of these caves, known locally as *guha jinālayas* (cave temples), as the earliest Jaina architectural remnants in the region.⁸⁴ At first, natural caverns appear to have been utilised, making it almost impossible to date the start of the architectural development process. Later, these were further excavated and enlarged, by adding structural elements, as with Bhadrabāhu's meditation cave. The early cave excavations were developed for meditational purposes, to accommodate ascetics and enable statues to be venerated, generally in remote and undisturbed places where students of Jainism could make quiet retreats. Although in the modern state of Tamil Nadu, natural caves were altered and expanded from as early as the second century BCE,⁸⁵ man-made Jaina caves in Karnataka do not seem to predate the sixth or seventh century CE. These were excavated by the early Western Cālukyas who had their capital city at Badami (Bādāmi; ancient Vātāpi).⁸⁶ The greatest

⁸² Parasher-Sen has written on this subject (Aloka Parasher-Sen, "Jaina Women, Ritual Death and the Deccan," in *The Jaina Heritage: Distinction, Decline and Resilience*, ed. Julia A.B. Hegewald [New Delhi: Samskriti, 2011]: 237).

⁸³ For this issue, consult Champakalakshmi, "Monuments & Sculpture": 92. Del Bontà dates this inscription on the rock earlier, to about the fourth century CE (del Bontà, "The Temples and Monuments of Shravana Belgola": 93).

⁸⁴ See Dibbad, "Construction, Destruction and Renovation": 65.

⁸⁵ Refer to Hegewald, *Jaina Temple Architecture in India*: 476–78, and to Chapter 1, section 6.1.1 "The Situation in Tamil Nadu."

⁸⁶ There is a considerable amount of variation in the dates provided for this and other dynasties. In this publication, we use the dates CE 540–753 for the Western Cālukyas of Bādāmi. The majority of authors place the Cālukyas of Bādāmi in the period from the sixth to the eighth century (see, for instance, George Michell, *The Penguin Guide to the Monuments of India*, vol. 1, *Buddhist, Jain and Hindu* [London: Penguin, 1990]: 348). Deo suggests the dates 535 to 757 CE (S.B. Deo, "The Expansion of Jainism," in *Jaina Art and Architecture*, vol. 1, ed. A. Ghosh [New Delhi: Bharatiya Jnanpith, 1974]: 32). Srinivasan dates them, and consequently also their temple structures, slightly later, to about 600 to 1000

number of early Cālukya Jaina caves have been preserved on the Deccan plateau of northern Karnataka.⁸⁷

3.1.1 The Jaina Cave at Badami

Badami is located in the north of the State, in Bagalkot District. The ancient town borders an artificial lake. On its south side, a number of Hindu caverns and one Jaina cave were excised out of a natural hill during the sixth century CE. They were commissioned by the Cālukyas of Bādāmi. The Jaina cave temple is the last in a line of four caves, situated at the highest point of the hillside, overlooking the lake.⁸⁸ There is no dated inscription in cave number four, which is dedicated to the twenty-fourth Jina, Mahāvīra. It was probably carved and completed over a substantial period of time.⁸⁹ Dates suggested range from the sixth, via the middle of the seventh to the first half of the eighth century CE.⁹⁰ Probably most of these dates are correct with regards to specific sections of the cave and it is plausible that excavations started in the sixth century CE.

The Jaina excavation is the smallest at the site and its exterior is relatively plain, with pillars supporting a heavy, unadorned roof moulding (Plate 5.7 above). The square pillars have been adorned with simple decorative circular medallions with relief carvings of lotus flowers, other vegetal motifs, auspicious loving couples (*mithuna*) and representations of mythical sea creatures (*makaras*). At the top they are crowned by cushion capitals and brackets.⁹¹ As for the layout of the cave, a shallow wide porch

(Srinivasan, "Monuments & Sculpture A.D. 600 To 1000: The Deccan": 184). In most cases, no reason or precise evidence is provided for the alternative dates.

⁸⁷ See the comprehensive study by K.V. Soundara Rajan, *Cave Temples of The Deccan*, Archaeological Survey of Temples 3 (New Delhi: Archaeological Survey of India, 1981).

⁸⁸ The lake is known as Agastya (Agasthya) Lake, after a local legend.

⁸⁹ Soundara Rajan suggests that it was commenced as a *brāhmaṇical* structure and only later completed by the Jainas (Soundara Rajan, *Cave Temples of The Deccan*: 79).

⁹⁰ Dibbad associates the cave temple with the Cālukyan King Maṅgaleśa (597–609 CE) (Dibbad, "Construction, Destruction and Renovation": 66). As ruler, he had succeeded his brother Kirtivarman I. Mitchell provides a dating of "sixth and later" for this cave (Mitchell, *Penguin Guide to the Monuments of India*: 348). Srinivasan mentions the middle of the seventh century (Srinivasan, "Monuments & Sculpture A.D. 600 To 1000: The Deccan": 186), whilst Soundara Rajan argues for a completion in the first half of the eighth century (Soundara Rajan, *Cave Temples of The Deccan*: 79). No reasons are provided by the individual authors for their particular dating.

⁹¹ On this, refer to Srinivasan, "Monuments & Sculpture A.D. 600 To 1000: The Deccan": 186.



Plate 5.7: Exterior view of the Cālukyan Jain cave number 4 at Badami (above) and inside view of the large hall of the Menābasti cave temple at Aihole (below).

with four pillars and two flanking pilasters, one bay deep,⁹² gives way to a large pillared hall, a *mahāmaṇḍapa*, which is also very wide and two bays deep.⁹³ This leads to a small *garbhagrha* in the middle of the rear wall, containing a seated rock-cut depiction of the twenty-fourth Jina, below triple umbrellas. The image chamber is reached via a plain moonstone carving on the floor, a *candraśilā*, and a short stairway of three steps, flanked by *hastihasta* balustrades. The narrow entrance to the shrine is elaborately decorated.⁹⁴

Particularly noteworthy are the large-scale carved reliefs positioned along the sides of the inner *maṇḍapa*, depicting Gommateśvara, Pārśvanātha and two other Tīrthaṅkaras who have no distinguishing emblems and are difficult to identify. Whilst Srinivasan recognises one as Ādinātha, Soundara Rajan classifies both as depictions of Mahāvīra, without providing any reasons for one or the other interpretation.⁹⁵ Singh points out that in this cave, the *yakṣī*, which would normally be placed on the Jina's left, is found at his right hand, suggesting the start of the promotion of female divinities over male gods in Karnataka.⁹⁶ This illustrates a development in which the *yakṣīs* gained markedly in influence in South India, and especially in Karnataka, eventually reaching a position where they almost rivalled the Jinas.⁹⁷

3.1.2 Three Early Cave Excavations at Aihole

Another early Jaina cave of comparable date is found at Aihole (Aihole; ancient Ayyavole) also situated in Bagalkot District. The town was a major trading centre during the time of the early Cālukyas. The Menābasti cave temple is situated on the rear, the south-eastern side, of Meguḍi Hill.⁹⁸ It appears that this excavation was planned as a Jaina temple from

⁹² This particular form of *ardhamāṇḍapa*, an oblong columnar hall or forehall is usually referred to as a *paṭṭaśālā* or a *vithika* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 582, 589).

⁹³ It is confusing that in a drawing of the cave produced by Burgess, the hall, just like the porch, is only one bay deep (James Burgess, *Report of the First Season's Operations in the Belgām and Kaladgi Districts. January to May 1874*, Archaeological Survey of Western India [London: India Museum, 1874]: Plate IV).

⁹⁴ Further information on this can be found in Srinivasan "Monuments & Sculpture A.D. 600 To 1000: The Deccan": 187.

⁹⁵ For these identifications, see Srinivasan, "Monuments & Sculpture A.D. 600 To 1000: The Deccan": 186–87, and Soundara Rajan, *Cave Temples of The Deccan*: 79.

⁹⁶ On this, refer to Singh, "Jain Goddesses": 116–17. On p. 117, he provides further examples of females placed at the right hand of a Jina. On this subject, see Singh, *Jainism in Early Medieval Karnataka*: 52.

⁹⁷ Additional information on this can be found in Chapter 1 and here particularly in section 4.1.1. entitled "Female Divinities: Śāktism (*Yakṣīs*)."

⁹⁸ Alternative spellings for the name of this hill are Meguti and Mēguṭi. See, for instance, Henry Cousens, *The Chālukyan Architecture of the Kanarese Districts*, Archaeological Survey of India 42, New Imperial Series (New Delhi: Archaeological Survey of India, 1996 [1926]): 28, and Srinivasan, "Monuments & Sculpture A.D. 600 To 1000: The Deccan": 187.

the outset and that it dates from the late seventh or early eighth century CE.⁹⁹ It likewise has a shallow entrance hall, originally with four pillars and two pilasters. However, in this case, the front of the portico was enclosed with large blocks of stone and today is entered only through a central doorway. On the left side in the *ardhamanḍapa* are displayed relief carvings of Pārśvanātha, flanked by his *yakṣa* and *yakṣī*, and on the right side, Gommaṭeśvara, flanked by two attendants. This portico gives onto a roughly square inner hall, which may be entered through three openings, created by two pillars. The central floor and ceiling sections are decorated with outsized fully-blown lotus flowers (Plate 5.7 below). From this *manḍapa*, two lateral and one central *garbhagr̥ha* are cut into the natural rock. Soundara Rajan identifies these as rock-cut antecedents of the later structural triple-shrined or *trikūṭācala* temples, so common throughout the region.¹⁰⁰ Unusually, the shrine also has a pillared front, creating three openings, through which the main seated statue, again of Mahāvīra, can easily be seen from the hall.¹⁰¹ The sanctum is flanked by enormous rock-cut depictions of wardens, guarding the doorway, known as *dvārapālas* or *dvārapālakas*. Access to the shrine is likewise via three steps of stairs, with flanking balustrades and a *candraśīlā* on the ground.

On the same hill site, slightly below the latter temple, lies another early Jaina rock-cut shrine. This seventh-century CE cave is a two-storeyed structure, which in addition to the excavated section penetrating into the hill has structural elements in the form of a double-storeyed porch, erected at the front of the cavity. The two-storeyed portico again has four pillars and two pilasters on each level. This is among the first signs of a fashion of creating multi-storeyed and multi-shrined temple structures, which came to typify the religious architecture of the Jainas not only in Karnataka but throughout the subcontinent.¹⁰² Whilst the excavation on the ground floor appears not to have been completed, there is a large room, likewise with three rock-cut *garbhagr̥has*, on the first floor.

The evidence for identifying this structure as a Jaina shrine is convincing. Several scholars take the small statue carved in relief on the ceiling of the upper veranda, of a seated figure below a triple umbrella, to be a Jina.¹⁰³ Challenging this interpretation, Michell identifies the statue as a representation of the Buddha, consequently classifying the cave as a Buddhist monument. This has, however, been questioned by Soundara Rajan, as other details in the iconographic programme of the cave also indicate a

⁹⁹ On this dating, see Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 187, and Soundara Rajan, *Cave Temples of The Deccan*: 134. Dibbad dates it earlier and associates it with the patronage of Kirtivarman I (566–598 CE) in the sixth century CE (Dibbad, “Construction, Destruction and Renovation”: 66).

¹⁰⁰ For discussion of this topic, refer to Soundara Rajan, *Cave Temples of The Deccan*: 129.

¹⁰¹ Further details on this cave can be found in Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 187–88, and Soundara Rajan, *Cave Temples of The Deccan*: 129–34, fig. 16.

¹⁰² On this issue, see the publication by Hegewald, *Jaina Temple Architecture in India*.

¹⁰³ This has been outlined by Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 188, and Cousens, *The Chālukyan Architecture*: 32.

Jaina denomination and suggest a connection to the Meguḍi Temple nearby, which undoubtedly is Jaina, as its inscription makes clear.¹⁰⁴ Due to the close similarities between Buddhist and Jaina architecture and iconography during their formative phases, identifications can at times be difficult.¹⁰⁵ However, in this case, I support the Jaina identification of this structure.

There is another small Jaina cave on the west face of Meguḍi Hill which also dates from the seventh century CE but has been left incomplete. It consists of a *garbhagr̥ha*, a rock-cut hall and an open *maṇḍapa* with a roof section only. It appears to have enshrined another statue of Mahāvīra, which is more evidence for the popularity of depictions of the twenty-fourth Jina in early Jaina ritual in this region.¹⁰⁶

The discussion so far has shown that the earliest Jaina remains are caves in the northern area of Karnataka. The excavations commenced during the sixth or seventh century CE and were continued during the eighth century CE. This is the period in which Jainism appears to have become well established in the State and to have started its steady rise to religious and political prominence.

3.2 Structural Temple Building under the Early Cālukyas: The Formative Period

In addition to the caves mentioned above, the Jainas in Karnataka began to erect structural temple buildings, a number of which date from the seventh century CE, under the early Cālukyas.¹⁰⁷ Dibbad refers to an even earlier structural *basadi* in Kar-

104 For the two standpoints, refer to Michell, *Penguin Guide to the Monuments of India*: 332, and Soundara Rajan, *Cave Temples of The Deccan*: 74.

105 On this subject, see the article by Julia A.B. Hegewald, “Jaina and Buddhist Art and Architecture in India: Similarities and Differences,” in *Buddhist and Jaina Studies: Proceedings of the Conference in Lumbini, February 2013*, ed. J. Soni, M. Pahlke and C. Cüppers (Lumbini: Lumbini International Research Institute, 2014).

106 Additional information on this cave can be found in Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 188, and Soundara Rajan, *Cave Temples of The Deccan*: 74.

107 During the medieval period, South India was ruled by a number of overlapping and consecutive rulers and small chieftains. This fact and the frequent lack of inscriptions and precise dates for the founding of temples often make the firm connection of religious structures with ruling dynasties difficult. There were a number of Cālukya rulers. In our project, we use the following dates for the Cālukyas of Bādāmi (c. CE 540–753) and the Cālukyas of Kalyāṇa (973–1156 CE and 1183–1200 CE). In the intervening period, the Rāṣṭrakūṭas of Maḷkhēḍ were in the ascendant (735–973 CE). See Chapter 1 for the reasoning behind these dates. Suresh, for one, however, dates the Cālukyas of Bādāmi to about 500 to 757 CE, the Cālukyas of Kalyāṇa to about 973 to 1198 CE and the Rāṣṭrakūṭas to about 757 to 973 CE. For these dates, refer to K.M. Suresh, *Temples of Karnataka (Ground Plans and Elevations)*, 2 vols. (Delhi: Bharatiya Kala Prakashan, 2003): 6, 10, 17.

nataka, dating from the fifth century CE. According to him, it was commissioned by Kadamba King Mrgēśvarma (455–480 CE) in Halsi (ancient Palāśikā, Palāśika).¹⁰⁸ Unfortunately, no further details on this *jinālaya* are supplied. The information appears to come from an inscription of which no physical remnants have been preserved.

When dealing with caves and structural temple buildings, it is important that we resist the temptation to think of them in a linear evolution where one type develops into the other, and the earlier tradition is discontinued when the new one begins. In actual fact, caverns retained their importance as sacred spaces inside venerated hills and continued to be used, enlarged, added to and newly excavated even after the Jains had started constructing temples out of separate building blocks.

With regards to naming the styles of Jaina *basadis*, scholars now prefer to avoid dynastic terms, such as “Cālukyan temples.” However, it is often difficult to find suitable replacements for these established names, which are commonly used and understood. In full awareness, therefore, of the limitations of such terms, I shall continue to employ them in this chapter. However, when I use dynastic terms, such as “Cālukyan,” I consciously refer both to structures built under the explicit direction and commission of the Cālukyan rulers and their extended families and employees (ministers, generals, etc.) and to those erected in their wider area of influence during the main phase of their rule.

Early Cālukyan temples are characterised by flat-roofed halls, fairly shallow temple towers (*vimānas*) and relatively plain exterior walls. The shafts of their pillars, on the inside of the structures, are square, usually with simple geometrical decorations.

3.2.1 The Meguḍi and Other Jaina Temples at Aihole

Probably the best-known example of a *basadi* from this early period of structural temple construction is the Meguḍi Temple or Meguḍi Jinālaya, located on the hill overlooking what is today the village of Aihole.¹⁰⁹ According to an inscription located on the east side of one of the lateral shrines, the temple dates from 634 CE. Whilst the inscription was composed by Ravikīrti, the *basadi* was donated by the Western Cālukya King Pulakeśin II (c. 610–642 CE) (Plate 2.4).¹¹⁰ Harle refers to the temple date in

¹⁰⁸ On this, refer to Dibbad, “Construction, Destruction and Renovation”: 66. Here, Dibbad spells Mrgēśvarma as “Mrigesha Varma.”

¹⁰⁹ At times, this temple name is given as “Meguti,” “Melguḍi” (Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 195) or “Mēguṭi” (Cousens, *The Chālukyan Architecture*: 29).

¹¹⁰ See Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 195. Confusingly, according to him, the slab with Pulakeśin’s inscription is said to be found on the south side of the temple (see p. 196). This, however, is not the case. For this temple, refer also to Cousens, *The Chālukyan Architecture*: 29.

the inscription as 638 CE and correctly states that part of it is even of a later date.¹¹¹ Pulakeśin was said to be a follower of the Yāpaniya sect of Jainism.¹¹²

The large yellow sandstone temple rests on a tall moulded plinth, an *adhiṣṭhāna*. The wall sections above it are structured by large projecting empty niches. The *jinālaya* is entered via two lateral stone stairways on the northern side.¹¹³ When I visited the temple in 1994, two pillars of an earlier porch, albeit without a roof, still remained in place (Plate 5.8), although these were gone on a second visit to the site in 2001. Devotees enter a large open pillared hall, a *mahāmaṇḍapa*, which is a slightly later addition. At the southern end of this hall, where one enters the *garbhagr̥ha*, two small lateral shrines have been inserted into the *mahāmaṇḍapa*. The space between them creates a narrow vestibule, an *antarāla*. Entrance to these subsidiary sanctums is not frontally from the hall but from the side, through the *antarāla* between them. In addition to the doorways providing access to the side-shrines, window openings with low balustrades have been integrated into the sides of these additional *garbhagr̥has*, facing the *mahāmaṇḍapa*. These allow visitors to gaze into the flanking sanctums from the main hall.¹¹⁴ The layout of the temple with its additional *garbhagr̥has* represents a relatively unusual form of triple-celled assembly, a *trikūṭa* or *trikūṭācala* layout. This is probably due to the early date of the *basadi*, before shrine configurations had been standardised.¹¹⁵

The main square sanctum, behind the *antarāla*, housing a monumental seated statue of an unidentified Jina, was originally surrounded by a relatively wide enclosed ambulatory, a *pradakṣiṇāpatha*: essentially, a large square space enclosing a smaller square sanctum. The circumscribing passage had small windows fitted with perforated stone screens, *jālīs*, admitting light into the passage from the outside. Over the centuries, however, the passage behind the shrine was altered to contain three further sanctums, preventing the further circumambulation of the central main *garbhagr̥ha*. This constant addition of more and more sanctums to a core structure to accommodate icons and other sacred objects, which are regularly gifted to sacred establishments, is typical of Jaina temple architecture in general. What is unusual in

111 Compare Harle, *Art and Architecture of the Indian Subcontinent*: 169. For the dating of Pulakeśin II, see also p. 167. The name of the Western Cālukyan monarch is also spelled Pulakēsi.

112 This has been proposed by Desai, *Jainism in South India*: 104. On pp. 164–65, Desai identifies Aihole as a major Jaina centre of the Yāpaniya cult. On the Yāpaniyas, see Chapter 1, section 3.2.2 “Divisions into Subgroups: The Yāpaniyas.” Pinto in Chapter 2 also writes about this inscription and the patron of the temple.

113 The temple faces almost due north.

114 Although shaped slightly differently and dating from a much later date, window openings from the main hall into an elongated shrine room can also be seen in Tangi Basadi in Shravanabelgola.

115 Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 195, also identifies the lateral rooms as *garbhagr̥has* and the temple consequently as a triple-shrined structure. Curiously, Cousens, who visited the temple before 1926, does not mention these side shrines at all (Cousens, *The Chālukyan Architecture*: 29–31).



Plate 5.8: The structural Cālukyan Meguḍi Temple on the hill overlooking the village of Aihole is double-storied and has a large open pillared hall.

this example is that the main shrine and the original circumambulation path are wider than the preceding hall, which was added later.

In addition to the six sanctums on the ground floor, there is also a raised cella. Above the main *garbhagṛha* rests a seventh shrine, situated on its roof. Access to this is by steps located in the north-eastern corner of the earlier ambulatory. As Cousens pointed out, “This upper shrine was a distinguishing feature in these early Jaina temples.”¹¹⁶ No roof or superstructure has been preserved above the elevated sanctum. The statue on the first-floor level, which is seated on a substantial platform with three lion figures, has been decapitated: a violation pointing to a forceful annexation and

¹¹⁶ On this, refer to Cousens, *The Chālukyan Architecture*: 31. Contrasting with this, Michell considers the raised shrine to be a later addition (Michell, *Penguin Guide to the Monuments of India*: 332). However, comparatively many temples of this early date have higher shrines. Similar examples from Halur and Shravanabelgola will be discussed later in this chapter. Over the centuries, raised sanctums became a standard characteristic of Jaina temple structures more generally (Julia A.B. Hegewald, “Multi-Shrined Complexes: The Ordering of Space in Jaina Temple Architecture in North-Western India,” *South Asian Studies* 17 [2001]: 77–96; Julia A.B. Hegewald, “Jaina Temple Architecture: A Progression from Images to Shrines and Temple Cities,” in *South Asian Archaeology 1999. Proceedings of the Fifteenth International Conference of the European Association of South Asian Archaeologists*, ed. Ellen M. Raven [Groningen: Egbert Forsten, 2008]: 427–37; Hegewald, *Jaina Temple Architecture in India*: 563–69).

partial destruction of the site, which is further corroborated by additional mutilated relief panels in the surroundings of the *jinālaya*.¹¹⁷ The issue of beheading statues as part of take-overs of sacred sites by other religious groups will be discussed later in this chapter.¹¹⁸

A number of other structural Jain temples in the village of Aihole date from this early period, too. These are three clusters of temples known as the Yeniyavārguḍi, the Yogi Nārāyaṇa and the Cāraṇṭi Maṭha group of Jain shrines, of which several are early Cālukyan constructions.¹¹⁹

The Cāraṇṭi Maṭha group, consisting of the remains of about six *jinālayas*, lies inside the settlement of Aihole, just below Meguḍi Hill. Although these seem to be slightly later than the temple on the nearby hill, they still appear to be Cālukyan structures.¹²⁰ Most of the principal icons have been removed, with only one beautifully carved black seated Pārśvanātha remaining in place in temple number 2 of this group. However, vestiges of small Jain statues and of the goddess Lakṣmī lustrated by two elephants (Gajalakṣmī) can still be identified on the central block of the lintel (*lalāṭa*) and as part of the outer roof decorations of most of the temples. For the most part, the images adorning the *lalāṭa* block of the doorframe, which are usually referred to as *lalāṭabimba*,¹²¹ relate to or repeat the main icon installed in the *garbhagr̥ha*. Often, this is a small representation of a standing or seated Jina, that may be attended by flywhisk bearers (Plate 5.9 above). Instead of a central Tirthaṅkara statue, there can also be found an auspicious symbol or other religious image, such as Gajalakṣmī,¹²² the iconographic depiction of Lakṣmī with two elephants performing an abhūṣa (*abhiṣeka*) ritual on her. For this reason, Lakṣmī is also known as Abhiṣeka Lakṣmī (Plate 5.9 below).¹²³ Even though Lakṣmī also belongs in a Hindu context, she

¹¹⁷ Later, probably during colonial times or more recently, a statue of a Jain *yakṣi* from this temple was moved to the Archaeological Museum in Badami (Michell, *Penguin Guide to the Monuments of India*: 332).

¹¹⁸ This will be debated under section 5.1.1, entitled “The Removal, Desecration and Disfigurement of Jain Statues.” The subject has also briefly been discussed in Chapter 1, in section 7.1, “The Targeting of Jain Icons and Temples.”

¹¹⁹ Compare Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 197.

¹²⁰ On this issue, see also Cousens, *The Chālukyan Architecture*: 48. Srinivasan also dates the temples of this group to the Cālukyan period. An inscription of 1119 CE helps to date one to the Late Cālukyan period (Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 199). Soundara Rajan refers to the same inscription from the Kalyāṇa Cālukyas (Soundara Rajan, “Monuments & Sculpture”: 312–13). According to Cousens, there is no precise date on any of the temples (Cousens, *The Chālukyan Architecture*: 30).

¹²¹ For this term, see Dhaky, *Encyclopaedia of Indian Temple Architecture*: 567, 577.

¹²² On this issue, refer also to Krishna Murthy, “The Development of Jain Temple Architecture”: 98. For a description of such lintels, see, for instance, Suresh, “Jaina Monuments in and Around Hampi”: 187, 189, 194.

¹²³ Compare Dhaky, *Encyclopaedia of Indian Temple Architecture*: 572.



Plate 5.9: The images adorning the lintels, *lalāṭabimba*, of the Cāraṇṭī Maṭha group of Jain temples at Aihole usually show a central Jina with attendants (above) or Lakṣmī lustrated by two elephants (below).

is a Jaina goddess, too. Abhiṣeka Lakṣmī in particular is often found on the lintels providing access to *basadis* and especially to their *garbhagrhas*.¹²⁴

Several of the sacred edifices of the Cāraṇī Maṭha group have been planned as multi-shrined constructions, displaying three *garbhagrhas*, following the plan of a triple-petalled clover leaf. The largest temple of the group is known today as the Virūpākṣa Temple (temple no. 5).¹²⁵ Originally Jaina, it was taken over by the Vīraśaivas¹²⁶ and now contains a *liṅga* and Nandī,¹²⁷ the bull (*vr̥ṣa*), who is the vehicle of Śiva and also considered a manifestation of Śiva himself.¹²⁸ It is fascinating to notice here the first examples of the typical Jaina triple-celled layout, opening towards a central joint hall. This feature was identified as typically Jaina by A.H. Longhurst at the start of the twentieth century.¹²⁹

3.2.2 The Meguḍi Temple at Hallur

There is another temple construction known as Meguḍi Temple dating from this early period. This is located at Hallur (Haḷlūr), which is not far from Bagalkot (Bāḡalakōṭe) in what is known today as the Haveri District (formerly Dharwar District) of northern

¹²⁴ The sharing of goddesses between Hindu and Jainas has been discussed in Chapter 1, section 4.1.1. “Female Divinities: Śaktism (*Yakṣīs*).” It is important to note that this does not represent a simple absorption of Hindu goddesses by the Jainas but is a much more complex topic.

¹²⁵ Saletore spells the name of the temple, Virūpākṣa (Saletore, *Mediaeval Jainism*: 287).

¹²⁶ There is no absolute agreement on whether Vīraśaivism should be regarded as a sub-sect of Hinduism, a caste, or a distinct religious group. William McCormack, “Lingayats as a Sect,” *Journal of the Royal Anthropological Institute of Great Britain and Ireland* 93, no. 1 (1963): 59–71, and R. Blake Michael, “Foundation Myths of the Two Denominations of Vīraśaivism: *Viraktas* and *Gurusthalins*,” *Journal of Asian Studies* 42, no. 2 (1983): 310 in particular have written on this issue and Lorenzetti has discussed this subject in the previous chapter in this book. However, as Vīraśaiva practice presupposes the rejection of most Śaiva core tenets, the scholars in this research project consider it a separate religious group. Whilst some authors use the terms Liṅgāyats and Liṅgāyatism as synonyms for Vīraśaivas and Vīraśaivism, we differentiate between the two names on the basis of pre-Basava origins (Liṅgāyatism) and post-Basava reformism (Vīraśaivism). On these issues, see the discussion in Chapter 1, section 5.3.1 on “Basava and His Teachings.”

¹²⁷ There are again various spellings for Nandī. Leslie spells it with a long “ī,” as is done here (Julia Leslie, “Understanding Basava: History, Hagiography and a Modern Kannada Drama,” *Bulletin of the School of Oriental and African Studies, University of London* 61, no. 2 [1998]: 239). Dhaky writes Nandi with a short “i” (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 580) and Lorenzetti in her chapter in this book refers to him as Nandin. On this temple, see also Cousens, *The Chālukyan Architecture*: 49–50.

¹²⁸ Leslie has written on this in detail (Leslie, “Understanding Basava”: 239). See also the section 5.3.1, “Basava and His Teachings,” in Chapter 1.

¹²⁹ See A.H. Longhurst, *Hampi Ruins: Described and Illustrated* (Madras: Superintendent of Government Press, 1917): 100.

Karnataka (Plate 5.10 above).¹³⁰ Cousens points out that “Mēguṭi” or “Myaguṭi,” as he spells it, are all variations of “Mēgudi,” which means “the upper temple” or “the temple that is above” in Kannada.¹³¹ Indeed, both sacred Jaina edifices of this name at Aihole and Hallur are located on hill sites, towering above the settlements they are associated with. There is no definitive indication of a date at the Meguḍi Temple at Hallur. Although in many respects it is similar in style to the Meguḍi temple at Aihole, construction dates suggested for the Hallur Jaina sacred edifice range from the second half of the seventh, via the late eighth, to the late ninth century CE.¹³² The simplicity of the internal pillars suggests a date of seventh century CE, yet as the sculptural decorations are more refined, a date in the late eighth century CE might be more probable.

The *basadi* at Hallur is smaller and less complex than the one at Aihole but also double-storeyed. While the *jinālaya* at Aihole has fallen into disuse, the Hallur temple is still being used—albeit not by the Jainas. At some point, probably during the twelfth century, it was converted to Vīraśaiva ritual use, and, as such, is an example which we shall return to later in this chapter as an instance of reappropriation.¹³³ The Meguḍi Temple at Hallur has no porch, indicating that it was never entirely completed before it was annexed. Access to the temple is by a short flight of centrally positioned steps on the south side. Via these stairs, one enters a large closed hall. This has massive stone pillars, with the typical simple geometrical decorations, and is four bays deep and wide.

At the end of the dark hall is a small vestibule. Reflecting the imagery of the new Vīraśaiva devotees frequenting the temple, this small antechamber accommodates a statue of the bull Nandī or Nandin. Two further Nandī sculptures have been positioned outside the threshold to the *antarāla*. A Nandī image would also be typical of Śaiva temples. However, in a Vīraśaiva context, he has a distinct meaning and is associated with the founder of Vīraśaivism, Basava. In her chapter in this publication, Lorenzetti quotes Rice who narrates the story explaining the presence of Nandī in this

130 There are a number of alternative spellings for the *basadi* at Hallur. The Meguḍi temple is also known as the Melguḍi or Melaguḍi Temple.

131 On this, refer to Cousens, *The Chālukyan Architecture*: 31.

132 The seventh-century date has been suggested by Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 197, the late eighth-century dating by Kirit Mankodi, “A Rāṣṭrakūṭa Temple at Hallur in Bijapur District,” in *Aspects of Jaina Art and Architecture*, ed. U.P. Shah and M.A. Dhaky (Ahmedabad: L.D. Institute of Indology, 1975): 205, 211–13, whilst a construction in the late ninth century CE has been proposed by Michael Meister and M.A. Dhaky, eds., *Encyclopaedia of Indian Temple Architecture: South India – Upper Drāviḍadēśa (Early Phase, A.D. 550–1075)*, 2 vols. (New Delhi: American Institute of Indian Studies; Philadelphia: University of Pennsylvania Press, 1986): 146–47, and by Suresh, *Temples of Karnataka*: 109.

133 From the twelfth century, the Vīraśaiva community substantially gained in influence – particularly in the area of northern Karnataka – over a large number of Jaina sites. This is an aspect which has also been discussed in Chapter 1 (section 5.3.3 “Persecution of the Jainas and Economic Conflict with the Vīraśaivas”) and in the previous chapter by Lorenzetti.

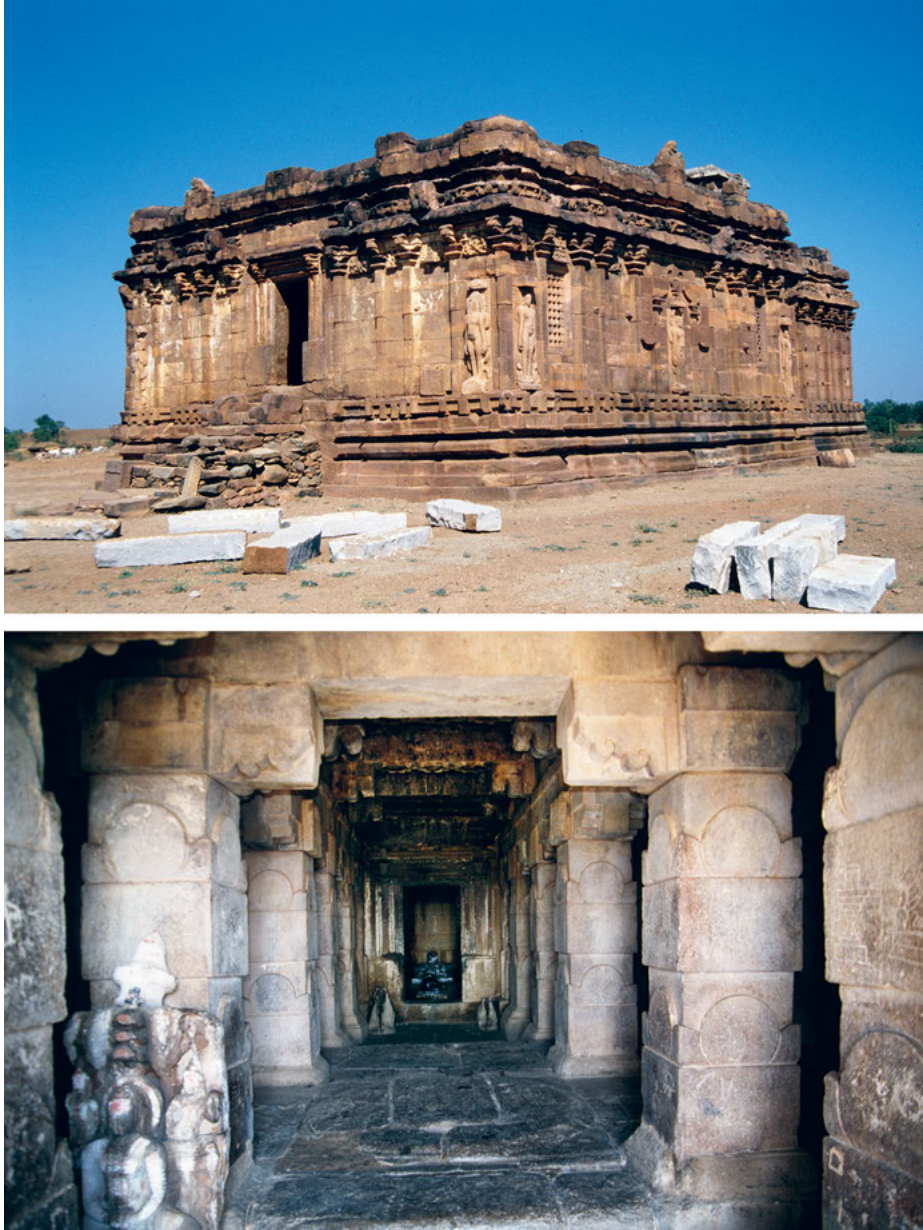


Plate 5.10: The Megudi Temple at Hallur has been converted by Vīraśaivas who have left the nude standing statues on the outside (above) and placed the main sacred icon of a Jina on the floor (below).

context. He wrote: “The Great God, therefore, decides to send into the Kanarese territory an incarnation of his *vāhana* (the bull Nandin), in order to fight the enemies and re-establish the Śivaite faith.”¹³⁴ In this manner, Nandi was born on earth as Basava. This also is made clear by the name itself. The appellation “Basava” is a Kannada form of the Sanskrit “*vṛṣabha*,” meaning bull. In this sense, the Nandi statue in this temple should not be understood as the vehicle (*vāhana*) of the god Śiva, but as a representation of Basava, the founder of Vīraśaivism.¹³⁵ The small bull statue faces a *liṅga*, housed in the adjacent *garbhagṛha* of the temple. Whilst in a “mainstream” Śaiva context the *liṅga* is considered to be the aniconic or phallic symbol of the god Śiva, for Vīraśaivas it represents the divine principle (*iṣṭaliṅga*). Here at Hallur, the presence of the *liṅga* signals the conversion of the temple to the Vīraśaiva religion.

In this *jinālaya*, too, an internal circumambulation path encloses both the *antarāla* and the shrine sections of the temple. As is typical of Jaina constructions, the edifice was again conceived as a double-storeyed construction with a second *garbhagṛha* erected above the one on the ground floor. Simple stone stairs, positioned in the north-eastern corner of the large hall, provide access to the roof level. The sanctum above is empty today and not used for ritual purposes any longer. As has been outlined in the previous chapter by Tiziana Lorenzetti, orthodox Vīraśaivism rejects temple worship, the offering of sacrifices and the practice of pilgrimage.¹³⁶ According to Vīraśaiva teachings, the human body is regarded as the true temple.¹³⁷ In consequence, Vīraśaiva shrines follow a very reduced temple ritual, making additional image chambers superfluous. These additional sanctums had become popular in Jainism from the tenth century CE onwards, at a time when their temple rituals became more complex and large numbers of statues and other venerated objects had to be accommodated.

What is particularly fascinating in terms of the re-use of this former Jaina temple by the Vīraśaiva community is the handling of the Jaina statuary. A free-standing icon of a Jina, which was probably formerly installed on a pedestal in one of the two superimposed sanctums, now rests on the ground close to the entrance of the enclosed hall

134 For this quote, refer to Edward P. Rice, *A History of Kanarese Literature* (New Delhi: Asian Educational Service, 1982): 119.

135 See also P.B. Desai, *Basavēśvara and his Times* (Bangalore: Basava Samithi, 2006 [1968]): 169, and Michael, “Foundation Myths”: 311.

136 On this, refer also to André Padoux, “Vīraśaivas,” in *The Encyclopedia of Religion*, vol. 13, ed. Mircea Eliade (New York: Macmillan, 1987): 12. This understanding and practice are based on the view that the inner experience and development of the individual is more significant than external rites (Michael, “Foundation Myths”: 310). On this subject, refer also to Chapter 1, and the section 5.3.1 “Basava and His Teachings” in particular.

137 Bowker has commented in detail on this issue (John Bowker, ed., *The Oxford Dictionary of World Religions* [Oxford: Oxford University Press, 1999 (1997)]: 581). The religious reformer Basava taught that no temples are necessary in order to worship god, and that no one needs to renounce worldly life in order to be a religious person (Leslie, “Understanding Basava”: 242).

(Plate 5.10 below). It is the figure of a seated Tirthaṅkara, sheltered underneath a triple parasol, flanked by two attendants. Without an identifying symbol (*lāñchana*) it is not possible to ascertain which of the twenty-four Tirthaṅkaras is represented by this figure. However, the Viraśaivas clearly marked their takeover of the *basadi* through the desecration of the fordmaker who previously resided there, by placing his statue on the bare floor, smearing it with white sacred ash (*vibhūti*) and marking it with vermillion red turmeric powder paste (*kumkum*, *kumkumārchan*).¹³⁸ In common with practitioners of Śaiva cults, Viraśaivas apply parallel lines of ash to their foreheads or other body parts, alluding to Śiva's connection with the cremation ground.¹³⁹ By defiling the statue but keeping it inside the temple, rather than removing it completely, they sent an even stronger signal about the conversion and annexation of this sacred Jaina space. The stone statue of this Jina at Hallur rests against one of the pillars in the central aisle, very close to the entrance of the temple. This is a well-lit area in an otherwise very dark *basadi*. The statue is located on the main access route to the shrine and would in consequence be passed and seen by everybody entering the *jinālaya* or even by those gazing into the sacred space from outside. As such, it conveys a strong message of destruction and victory and would cause great anxiety to Jaina devotees who would have been used to venerating this as one of their most sacred objects. Even today, therefore, the icon carries strong religious and political significance.

Otherwise, the Jaina imagery inside the Meguḍi Temple at Hallur has been preserved reasonably intact. This includes a small representation of a seated Tirthaṅkara, adorning the lintel of the sanctum on the ground floor, the *lalāṭabimba*, and the attendants of the Jina, his *yakṣa* and *yakṣī*, carved on the external sides of the image chamber at the entrance to the enclosed ambulatory.¹⁴⁰ Furthermore, the large Jaina statues adorning the external walls of the temple have been left essentially complete. They consist of a group of eight tall standing icons, four of the Tirthaṅkara Pārśvanātha and four of the ascetic Gommaṭeśvara,¹⁴¹ raised on small pedestals. Following Digambara practice, the images are nude and unadorned. Only the two depictions of Pārśvanātha at the front of the *basadi*, immediately framing the doorway to the temple, have been partially mutilated. In consequence, even a worshipper approaching the *jinālaya* from the outside would instantly realise that this temple had been converted.

This suggests strategic planning rather than an act of uncontrolled destruction. Selected icons in key positions have been damaged and desecrated, but otherwise the

¹³⁸ A similar paste, known as *sindūr*, is also applied to the parting of a married woman's hairline.

¹³⁹ For the significance of *vibhūti* in Viraśaivism, refer, for instance, to Leslie, "Understanding Basava": 230.

¹⁴⁰ The two depictions are in varying degrees of completion, indicating that the temple was unfinished at the time of its appropriation.

¹⁴¹ On the importance of Gommaṭeśvara, also known as Gommaṭa or Bāhubali, see Chapter 1, section 4.1.3, entitled "Lay Participation: Ablutions, the Cult of Bāhubali and *Sallekhanā*."

layout has been left recognisable in its original Jaina format, presumably in order to celebrate the takeover. No attempt has been made by the new occupiers of the former *basadi* to convert or appropriate the statues, to reflect representations more fitting of their specific mythology or religious system. With respect to Vīraśaivism, in which the *liṅga* forms the single focus of veneration, this would admittedly have been difficult. However, this selective approach was not universal. The fates of other converted *jinālayas*, which will be discussed later in this chapter, will in fact show that figural representations were also converted and reinterpreted in a Vīraśaiva context.¹⁴²

3.2.3 The Jaina Temple Pattadakal

In the middle of the eighth century CE, the Badami Cālukyas were replaced by the Rāṣtrakūṭas (735–973 CE) who had their capital at Malkhed (Maḷkhēḍ, Mānyakhēṭa).¹⁴³ The Jaina temple at Pattadakal (Paṭṭadakal, Kisuvolalu; ancient Raktapura) dates from the late Cālukyan or early Rāṣtrakūṭa period, and was probably erected under Kṛṣṇa II (878–914 CE).¹⁴⁴ Locally, the *basadi* is referred to as Jaina *devālaya*, a different term for a *jinālaya* or Jaina temple. The temple is dated by Del Bontà to the early eighth century CE and by Srinivasan to the eighth century CE or later.¹⁴⁵ According to Cousens, it was erected in about 846 or 896 CE, whilst Michell places it in the ninth or tenth century CE.¹⁴⁶ It appears that various sections of this *jinālaya* were completed at different points in time. The temple is again a two-storeyed, yellow sandstone structure (Plate 5.11).

¹⁴² In connection with other religious groups, re-interpretations of sculptures are well-known and can regularly be observed at converted sites. Examples, for instance, of the conversion of the Jina Pārśvanātha to represent the Hindu god Viṣṇu Nārāyaṇa, which is favoured by the shared association of both characters with a hooded snake, will be discussed later in this chapter in section 5.2.1, entitled “The Re-Use of Jaina Sacred Structures.” For a more detailed discussion of the thoughts behind the conversion of the Jaina temple at Hallur, see the contribution by Hegewald in Julia A.B. Hegewald and Subrata K. Mitra, “The Past in the Present: Temple Conversions in Karnataka and Appropriation and Re-Use in Orissa,” in *Re-Use: The Art and Politics of Integration and Anxiety*, ed. Julia A.B. Hegewald and Subrata K. Mitra (New Delhi: Sage Publishers, 2012): 57–61.

¹⁴³ The date of the Rāṣtrakūṭas has also been given as 733 to 975 CE. See S.B. Deo, “The Expansion of Jainism”: 32, and Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 184.

¹⁴⁴ His father and predecessor, Amoghavarṣa I (also spelled: Amōghavarṣa), is especially renowned for having commissioned a large number of Jaina *basadis*. He might even have converted to Jainism himself and Cousens states that “Jainism was at the zenith of its prosperity during his long reign.” (Cousens, *The Chālukyan Architecture*: 10).

¹⁴⁵ See del Bontà, “The Temples and Monuments of Shravana Belgola”: 81, and Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 200.

¹⁴⁶ Compare Cousens, *The Chālukyan Architecture*: 71, and Michell, *Penguin Guide to the Monuments of India*: 389.



Plate 5.11: Rear view of the double-storeyed Jain temple at Pattadakal. Visible here is the open ambulatory surrounding the sanctum, which since its conversion houses a *liṅga*.

Today, this Jain temple also enshrines a *liṅga* in its main sanctum, signalling its conversion probably to Vīraśaivism. When Cousens visited the site before 1926, it already contained a *liṅga*, indicating that the conversion was probably a medieval appropriation.¹⁴⁷

The moulded base of the *basadi* at Pattadakal, the *adhiṣṭhāna*, is relatively low and surmounted on the eastern side by a short flight of five steps, which, however, are new replacements. This gives way to a wide open pillared porch.¹⁴⁸ The shape of a number of sandstone pillars, which are partially lathe-turned, is noteworthy here, seeming to anticipate the design of later schist and soapstone pillars of Late Cālukyan or Hoysaḷa date, which were turned on a lathe, some along their whole length.¹⁴⁹ The outer balustrade of the entrance hall is decorated with relief carvings, of a large number of auspicious water pots (*pūrṇa kalaśa*, *pūrṇa patra*), dancers and musicians who look like dwarfs, riders on mythical composite animals (*yālīs*), as well as celestial beings. On the inside of this large entrance pavilion are two massive elephant statues,

¹⁴⁷ Consult the publication by Cousens, which was first published in 1926 (Cousens, *The Chālukyan Architecture*: 72).

¹⁴⁸ Cousens refers to this porch as an “*agra-maṇḍapa*,” an alternative term for entrance hall or porch (Cousens, *The Chālukyan Architecture*: 72).

¹⁴⁹ Srinivasan has commented on this observation (Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 201).

which seem to appear from the wall of the next hall in line. This second *maṇḍapa* is a closed hall, a *navaraṅgamaṇḍapa*, with lateral window openings in its northern and southern sides. At the western end is an *antarāla* vestibule, which gives onto a small sanctum. What is now an open ambulatory surrounding the *garbhagṛha* was originally probably walled, or at least intended to be so.¹⁵⁰ The temple appears never to have been completed.¹⁵¹

Access to the roof level of this double-storeyed *jinālaya* is by steps positioned in the north-eastern corner of the closed hall. The upper image chamber is raised above the lower cella and surrounded by an open ambulatory as well. We have remarked already on the typical character of elevated sanctums in the very earliest *basadis* in the region. Srinivasan describes the temple as three-storeyed (*tritāla*)¹⁵² but it is not clear how he came to this evaluation as the superstructure survives intact above the second storey. This is a low pyramidal south Indian *drāviḍa* roof structure. Following the common scheme, it consists of a prominent overhanging cornice, a *kapota*, adorned with ornaments in the shape of miniature pavilions and horseshoe arches. These horizontal layers are repeated in diminishing tiers to form a roughly pyramidal roof shape, a *vimāna*. In this temple, as also in Karnataka more generally, the *vimāna* towers are usually quite low.

3.3 Early Temple Edifices under the Gaṅgās in and Around Shravanabelgola

The temples discussed so far date almost exclusively from the seventh to the ninth century CE and have not been substantially altered and enlarged during later periods. Consequently, they are relatively clear—some might say “pure”—in their early stylistic features. I have already questioned the concept of artistic “purity,” which I regard as very problematic (and probably illusory).¹⁵³ We have seen that even these early structures were repaired, transformed and often enlarged, ending up in most cases with a combination of styles and elements dating from a range of periods. This “hybrid” condition is reflected even more clearly in the structures I shall discuss below, which follow roughly chronologically in the line of development.¹⁵⁴ They are all part

150 In this context, Srinivasan describes the *basadi* as a “*sāṅdhāra-vimāna*” (Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 200) and Burgess in his plan of the temple drew an internal circumambulation path (Burgess, *Report of the First Season’s Operations*: Plate XLV). However, this is not present today. Behind the shrine part of the temple is an old circular well.

151 This has also been suggested by Cousens, *The Chālukyan Architecture*: 71.

152 For this, see Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: The Deccan”: 200. For the architectural term “*tritāla*,” refer to Dhaky, *Encyclopaedia of Indian Temple Architecture*: 587.

153 I have discussed this issue in depth in Hegewald, “Towards a Theory of Re-Use”: 30–54.

154 This is also reflected in the often large range of dates suggested for individual structures.

of a group of Jaina temples from in and around the celebrated pilgrimage site of Shravanabelgola in Hassan District, indicating the pronounced rise in popularity of this area with the Jainas from about the ninth century CE onwards.

Let us start with the *tīrtha* of Shravanabelgola itself. The name of the town means “the white (*beḷ*) pond (*koḷa*, *goḷa*) of the *śramaṇa* or *śravaṇa*.”¹⁵⁵ A *śramaṇa* or *śravaṇa* is a Jaina ascetic. The reference to the pond relates to the roughly square water tank, today called the Kalyāṇa Tank, in the centre of the small town. This water structure has a mythical story attached to it. According to a local legend, an old lady brought some milk in a hollow *gullakayi* fruit (hairy-fruited eggplant, *solanum ferox*) and poured it over the head of the Gommaṭeśvara colossus on the neighbouring hill. Although the amount of milk was very small, just such as the hollow fruit would hold, it flowed down the image and the mountainous site and collected in the valley between the two hillocks to create the above-mentioned water tank. On this basis, the “*goḷa*” in Shravanabelgola has also been linked to the old lady’s “*gulla*” fruit. Most of the present tank dates from the seventeenth or early eighteenth century, the time of the Oḍeyars of Mysore.¹⁵⁶

Furthermore, the “*śravaṇa*” or “*śramaṇa*” (i.e. ascetic) element of the name relates to the many Jaina saints who resided in this place and concluded their lives here. Parasher-Sen noted that, according to inscriptions, by the seventh century CE roughly seven hundred Jainas had ended their life by means of a religious death by self-starvation, known as *sallekhanā*, on the two hills at Shravanabelgola.¹⁵⁷ This sacred ritual, terminating one’s life under religious supervision, took place on the hill known as Candragiri.¹⁵⁸ The oldest temple structures at Shravanabelgola are found on the same hill. Inscriptions indicate that the Jainas considered it sacred from their earliest days in the region, and that for this reason, saints and spiritually advanced lay people ended their life there in a controlled religious fashion. Large numbers of Jaina temples, pavilions, sacred pillars and other venerated architectural and sculptural elements are also spread over the second, larger hill, known as Viṇḍhyagiri.¹⁵⁹ Even

155 For further details on the meaning of the name of the site refer to del Bontà, “The Temples and Monuments of Shravana Belgola”: 63, L.K. Srinivasan, “Shravana Belgola: In Legend and History,” in *Homage to Shravanabelgola*, ed. Saryu Doshi (Bombay: Marg Publications, 1981): 46, Sarma, *Temples of the Gaṅgas*: 34, and S.P. Chavan, *Jainism in Southern Karnataka (up to AD 1565)* (New Delhi: D.K. Print-world, 2005): 34, 37).

156 This story has, for instance, been narrated in del Bontà, “The Temples and Monuments of Shravana Belgola”: 63.

157 Compare Parasher-Sen, “Jaina Women, Ritual Death”: 235. According to Jaini, even some Jaina Gaṅgā kings participated in this practice (Jaini, *The Jaina Path of Purification*: 280). See Settar, *Inviting Death*: 8, 214–56 on memorial records.

158 Candragiri rises about 930 metres above sea level (del Bontà, “The Temples and Monuments of Shravana Belgola”: 78).

159 Viṇḍhyagiri is also known as Indragiri, the hill of Indra. In the local Kannada, it is referred to as Doddābeṭṭā or Doḍḍabeṭṭa. For the latter spelling refer to Saletore, *Mediaeval Jainism*: 143.

though legends suggest that the site is of great antiquity, the earliest dated inscriptions at Shravanbelgola go back only to the sixth (and early seventh) century CE,¹⁶⁰ by which time the town had developed into a major pilgrimage centre, or *tīrtha*.

The patrons of these early temples at Shravanabelgola were the Later Gaṅgā monarchs, who ruled from the sixth till about the eleventh century CE, and were great defenders and benefactors of Jainism.¹⁶¹ As a sign of their support, they provided reliable and stable patronage. Due to this fact, the period of Gaṅgā rule is one amongst several which have been classified as a “golden age” of Jainism in Karnataka.¹⁶² However, this term has more frequently been applied to the Hoysaḷa age. The discussion in Chapter 1 of this volume has questioned the usefulness of this term.¹⁶³

The early Gaṅgā temple structures are usually reasonably small and plain. They have either completely unadorned or quite modestly ornamented exterior walls, featuring simple pilasters with square capital elements. More elaborate examples integrate arches formed out of mythical sea animals (*makaratorāṇas*) into their decorative scheme. However, in most instances, the framings of the recesses are plain and the niches are left empty. The roofs of halls are flat and the *vimāna* towers low. Most *basadis* at this time were made of granite.¹⁶⁴

3.3.1 The Candragupta Basadi on Candragiri

Among the prominent temples which were at least commenced during this early period are the three small and relatively unadorned shrines collectively known as the Candragupta Basadi. This granite *jinālaya* is located on Candragiri. The name of the *basadi* derives from the fact that it has been associated with Candragupta Maurya,¹⁶⁵ who, as Jainas argue, converted to Jainism. The Jaina tradition credits him and his teacher (*ācārya*) Bhadrabāhu with bringing Jainism to the south.¹⁶⁶ Both Bhadrabāhu and Candragupta are said to have died a voluntary religious death on this hill.¹⁶⁷ All

160 On this, refer to Srinivasan, “Shravana Belgola”: 45, and Sarma, *Temples of the Gaṅgas*: 44.

161 Jaini states that “the Ganga rulers were all staunch Jainas” and that they “provided almost seven centuries of uninterrupted pro-Jaina rule” (Jaini, *The Jaina Path of Purification*: 280).

162 Compare Pius Fidelis Pinto, “Jainism in the Vijayanagara Empire: The Survival of the Religion in the Capital and in the Coastal Region of Karnataka,” in *The Jaina Heritage: Distinction, Decline and Resilience*, ed. Julia A.B. Hegewald (New Delhi: Saṁskṛiti, 2011): 78, with reference to R.S. Sharma, *Jainism and Karnataka Culture* (Dharwar: Karnataka Historical Research Society, 1940): 14–15.

163 See especially the section 2.3.1 “High Points and Golden Periods Questioned.”

164 Del Bontà has written on the Gaṅgā architectural style (del Bontà, “The Shantinatha Basadi”: 118). See also the study by Sarma, *Temples of the Gaṅgas*.

165 Compare Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 214.

166 The chapter by Pinto in this publication questions this assumption.

167 Refer to del Bontà, “The Temples and Monuments of Shravana Belgola”: 82. On this subject, see also the discussion in Chapter 1, especially section 2.1.1, “Jaina Origins in Karnataka.”

the temples on Candragiri have been numbered and this structure is number twelve in the local system. The three parallel *garbhagṛhas* of this early triple-shrined temple look towards the south. In facing this direction, the shrines opened towards the renowned Bhadrabāhu inscription, incised onto the rock surface, probably in about the fourth century CE (Plate 2.2). This rock-cut epigraphic record, states that Bhadrabāhu died on this hill.¹⁶⁸ The orientation of the structure connects the *basadi* closely to the religious narrative. Today, the large entrance hall of the much later Kattaḷe and Antarāla Pārśvanātha Basadis lie between the Candragupta Temple and the lithic record (Plate 5.12).



Plate 5.12: At the far left is the outer wall of the Antarāla Pārśvanātha Basadi, with the porch in the middle providing access to the Kattaḷe and the Candragupta Basadis. The three shrines of the latter project to the right.

The three sanctums, which have been erected on a common low moulded terrace, have been dated to about 850 CE.¹⁶⁹ The outer facade is structured by regularly placed

¹⁶⁸ See del Bontà, “The Temples and Monuments of Shravana Belgola”: 82, 40, 93.

¹⁶⁹ This date has been suggested by Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 214. Suresh dates it slightly earlier, to the time of Gaṅgā King Śiva Mara II, during the eighth century (Suresh, *Temples of Karnataka*: 212), whereas Krishna Murthy assigns this king to about 800 CE (Krishna Murthy, “The Development of Jaina Temple Architecture”: 101). Del Bontà dates the foundation of this temple even as late as the tenth century CE (del Bontà, “The Temples and Monuments of Shravana Belgola”: 78, 82), which, on the basis of its stylistic appearance, seems too late.

wall pilasters (Plate 1.27). Above is an architrave, topped by a strip of birds, and a pronounced *kapota* moulding adorned with *gavākṣa* windows in the form of horseshoe arches. The central *garbhagṛha* houses a standing statue of Pārśvanātha, while the slightly narrower flanking shrines are occupied by the two *yakṣīs* Padmāvātī (to the west) and Kuṣamāṇḍinī (to the east).¹⁷⁰ Kuṣamāṇḍinī Yakṣī, who is the principal goddess of Shravanabelgola,¹⁷¹ is generally shown riding a lion (Plate 1.19).¹⁷² This is another early example of a triple-shrined, a *trikūṭācala* temple, although the sanctums have been arranged side by side (parallel) and not in a star-like fashion. The flanking sections have very low *drāviḍa vimāna* roof structures, whilst the central sanctum has a flat roof. Krishna Murthy considers the superstructures of this *jinālaya* to be the earliest preserved examples of temple roof towers in southern Karnataka.¹⁷³ As has been discussed before, both *drāviḍa* and flat roof designs are common on the dry high plateau of Karnataka on which Shravanabelgola is situated.¹⁷⁴ The three *garbhagṛhas* are preceded by a shallow vestibule.

Today, these three interconnected ancient shrines form part of a larger architectural arrangement, incorporating the sizeable and much later Kattaḷe Basadi (immediately to the south) as well as the neighbouring Antarāla Pārśvanātha Basadi (south of the previous temple), which, due to their more recent date, will be discussed later in this chapter. The connection between the Candragupta Basadi and the hall of the immediately neighbouring Kattaḷe Basadi consists of two finely-carved cut stone screens. As these *jālīs* flank the entrance to the *antarāla*, they are known as an *antarāla jāla*.¹⁷⁵ This trellis was added to the *jinālaya* during the twelfth century.¹⁷⁶ The depiction on the soapstone lattices, featuring the arrival of Candragupta Maurya and the Jaina

170 Alternative spellings for Kuṣamāṇḍinī are Kuṣmāṇḍī or Kūṣmāṇḍinī. Some scholars switch the names of these two *yakṣīs*. On this, refer to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 214, del Bontà, “The Temples and Monuments of Shravana Belgola”: 82 and Chavan, *Jainism in Southern Karnataka*: 42. It is not clear whether this is simply a confusion or whether they have been physically rearranged at some point. When I last checked, in 2019, the order was at least as described above in the main text, which is also reflected in the writings of Sarma, *Temples of the Gaṅgas*: 143.

171 This has been discussed by Saryu Doshi, “The Pilgrim’s path at Shravana Belgola,” in *Homage to Shravanabelgola*, ed. Saryu Doshi (Bombay: Marg Publications, 1981): 32, and Sarma, *Temples of the Gaṅgas*: 143, n. 2.

172 On the iconography of Kuṣamāṇḍinī, refer, for instance, to Zydenbos, “Göttinnenverehrung im Jainismus”: 170.

173 Despite their pyramidal shape, clearly following the *drāviḍa* logic, Krishna Murthy describes them as “shikhara towers” of the category of “*shrikara-vimāna*” (Krishna Murthy, “The Development of Jaina Temple Architecture”: 102). The term “*śikhara*” is normally used with regards to the beehive-shaped temple towers of the northern, *nāgara*, temple style, only.

174 With respect to the local climate and the adaptation of temple architecture to this, refer to Hegewald, “Temple Architecture in Coastal Karnataka”: 69–96.

175 On this feature more generally, refer to Dhaky, *Encyclopaedia of Indian Temple Architecture*: 568.

176 For the dating, refer to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 214, and del Bontà, “The Temples and Monuments of Shravana Belgola”: 82.

teacher Bhadrabāhu in Shravanabelgola, led to the naming of the temple as Candragupta Basadi. Unusually for Indian art of this early date, the name of the sculptor is provided below one of the lattices. He is named as Dāsojā of Baḷḷigrāma, an artisan, whom we know also to have been active at the Hoysaḷa temple site of Belur.¹⁷⁷

The Kattaḷa Basadi was erected right next to the earlier triple-shrined temple in about 1118 CE.¹⁷⁸ Both temples are entered through a common east-facing porch and a large pillared hall, from which the three *vimānas* of the earlier Candragupta Basadi project as lateral *garbhagṛhas* towards the north, while the main section of the Kattaḷa Basadi, its next two halls and its shrine protrude towards the west. The neighbouring Antarāla Pārśvanātha Basadi is later again, but still dates from the twelfth century.¹⁷⁹ It has its own entrance and a *maṇḍapa* but the large section containing vestibule and shrine shares a joint lateral wall with the Kattaḷa Basadi to its north.

3.3.2 The Cāvuṇḍarāya Basadi on Candragiri

Probably the best-known temple structure from this early phase of building on Candragiri at Shravanabelgola is the Cāvuṇḍarāya Basadi, alternatively referred to as Cāmuṇḍarāya or Cāmuṇḍarāja Basadi. It is number four in the local enumeration system and is typical of the early period, in which *basadis* are still reasonably plain and reflect the strongly ascetic outlook on life which the Jainas shared at this time. The *jinālaya* was commissioned by the Gaṅgā minister and general Cāvuṇḍarāya, who served under King Rācamalla IV and his successor Gaṅgā Mārasimha.¹⁸⁰ He was also the patron of the Gommateśvara statue on the opposite hill and is associated with a large number of other gifts at Shravanabelgola. Cāvuṇḍarāya (940–989 CE) is considered one of the main patrons of Jaina art and architecture during the period when

177 Compare Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 214, and del Bontà, “The Temples and Monuments of Shravana Belgola”: 83. The village of Balligrama (Baḷḷigrāma) is also known as Belagamme.

178 This date has been provided by Soundara Rajan, “Monuments & Sculpture”: 317, and Suresh, *Temples of Karnataka*: 56.

179 For this dating, refer to Michell, *Penguin Guide to the Monuments of India*: 468. The Antarāla Pārśvanātha Basadi will be discussed later in this chapter. In the local numbering system, all three edifices have been counted individually. However, even raised shrines, such as the one belonging to the Cāvuṇḍarāya Basadi on the same hill, to be discussed later, have been provided with a separate numeral. This illustrates the desire of pilgrimage officials to increase the significance of a site by having an abundance of temples, and the wish of devotees to gain increased merit by visiting and venerating in a particularly large number of shrines.

180 On this, refer to Saletore, *Medieval Jainism*: 102. He names the Western Cālukyas, the Nōḷambas (Nōḷambas) and the Pallavas as the main enemies of the Jainas of this time, who were defeated by the armies which Cāvuṇḍarāya commanded (see the same publication pp. 103–4).

Jainism flourished in Karnataka.¹⁸¹ The Cāvunḍarāya Basadi is rated highly and on the basis of its actual size and (for its time) stronger ornamentation, Srinivasan identifies it as “the largest and finest example among the Jaina temples of the period” and says that it is “of more exquisite workmanship than any other” (Plate 5.13).¹⁸²



Plate 5.13: View towards the entrance and the highly decorated roof parapet of the two-storeyed Cāvunḍarāya Basadi on Candragiri, commissioned by the Gaṅgā minister and general Cāvunḍarāya.

According to the foundation inscription, the granite temple was commenced in 982 CE and completed in 995 CE.¹⁸³ The structure is erected on an exceptionally tall terrace¹⁸⁴ and is reached by a single steep flight of steps leading to a small porch facing roughly east. The stairs have the usual balustrades with *hastihasta* and lotus blossom designs.

¹⁸¹ Compare R.V.S. Sundaram, “Elements of Jaina History in Kannada Literature,” in *The Jaina Heritage: Distinction, Decline and Resilience*, ed. Julia A.B. Hegewald (New Delhi: Samskṛiti, 2011): 31.

¹⁸² For these quotes, refer to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 219. Krishna Murthy reiterates this evaluation in his discussion (Krishna Murthy, “The Development of Jaina Temple Architecture”: 104–5).

¹⁸³ On this dating, see Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 222, and Suresh, *Temples of Karnataka*: 118.

¹⁸⁴ It is almost double the height on the north side, where the terrain the temple was built on steeply descends a slope.

Through the porch, visitors enter a closed pillared hall, a *gūḍhamāṇḍapa*. Due to its relatively large size, this is often referred to in the literature on the site as *mahāmāṇḍapa*.¹⁸⁵ The hall narrows from five bays to an *antarāla* of three bays at the western end. In the 1970s, this section of the *jinālaya* still bore traces of ancient paintings.¹⁸⁶ Inside the vestibule, the male and female guardian divinities of the principal Jina are accommodated, in this instance Sarvāhana Yakṣa and Kuṣamāṇḍinī Yakṣī,¹⁸⁷ dating from the twelfth-century Hoysaḷa period. They flank the entrance to the small square sanctum, which houses a seated dark grey-black soapstone statue of Neminātha.¹⁸⁸ While in Jaina temples dating from later periods, the interior can be highly ornate, at least with regards to the main hall, the inside of this *basadi* is entirely plain and—apart from the decayed murals—unadorned.

As is the case with many other structures from this early period, this temple is double-storeyed. Steps leading up in the south-eastern corner of the hall provide access to the open roof terrace where, situated above the shrine on the ground floor, a shallow wide porch is the entrance to a wide sanctum, which accommodates a black standing icon of Pārśvanātha. The image inscription states that this soapstone statue was gifted by the son of Cāvuṇḍarāya, Jinadevaṇa, in 995 CE.¹⁸⁹ It is, as such, later than the foundation of the *jinālaya*. Srinivasan takes this as an indication that the completion of the temple by father and son took thirteen years.¹⁹⁰ However, it is quite normal for *basadis* to be continuously enlarged and extended by the installation of new statues and the addition of raised sanctums to what were initially single-storeyed structures. On this level, it is difficult to speak of a “completion” date when referring to Jaina temples more generally. The upper *garbhagrha* is referred to as Megala Basadi or Megamla Basadi. In the local enumeration system, the raised shrine counts as a separate *jinālaya* and has its own numeral, number five.

The facade of the temple has been elegantly structured by narrowly spaced wall pilasters. Above the prominent roof moulding, the roof structure of the *basadi* is adorned by a profusion of prominent Tirthaṅkara figures and depictions of heavenly creatures as well as mythical and real animals. For its relatively early date, it has a comparatively tall *vimāna* tower. Although this *jinālaya* was started in the tenth cen-

¹⁸⁵ See, for instance, Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 220.

¹⁸⁶ This has been described by Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 221.

¹⁸⁷ This identification has been provided by del Bontà, “The Temples and Monuments of Shravana Belgola”: 79, and Chavan, *Jainism in Southern Karnataka*: 44. This also reflects their identification at the site. For the associated *yakṣas* and *yakṣīs* of the Jinās, refer to Hegewald, *Jaina Temple Architecture in India*: 597.

¹⁸⁸ An inscription states that the statue is a later replacement of an earlier icon (Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 221).

¹⁸⁹ On this donatory inscription, refer to del Bontà, “The Temples and Monuments of Shravana Belgola”: 80, and Sarma, *Temples of the Gaṅgas*: 147.

¹⁹⁰ Refer to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 221.

tury CE, it has eleventh- and twelfth-century additions and inscriptions,¹⁹¹ indicating the continued enrichment and enlargement of this celebrated structure over the centuries. The small entrance hall, for instance, appears to have been added under Hoysaṣa King Viṣṇuvardhana.¹⁹² On the rocks outside the temple are a number of weathered linearly incised foot representations, carved into the natural rock surface of the hill. These are referred to as *pādukās*. Some distance from the stairs, there is also a small sacrificial altar, a low *balipīṭha* (Plate 2.3).¹⁹³

3.3.3 Brahmadeva Pillars on Candragiri and Viṇḍhyagiri

In addition to major temple structures, Shravanabelgola also features architectural accessories dating from the Gaṅgā period. Amongst these are a number of free-standing pillars, carrying representations of the *yakṣa* and *kṣetrapāla* Brahmadeva. In general, these early examples are relatively independent structures, which are not usually directly associated with particular *basadis*, although they are found at sacred temple sites.

The Brahma *stambha* known as the Kūge Brahmadeva Stambha or Pillar (Plate 5.5), dating from the Gaṅgā period,¹⁹⁴ is found inside the walled temple complex on Candragiri at Shravanabelgola to which a number of the *jinālayas* discussed above belong. It rests on two lower square and two superimposed octagonal tiers. The corners of the second square platform and its mid-points used to be adorned with elephant statues, most of which, unfortunately, have been lost. The pillar is topped by an east-facing seated representation of Brahmadeva, which is free-standing, rather than sheltered by a miniature pavilion.¹⁹⁵ As the inscription on the pillar commemorates the voluntary religious death in 974 CE of Gaṅgā Mārasimha II (ruled 961–974 CE), it is

¹⁹¹ On this issue, see Meister and Dhaky, *Encyclopaedia of Indian Temple Architecture*: 193. According to Krishna Murthy, also some of the statues associated with this *basadi* are later and date from the middle of the twelfth century (Krishna Murthy, “The Development of Jaina Temple Architecture”: 105). This applies, for instance, to the representations of the *yakṣa* and *yakṣī*.

¹⁹² Srinivasan has commented on this (Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 222). For further details on Viṣṇuvardhana, who is also known as Biṭṭideva, see Chapter 1, section 5.4 on “Vaiṣṇavism and Śrīvaiṣṇavism.”

¹⁹³ Altars, known as *balipīṭha*, for leaving offerings, such as fresh flowers, uncooked rice and spices, have been discussed earlier in this chapter. On *pādukās*, see Hegewald, “*Pādukās*” and Hegewald, “Foot Stones and Footprints.”

¹⁹⁴ Compare Saletore, *Mediaeval Jainism*: 26, Sarma, *Temples of the Gaṅgas*: 206, and Chavan, *Jainism in Southern Karnataka*: 47.

¹⁹⁵ According to del Bontà, Settar identifies this statue as Sarvāhana Yakṣa (del Bontà, “The Temples and Monuments of Shravana Belgola”: 92). However, at least for the past twenty years, this and all comparable images throughout the region have been identified locally as Brahmadeva by the local priests, and at the sites, all pillars are referred to as Brahma *stambhas*. On this, refer to the longer discussion in Hegewald, “Sacred Symbols, Enlightened Beings”: 146–58.

believed that the pillar must have been erected close to this date.¹⁹⁶ In memory of the Gaṅgā King Mārasimha, the pillar is also referred to as Mārasimha's Mānastambha. However, a *mānastambha*¹⁹⁷ would carry representations of one or four seated or standing addorsed Jinas at its apex, rather than an image of Brahmadeva.¹⁹⁸

There is another fascinating Brahmadeva Stambha on the opposite hill of Viṇḍhyagiri. This pillar, which also has later additions, is located close to the twelfth-century Odegal Basadi. It measures about 2 to 2.5 metres tall, with a circular shaft which has been intricately carved with stylised creeper motifs and foliage patterns (Plate 5.14). The *stambha* was set up in 973 CE by the famous Jaina general Cāvuṇḍarāya.¹⁹⁹ The additions made to it during the Hoysaḷa age will be discussed later in this chapter.²⁰⁰ The core pillar, from the formative period of Jaina art, is known as the Brahmadeva Tyāgada Stambha or as Tyāgada Brahmadeva Pillar.²⁰¹ The name means “pillar of gifts” and relates to a local legend, according to which Cāvuṇḍarāya made a daily donation to the poor of as much gold as the weight of the stone which had been quarried from the hill that day to bring to light the monumental statue of Gommateśvara.²⁰²

On the same hill is another complex Brahma *stambha*, known as the Gullekāyi Ajji Maṇḍapa. It consists of another roughly two-metre pillar, supporting a seated statue of Brahmadeva, enshrined in an elevated pavilion. The date of the pillar is not entirely clear. Whilst some have suggested that it was donated by Cāvuṇḍarāya,²⁰³ making it a Gaṅgā structure, others support a later date in the early twelfth-century Hoysaḷa period.²⁰⁴ It appears conceivable that this original central pillar also dates from the ninth century CE, and was added to during later centuries. As, namely, was also the case with the other two *stambhas* discussed so far (as well as with many early temple structures),

196 See Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 222, del Bontà, “The Temples and Monuments of Shravana Belgola”: 92, Sarma, *Temples of the Gaṅgas*: 204, 206, and Chavan *Jainism in Southern Karnataka*: 47. According to Saletore, the king's full name is Mārasimha Guttiya Gaṅgā and the inscription bears the date 974 CE (Saletore, *Mediaeval Jainism*: 26, 27).

197 A *mānastambha* is a pillar of respect, raised at the front of Jaina temples (Compare Dhaky, *Encyclopaedia of Indian Temple Architecture*: 578).

198 There is also a Brahmadeva shrine on the same hill. This is found outside the walled compound, to the north, located near the Kanchinadone (bell-metal pond). It is the tenth-century Iruve Brahmadeva Basadi, dedicated to the *yakṣa* and *kṣetrapāla* Brahmadeva. It is a small, west-facing cubical structure. For further details, see del Bontà, “The Temples and Monuments of Shravana Belgola”: 93.

199 For the date, refer to Sarma, *Temples of the Gaṅgas*: 153. According to Saletore, an inscription on the pillar dates it to 983 CE (Saletore, *Mediaeval Jainism*: 103).

200 See section 4.2.4, entitled “Hoysaḷa Temples on the Hills at Shravanabelgola” in this chapter.

201 Refer to Chavan, *Jainism in Southern Karnataka*: 51, 53.

202 On this legend, refer to Sarma, *Temples of the Gaṅgas*: 153, del Bontà, “The Temples and Monuments of Shravana Belgola”: 68, Chavan, *Jainism in Southern Karnataka*: 54, and Doshi, “The Pilgrim's path”: 23.

203 See, for instance, Chavan, *Jainism in Southern Karnataka*: 51.

204 This is, for instance, the case with del Bontà, “The Temples and Monuments of Shravana Belgola”: 72.



Plate 5.14: The Brahmadeva Stambha on Vinḍhyagiri. Its intricately decorated central pillar, adorned with stylised creeper motifs and foliage patterns, was set up in 973 CE by Cāvuṇḍarāya.

simpler Jaina architectural and sculptural arrangements were regularly added to by consecutive dynasties, further increasing the glory of important Jaina sites.

3.3.4 Statues of Gommaṭeśvara and Bharateśvara

In addition to substantial temple structures and free-standing pillars carrying images of Brahmadeva, a number of large-scale sculptural arrangements from the period of the Gaṅgās are found on both sacred hills at Shravanabelgola.

The most famous monumental sculpture of the Gaṅgā age is the colossal Gommaṭeśvara statue on Vinḍhyagiri, on the south side of Shravanabelgola. Gommaṭeśvara is

alternatively known as Gommaṭa or Bāhubali (Bāhubalī) (Plate 1.2). The hill itself already rises over one hundred and forty metres above the plain, making the tall standing figure visible from far away. Inscriptions on the base of this vast icon credit Cāvuṇḍarāya, the minister of Gaṅgā King Rācamalla (974–984) with its endowment, some time after 978 CE, probably in 981 or 983 CE.²⁰⁵

According to legend, Bāhubali was the son of the first Jina, Ṛṣabhanātha or Ādinātha. When Ṛṣabha, the king of Ayodhya (Ayodhyā) in Uttar Pradesh, reached old age, he decided to divide his kingdom amongst his two sons, Bharata and Bāhubali. As Bharata, however, wished to own the entire territory, a fight ensued between the two brothers, from which Bāhubali emerged victorious. However, instead of subduing his sibling, in the moment of victory, he understood the problematic nature of their fight and he withdrew from it, from his part of the empire and from worldly life all together.²⁰⁶ Bāhubali became an ascetic and stood motionless, submerged in deep meditations for so long that creepers (Sanskrit: *mādhavī*, Kannada: *kāḷa guḷaguñji*)²⁰⁷ grew over his body and ants formed hills at his feet. Especially for Digambaras, Bāhubali represents the perfect model of the ideal ascetic and he is believed to have been the first soul of this cosmic cycle to have reached enlightenment (*kevalajñāna*).²⁰⁸

The statue of the naked standing ascetic on Viṇḍhyagiri is about eighteen metres tall. Reflecting the sacred narrative, summarised above, Bāhubali is shown in an erect pose referred to as *kāyotsarga* or *khaḍgāsana*, with long arms hanging down on either side, and hands reaching almost to his knees, indicating his advanced spiritual status.²⁰⁹ The monumental statue was carved out of a fine-grained light grey granitic

205 For these dates, refer, for example, to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 224, and Zydenbos, “Göttinnenverehrung im Jainismus”: 167. Best-known as Rācamalla, his full name is Rājamalla Satyavākya (Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 224). The dedicatory inscriptions at the base of the colossus are in Tamil-Grantha, a Nāgarī (old Marāṭhī) script and in that of Kannada (Kannaḍa) (see the previously quoted publication by Srinivasan, p. 224). The date of the statue is not entirely clear and some sources even provide a date of 1028 CE, which seems too late. For a discussion of these alternative dates, see again the last quoted publication by Srinivasan, p. 224.

206 A longer version of the story of Bāhubali has, for instance, been provided by Saletore, *Mediaeval Jainism*: 109–10.

207 See Saletore, *Mediaeval Jainism*: 367–68, and Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 222.

208 On this, refer to L.C. Jain, “The Legend of Bāhubali: The Quintessence of Quest and Conquest,” in *Homage to Shravanabelgola*, ed. Saryu Doshi (Bombay: Marg Publications, Bombay, 1981): 37–44. This conflicts with the orthodox Jaina view according to which only the Jinās have reached complete enlightenment but exemplifies the high importance this figure holds for the Digambaras of Karnataka.

209 An athletic physique and elongated limbs are also characteristic of statues of the Jinās, who are considered to be *cakravartins* or *mahāpuruṣas*, religious as well as worldly rulers. On elongated limbs as a sign of spiritual advancement, refer to B.N. Goswamy, “Essence and Appearance: Some Notes on Indian Portraiture,” in *Facets of Indian Art. A Symposium held at the Victoria and Albert Museum on 26, 27, 28 April and 1 May 1982*, ed. Robert Skelton, Andrew Topsfield, Susan Stronge and Rosemary

tor which projected naturally from the top of the hill.²¹⁰ Its surface has been highly polished and shows little signs of weathering despite its exposed location on the summit. The colossal sculpture is carved fully in the round and all the natural rock was removed down to about the height of the statue's knees. Below this, the rock has been retained to depict a large anthill, towering behind the statue, from which snakes emerge and creepers with thick foliage twine around the ascetic's legs and up to his armpits, indicating the long time he stood without moving. Structurally, this slightly pyramidal lower section of the sculptural ensemble provides the colossal monolith with stability. From the anthill there also emerge what have been described as cockatrices (*kukkuṭa sarpas*),²¹¹ two-legged serpent-like creatures with the head of a chicken. The ascetic's knees, lower legs and feet have been carved out of the rock in high relief. The latter rest on a low but very large lotus pedestal or platform. In this pose, Bāhubali represents the ascetic of Digambara Jainism par excellence.

With the important figure of Bāhubali represented on one of the two hills, the need was felt to feature his brother Bharata (or Bharateśvara) at the site as well. His statue, which was also carved under Gaṅgā patronage and might be of comparable date to the famous Gommateśvara statue,²¹² stands on the western side of the hill of Candragiri, facing Viṇḍhyagiri (Plate 5.15). This monolithic statue measures about three metres in height. After apparently suffering damage to its lower legs, it was set into concrete to above knee-level for the celebrations of the Mahāmastakābhiṣeka ceremony in 2006.

Bharata is depicted in an ascetic posture like that of his brother, naked and in *kāyotsarga* pose. Unusually, certain parts of the statue are painted white, giving emphasis to his nipples, the centre of his chest, the middle of his upper belly, his navel and his genitals. Although the paint was at its most vibrant in 2006 for the celebrations of the Mahāmastakābhiṣeka, faint traces were visible in these areas in 2001 as well. A photograph published by del Bontà even shows the statue with a flower garland draped around its neck.²¹³ In Digambara Jainism, statues of Jinas are not dressed or adorned. While Bāhubali reached an almost Jina-like status with the Digambaras,

Crill (London: Victoria and Albert Museum, 1986): 199, Hegewald, *Jaina Temple Architecture in India*: 68–70, 90–91, and Hegewald, “Jaina and Buddhist Art”: 9–10.

210 Refer to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 222. The Jainas, and before them probably other peoples, were attracted to similar stone formations at other sites as well, even if the carving of a statue out of a natural combination of stones like this might be rare. See, for instance, the striking needle-like rock formations projecting from the twin peaks of Mangi and Tungi (Maṅgi Taṅgi) in Maharashtra. For illustrations, see Hegewald, *Jaina Temple Architecture in India*: Plates 782, 703.

211 Compare Saletore, *Mediaeval Jainism*: 110, 368, and Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 222.

212 This has been suggested by del Bontà, “The Temples and Monuments of Shravana Belgola”: 92.

213 See del Bontà, “The Temples and Monuments of Shravana Belgola”: 91, plate 46.



Plate 5.15: As counterpart to the colossal Bāhubali on Viṇḍhyagiri, a statue of his brother, Bharata, was set up on Candragiri at Shravanabelgola, also under Gaṅgā patronage.

this can, of course, not be said for his brother Bharata. As he is a worldly character, reverence to him might well be expressed by garnishing him.

According to Srinivasan, the Bharata statue on Candragiri is shown in a posture known as *pūrvāśrama*. This is a term used with reference to Sannyāsins, ascetics who have reached the Sannyāsa, the last of the four stages of life (*āśrama*), just before they attain to renunciation, indicating that in the end, Bharata, too, understood the fight of the brothers as senseless.²¹⁴

²¹⁴ The reference to the *pūrvāśrama* pose has been suggested by Srinivasan, "Monuments & Sculpture A.D. 600 To 1000: South India": 225, and Narendra Nath Bhattacharyya, *A Glossary of Indian Religious Terms and Concepts* (New Delhi: Manohar, 1990): 25, 143.

3.3.5 *Basadis* at Kambadhalli

The Pañcakūṭa Basadi, although of a comparably early date as well, primarily from the ninth century CE, is a very substantial granite temple structure.²¹⁵ This Gaṅgā temple is to be found at the north-western side of the village of Kambadhalli (Kambadhalli)²¹⁶ in Mandya District, not far from Shravanabelgola. It was constructed during the reign of Rājamalla II (870–909), a ruler of the Gaṅgās of Talakāḍ.²¹⁷ Del Bontà places the temple slightly later, between about 900 CE and the end of the tenth century CE.²¹⁸ The original core structure has later additions from the tenth and eleventh centuries.²¹⁹

Small sections of the temple's original enclosure wall, its *prākāra*, are still preserved, as is its pronounced entrance gateway in the form of a pavilion, a *pratoli*, in the north. Positioned on this side, outside the temple complex, is the tall Brahmadeva *stambha* which gave the village its name. The early twelfth-century pillar carries a statue of Brahmadeva. As has been pointed out before, in Jaina iconography, he is the guardian of the temple complex, a *kṣetrapāla*, and a *yakṣa*.

As is indicated in its name, the temple consists of five (*pañc*) sanctums (*kūṭa*), forming a *pañcakūṭa* arrangement. The original nucleus comprises three interconnected ninth-century CE shrines, organised in the shape of a three-petalled cloverleaf, known as *trikūṭācala* (Plate 5.16 above). Of these, the central *garbhagr̥ha*, facing north, houses a statue of Ādinātha,²²⁰ the one facing east, Neminātha, and that opening towards the west, Śāntinātha.²²¹ This situation is still reflected in the layout today. The shrine rooms are quite large and spacious. As the icon of Ādinātha is the only one made of soapstone rather than granite, del Bontà assumes that it must be a later replacement.

²¹⁵ Narasimha Murthy informs us that alternative names for this temple are “Ekkoti Jinalaya” or “Ed-doti Jinalaya,” referring to a Virāṣaiva group, the “Ekkoti Maharudras,” who allegedly protected the temple (P.N. Narasimha Murthy, “History of Jainism in Karnataka: Developments from the Tenth to Thirteenth Centuries CE,” in *The Jaina Heritage: Distinction, Decline and Resilience*, ed. Julia A.B. Hegewald [New Delhi: Saṁskṛiti, 2011]: 50–51).

²¹⁶ The place-name derives from “*kamba*,” “*kambada*” or “*stambha*,” meaning “pillar,” referring to the Brahmadeva pillar at the front of the Pañcakūṭa Basadi (del Bontà, “The Temples and Monuments of Shravana Belgola”: 97).

²¹⁷ Refer to Suresh, *Temples of Karnataka*: 268.

²¹⁸ See del Bontà, “The Temples and Monuments of Shravana Belgola”: 79, 97. In a later publication, he provides “ca. 900 CE” as a date for the temple (del Bontà, “The Shantinatha Basadi”: 117).

²¹⁹ On this, refer to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 218. Del Bontà assigns these later additions to Hoysaḷa Gaṅgarāya (del Bontà, “The Shantinatha Basadi”: 117).

²²⁰ For further details, refer to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 218, and del Bontà, “The Temples and Monuments of Shravana Belgola”: 98. Srinivasan in one of his publications states that it is a statue of Mahāvira (Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 216), but this appears to be a mistake.

²²¹ This has also been reconfirmed by Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 218, and del Bontà, “The Temples and Monuments of Shravana Belgola”: 98.

There is evidence that the sculpture was added in 1167 CE by a Gaṅgā general of the Hoysaḷa dynasty.²²² All three *garbhagr̥has* are preceded by their own substantial vestibules and connected to a square central joint *navaraṅgamaṇḍapa*. The central ceiling panel, the *vitāna*, depicts a standing five-hooded Dhāraṇendra Yakṣa carrying a bow and conch, flanked by flywhisk bearers (*caurīdhara*, *cāmaradhara*) and surrounded by the eight guardians of the directions, the *aṣṭadikapālas* (Plate 5.16 below).²²³ The entrance to this arrangement of three interconnected sanctums is through a small later porch in the north which has four, twelfth-century Cāḷukyan lathe-turned soapstone pillars.²²⁴

The five-shrined complex is completed by two shrines facing each other at the front of this cruciform temple. These were erected slightly later, towards the end of the tenth century CE.²²⁵ Krishna Murthy and del Bontà even suggest a date as late as the early twelfth century.²²⁶ The difficulty in dating is partly due to the close resemblance in style between earlier and later building elements. These additional sanctums turned the *basadi* into a quintuple arrangement. The two flanking shrines are linked by a further joint open entrance hall, while each has its own *antarāla* and *ardhamāṇḍapa*.²²⁷ Here again, references in the literature do not reflect the present placement of the Tīrthaṅkaras inside the *garbhagr̥has*. According to Srinivasan, both cellas are dedicated to Mahāvīra, while following Krishna Murthy, the one on the eastern side honours Neminātha and that on the western side Śāntinātha.²²⁸ In 2006 and 2019, however, when I visited the site, I found that, the *garbhagr̥ha* facing east housed a statue of Candraprabhu and that facing west one of Śāntinātha. On the outside, the temple walls are adorned with pilasters, creating niches. Above is a parapet adorned with *gavākṣa* arches, crowned by representations of mythical animals and small-scale pavilions. All five sanctums preserve their original superstructures, which are taller and more elaborate than in the earlier structural *basadis* discussed so far.

222 Compare del Bontà, “The Temples and Monuments of Shravana Belgola”: 98.

223 On this temple ceiling, see also Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 216, and Krishna Murthy, “The Development of Jaina Temple Architecture”: 104. As has been discussed earlier in this chapter and also by Krishna Murthy, this is a common arrangement in Jaina temple ceilings (see the previously quoted publication by Krishna Murthy, p. 98).

224 Consult Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 216, and del Bontà, “The Temples and Monuments of Shravana Belgola”: 98.

225 On the dating, refer to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 217, and Meister and Dhaky, *Encyclopaedia of Indian Temple Architecture*: 199.

226 Refer to del Bontà, “The Temples and Monuments of Shravana Belgola”: 98, and Krishna Murthy, “The Development of Jaina Temple Architecture”: 103. In the latter, the author makes an interesting connection between this temple, its architect and the Hoysaḷa King Viṣṇuvardhana.

227 For a discussion of this feature, refer to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 217.

228 See Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 218, and Krishna Murthy, “The Development of Jaina Temple Architecture”: 103.



Plate 5.16: View onto the three interconnected and the two opposing shrines of the ninth-century CE Pañcakūṭa Basadi at Kambadhalli (above) as well as the elaborate ceiling inside the *navaranga* (below).

Between the cruciform triple temple structure and the two flanking shrines is a small offering stone, a *balipīṭha*.²²⁹ It dates from the foundation of the site and is as old as the *trikūṭācala* temple element.²³⁰ The sacrificial altar is adorned with representations of the *aṣṭadikapālas*, whom we encountered already in the ceiling panel in the main temple. The *aṣṭadikapālas* are shown seated with their consorts on their respective animal carriers, or *vāhanas*.

To the north of the Pañcakūṭa Basadi is another large Jain temple, of which at least some parts date from the Gaṅgā period but which was extended during later centuries.²³¹ It has been erected on a tall terrace with very pronounced ornamental *adhiṣṭhāna* mouldings (Plate 5.4). This edifice, too, was once a twin temple. Like the later additions of the Pañcakūṭa Basadi, but on a much larger scale, two shrines with individual open pillared halls face one another across a later connecting joint hall. While these three halls survive intact, all that remains of the two temples is the Śāntinātha shrine to the west. Here again, we find an elaborate ceiling arrangement, consisting of nine squares accommodating the *aṣṭadikapālas* with a seated Śāntinātha at the centre (Plate 5.3 above). There is a small monastery, a *maṭha*, next to the Jain temples at Kambadhalli.²³²

At Shravanabelgola and the surrounding sites, there are a number of other ruined or extensively altered and expanded temple structures and sculptural remains which date from the Early Cālukya and Gaṅgā dynasties. However, the temples, pillars and monumental statues described here represent the best preserved and most substantial remains from this early period. We have seen that the beginnings of Jain sacred architecture lie in cave excavations, as can be said of the development of *brāhmaṇical* structures, too. The first structural temple buildings, from the seventh century CE onwards, are reasonably plain in terms of decorations but often already quite complex in their spatial layout, in that they often have multiple *garbhagṛhas* in double, triple and quintuple arrangements, as well as shrines erected at first-floor level.

²²⁹ On this, consult Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 217.

²³⁰ This is based on Sarma, *Temples of the Gaṅgas*: 155.

²³¹ Sarma dates this *basadi* to the late Gaṅgā period (Sarma, *Temples of the Gaṅgas*: 166). Del Bontà assigns a later addition to Boppa, the son of Gaṅgarāya, in 1128 (del Bontà, “The Shantinatha Basadi”: 117).

²³² In Karnataka, *maṭhas*—monasteries—are sometimes also referred to as *muṭṭas* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 579).

4 The Elaboration of Jaina Temples (ca. Tenth to Fourteenth Century)

Following this formative period, described in the literature as “Cradle of Temples,”²³³ the art of temple building flourished in Karnataka under late Cālukyan rule, or, more precisely, under Kalyāṇa or Kalyāṇī Cālukyan rule (973–1156 CE and 1183–1200 CE) in the north of Karnataka, and under the Hoysaḷas (ca. 985–1346 CE) in the south of the region.²³⁴ This period has frequently been portrayed as the “golden age” of Jaina temple architecture in the region.²³⁵ Based on the grandeur of the art and architecture and the comparative peace prevailing, this might—to a certain extent—be understandable. However, the fact that the same label has been applied—equally deservedly—to the earlier Gaṅgā art shows that such subjective value judgements are not really helpful in academic research.²³⁶ Statements such as “The era of the Hoysaḷa kings is considered the golden age in the development of art, architecture and religion of Karnataka”²³⁷ are common, and echoed on many webpages relating to Karnataka.²³⁸ However, in scholarly literature, too, the Kalyāṇa Cālukyas have been portrayed as the “most outstanding

²³³ Suresh uses this expression (Suresh, *Temples of Karnataka*: 6).

²³⁴ This phase also includes structures commissioned by the Yādavas, Kākatīyas and the Raṭṭas (Soundara Rajan, “Monuments & Sculpture”: 311).

²³⁵ Krishna Murthy, for instance, uses this expression (Krishna Murthy, “The Development of Jaina Temple Architecture”: 108).

²³⁶ See Hegewald for issues questioning the usefulness of such a term, which so clearly expresses a value judgement (Julia A.B. Hegewald, “Golden Age or *Kali-Yuga*?: The Changing Fortunes of Jaina Art and Identity in Karnataka,” in *In the Shadow of the Golden Age: Art and Identity in Asia from Gandhara to the Modern Age*, ed. Julia A.B. Hegewald, Studies in Asian Art and Culture [SAAC] 1 [Berlin: EB-Verlag, 2014]: 311–46, and Chapter 1, section 2.3.1 “High Points and Golden Periods Questioned”).

²³⁷ This and the statement “The Hoysala era is considered a golden age in the development of art, architecture and religion.” can be found in the online version of *The Hindu* (Tara Kashyap, “Picking up from a Past,” *The Hindu*, online edition of India’s National Newspaper, 03.11.2006, <http://www.hindu.com/fr/2006/11/03/stories/2006110301500100.htm> [accessed 24.08.2011]).

²³⁸ See, for instance, the webpages of Religious India.info and of a number of travel companies, such as South India Tour Package and Karnataka Tours and Travels, who all use the same wording (“In the dust and turmoil of history, India was witnessing the Golden Age of the mighty Cholas, Pandyas and the Hoysalas”) (Religious India.info, <http://www.religiousindia.info/page/8/> [accessed 24.08.2011]; South India tour package, <http://www.south-india-tour-package.com/south-indian-temples/karnataka-temples/somnathpur-temple.html> [accessed 24.08.2011]; Karnataka Tours and Travels, http://www.karnatakatoursandtravel.com/karnataka_temples/somnathpur_temple.htm [accessed 24.08.2011]). The Wikipedia page on the site of Balligavi has an entire entry on “Golden Age,” which includes the statement, “The golden age of Balligavi was during the rule of the Western Cālukyas, during the 10th century–12 century.” (<http://en.wikipedia.org/wiki/Balligavi> [accessed 04.01.2024]). On Balligavi or Balligave, which emerged as one of the biggest settlements in northern Karnataka in the twelfth century under late Cālukyan rule, refer to Rajaram Hegde, “Temple-Hierarchy, Mathas and Socio-Political Factors in Medieval India – A Regional Context in Karnataka,” *Proceedings of the Indian History Congress* 58 (1997): 233, 237.

patrons of art” and Jainism has been described as “as its best in their realm.”²³⁹ Soundara Rajan also characterises Hoysaḷa architecture as “spell-binding in its ravishing charm, virility and grandeur,” while Settar speaks of “the excellence of Hoysaḷa architecture.”²⁴⁰

In the period from the late tenth to the twelfth century, when Jainism flourished in Karnataka, large numbers of *basadis* were extended or newly constructed throughout the region. By the end of the thirteenth century, although many aspects of earlier developments had continued, Jaina temple architecture had reached new and previously unknown heights in terms of elaboration and complexity. Whilst earlier *basadis* are characterised by a relatively plain treatment and built in a fairly coarse-grained light-coloured sandstone, later temples were more highly decorated and often made of a black, grey or greenish and much finer chloritic schist, which allowed for the carving of minute details.²⁴¹ As has been discussed in Chapter 1,²⁴² the modifications in the architecture appear to reflect changes in the religious and social outlook of the Jainas at this time. Outlined below are brief considerations concerning prominent temple structures from this period, which echo these changes.

4.1 Later or Kalyāṇa Cālukyan Jaina Temples (Tenth to Early Thirteenth Century)

During the eleventh and twelfth centuries, Kalyāṇa Cālukyan rule was at its peak. The affluence and grandeur of this dynasty is reflected in the highly ornamental style of their temple architecture. This finds expression, for instance, in the outer wall articulations, which have numerous projections and recesses, unknown during earlier centuries. This created more star-like expressions of the *prāsādas* of the temples. Pillars and niches adorning the outside carry miniature roof structures. This elaboration can also be noticed on the interior of the structures, with their highly ornate pillars, elaborately carved doorways, lintels and domical lotus ceilings. An increase in pierced stone screens is also seen. These features were later further elaborated by the Hoysaḷas. Amongst the most famous Jaina constructions of the Kalyāṇa Cālukyas are *basadis* at Lakkundi, Lakshmeshvar and Belgaum. These will now be discussed in their respective sections.

²³⁹ For this quote, refer to Soundara Rajan, “Monuments & Sculpture”: 310.

²⁴⁰ The quotes have been taken from Soundara Rajan, “Monuments & Sculpture”: 315, and S. Settar, *The Hoysaḷa Temples*, 2 vols. (Dharwad: Institute of Indian Art History, Karnataka University and Bangalore: Kalā Yātra Publications, 1992): XVII.

²⁴¹ On this refer also to Cousens, *The Chālukyan Architecture*: 77.

²⁴² See especially section 4.2. “Voluntary Changes in Jaina *Basadis*.”

4.1.1 *Jinālayas* at Lakkundi

During the eleventh and twelfth centuries, Lakkundi (Lakkunḍi; ancient Lokkiguṇḍi) in Gadag District²⁴³ was one of the most important and prosperous centres of Jainism in the region. One of the earliest structures at the site—and one of the major building achievements of the Kalyāṇa Cālukyas—is the Brahma Jinālaya at Lakkundi. An inscription at the temple, dated to 1007 CE, outlines the donation of land from Dānacintāmaṇi (“the jewel of benevolence”) Attimabbe or Attiyabbe,²⁴⁴ to the Brahma Jinālaya, which she commissioned.²⁴⁵ Attimabbe is credited with initiating the construction of about one and a half thousand Jaina temples in the region²⁴⁶ and is therefore regarded as the most prominent donor of this period.²⁴⁷ Another inscription associated with the *basadi* bears the date of 1172 CE, which is taken as the date of the completion of the temple.²⁴⁸

The Brahma Jinālaya is part of a small temple complex. This appears to have been walled, with an entrance through a gateway located north-east of the main temple. It currently encloses one other temple structure. As was typical of this period (see the discussion above), the *basadi* is a grey schist temple, featuring more ornamentation than earlier sacred edifices in the region. It has a large, open, pillared hall of black polished stone, known at this site as a *śṛṅgāracaaurīmaṇḍapa*,²⁴⁹ through which modern-day visitors enter the temple (Plate 5.17 above). This was not, however part of the original layout, but is a later addition.²⁵⁰ Next in line is a large closed hall. Above the doorway leading from the open to the closed *maṇḍapa* is a carved statue of Gajalakṣmī. Locally, the closed hall is referred to as a *raṅgamaṇḍapa*, although the more common term in Karnataka is *nava-raṅgamaṇḍapa*. This leads via a vestibule to the square sanctum, which used to house a

243 Formerly, this was part of Dharwar District.

244 The title Dānacintāmaṇi has also been translated as the “ever-gifting gem of heaven” (Narasimha Murthy, “History of Jainism in Karnataka”: 45). This refers to the generous donations which Attimabbe made to Jaina sacred sites and monastic institutions, the propagation of Jaina literature and the ascetic community.

245 See *South Indian Inscriptions*, vol. 11, part 1, *Bombay-Karnataka Inscriptions*, ed. C.R. Krishnamacharlu (Delhi: Archaeological Survey of India, 1986 [1940]): 32–43, Desai, *Jainism in South India*: 140, and Sundaram, “Elements of Jaina History”: 31.

246 Compare Soundara Rajan, “Monuments & Sculpture”: 310, and Narasimha Murthy, “History of Jainism in Karnataka”: 45. Although Attimabbe is the most prominent female donor during the high phase of Jaina influence in Karnataka (Sundaram, “Elements of Jaina History”: 31, 33), she is not the only one. On this issue, see Saletore, *Mediaeval Jainism*: 155–71, Rajaram Hegde, “Dynamics of Sectarian Formations: Saivism in Medieval Karnataka,” *Proceedings of the Indian History Congress* 60 (1999): 194, Narasimha Murthy, “History of Jainism in Karnataka”: 45, and Pinto, “Jainism in the Vijayanagara Empire”: 79.

247 Saletore, *Mediaeval Jainism*: 156–57, and Dibbad, “Construction, Destruction and Renovation”: 66, have commented on this.

248 For the dating, see Cousens, *The Chālukyan Architecture*: 77, 79.

249 This term has been used by Soundara Rajan, “Monuments & Sculpture”: 313. The term *śṛṅgāra* normally refers to an erotic sculpture.

250 Soundara Rajan, “Monuments & Sculpture”: 313, has commented on this.

statue of Mahāvīra.²⁵¹ It is possible that a decapitated icon, today situated outside the neighbouring temple, was the original main statue, or *mūlanāyaka*, of the Brahma Jinālaya.²⁵² At least the lion *lāñchana* below the figure indicates that it represents the twenty-fourth Tīrthaṅkara. Above the ground-floor sanctum there is again a raised *garbhagrha*, which, however, has been damaged and is no longer in use.²⁵³

The facades of this *basadi*, and of the shrine and closed hall, have been richly decorated. They have a central projecting niche (*bhadra*). The walls are adorned not only with the typical wall pilasters, seen already in earlier temple structures, but also with smaller niches, topped by roof ornaments in the form of small *vimāna* towers. In between are relief carvings of pillars topped by *vimāna* elements as well as vegetal ornamentation, crowned by lion-like *kirttimukha* faces (Plate 5.17 below). On the outside, on the north side of the shrine, is a water outlet spout, shaped as a cow head (*gomukh*). The superstructure of the temple consists of multiple receding tiers and is taller than the *vimānas* found in earlier *basadis*.

Jaina imagery in the form of statues of Tīrthaṅkaras has been preserved on the door lintels and in the superstructure of the temple. Both the Brahma Jinālaya and a neighbouring Jaina temple appear to have been taken over by the Viraśaivas, probably between the later twelfth and the fifteenth century, when Viraśaivism was especially strong and dominant in this region. Whilst the Brahma Jinālaya is today once again a place of Jaina worship, the smaller neighbouring temple was still in use by the Viraśaivas when Cousens visited the site in the 1920s, as it still is today.²⁵⁴ Other temples from Lakkundi will be discussed later in the context of temple conversions.²⁵⁵

4.1.2 Lakshmeshvar and its *Basadis*

In the early centuries of the Common Era, the village of Lakshmeshvar (Lakṣmeśvara; ancient Puligere), also located in Gadag District in the north-western region of Karnataka,²⁵⁶ was a town which functioned as an important centre of Jainism.²⁵⁷ The large Śaṅkha Basadi or Śaṅkha Jinālaya, alternatively known as Neminātha Basadi (Plate 5.18), is particularly well known. The Jaina temple, erected under Kalyāṇa Cālukyan rule, has been substantially rebuilt after suffering severe damage, so it is difficult to ascertain its

251 See Cousens, *The Chālukyan Architecture*: 78.

252 For an illustration, see the image on the cover of this book.

253 According to Soundara Rajan, the raised shrine is today “blocked up with solid walling” (Soundara Rajan, “Monuments & Sculpture”: 313).

254 For the reference to Cousens, see (Cousens, *The Chālukyan Architecture*: 79).

255 There is, for instance, another Jaina temple at Lakkundi, today renamed as the Nāganātha Temple. This will be discussed in section 5, “Jaina Temples Under Threat” later in this chapter.

256 Lakshmeshwar was formerly situated in Dharwar District.

257 Desai, *Jainism in South India*: 388, and Soundara Rajan, “Monuments & Sculpture”: 314, have commented on this.



Plate 5.17: The eleventh to twelfth-century Brahma Jinālaya at Lakkundi has a more elaborate facade (below) and is entered through a later wide open pillared hall (above).

original shape, though it appears that the reconstruction followed roughly the original layout of the temple.



Plate 5.18: The eleventh-century Śaṅkha Basadi at Lakshmeshvar has been rebuilt from rubble after it was completely dismantled during religiously motivated attacks on the site.

In its present form, the structure is entered via a short flight of steps in the east. At the front stands a *mānastambha* and a small offering slab. Devotees step into a spacious pillared *navaraṅga*, which, although it is closed, can be lit by opening three doorways, on the northern, eastern and southern sides. At the southern end, this *maṇḍapa* accommodates a large *sahasrakūṭa* statue²⁵⁸ and further small black stone icons on low pedestals.²⁵⁹ A *sahasrakūṭa* is a representation consisting of a large square block of stone, with images of 1000 (sometimes also of 1008), or at least a very large number of Jina figures on each of its four sides. The block can also be pyramidal in shape. This *maṇḍapa* is followed by another two halls, a *mahāmaṇḍapa* with side windows, and an entirely closed hall, which Soundara Rajan describes as an *ardhamāṇḍapa*, which means

²⁵⁸ Soundara Rajan identifies this as “a *caumukha* statue in diminutive model [...] it is a *caumukha* combined with [a] *cauvīṣī* type of shrine” (Soundara Rajan, “Monuments & Sculpture”: 314). A *caubīṣī* usually shows one central seated or standing Jina surrounded by smaller representations of the other twenty-four Tirthaṅkaras.

²⁵⁹ On my visit to the temple in 2001, a statue of the *kṣetrapāla*, of the snake divinity (*nāgadevata*) and of the *yakṣī* Kuṣamāṇḍinī were on display in the north-western corner of the hall.

porch, despite its reasonably large size.²⁶⁰ While fulfilling the function of a large vestibule, this closed hall itself contains further statues: a standing icon of Pārśvanātha, his *yakṣī*, Padmāvatī, and his *yakṣa*, Dhāraṇendra. Behind this *antarāla* comes the main sanctum of the temple, which today houses a seated black stone icon of Neminātha.²⁶¹

On the roof top, we again find a second higher shrine, positioned immediately above the lower sanctum. The raised *garbhagṛha* is reached via a set of outside stairs on the northern wall of the *ardhamanḍapa*. The cella on the first floor accommodates a beautifully carved panel with a central Jina surrounded by a large number of Tirthaṅkaras. Although it is difficult to identify all the twenty-four Jinas (*caubīs*-Tirthaṅkara) and the emphasis here is very much on the central statue, it is locally referred to as a *caubīsī* or a *caubīsī paṭa*. The latter consists of one large central Jina, surrounded by twenty-three other Tirthaṅkaras.

As has been seen in this *basadi*, a large number of the temples from this later period, too, have multiple *garbhagṛhas*. These can be positioned on superimposed levels, as was the case in the Brahma and the Śaṅkha Jinālayas. However, additional sanctums were also added on the horizontal plane during this time, as the following example illustrates.

Lakshmeshvar is also home to the Anantanātha Basadi, alternatively known as Hale Basadi, which dates from the mid- or late twelfth century.²⁶² The temple faces north. At the entrance, where we again find a low offering slab, we meet an unusual construction: the visitor climbs one step and passes through a passage between two flanking elevated terraces, which have been raised about one metre above the ground. The side platforms which protrude from the front of the *jinālaya* lack the typical sheltering superstructure of a porch.²⁶³ Devotees cross the threshold (*udumbara*)²⁶⁴ and enter a later elongated closed pillared hall. From this *manḍapa*, a small subsidiary sanctum, dedicated to the Tirthaṅkara Pārśvanātha, projects from the middle of the western side. At the end of the hall lies an earlier closed square *manḍapa*, from which three main shrines protrude in star-like fashion. Whereas the cella projecting from the first hall appears to be a later addition, these three shrines are probably original, and are arranged in the characteristic cruciform manner already encountered in earlier temple structures in the region (Plate 5.19). Nowadays, the cell protruding from the south side,

²⁶⁰ For this reference, see Soundara Rajan, “Monuments & Sculpture”: 314.

²⁶¹ An alternative name for the *basadi* is therefore Neminātha Digambara Jaina Temple.

²⁶² In the available literature, the temple is also referred to as Ādinātha Basadi. See, for instance, Soundara Rajan, “Monuments & Sculpture”: 314. At least today, however, it is known as the Anantanātha Basadi and the main icon enshrined in its principal sanctum is identified as the fourteenth Jaina Tirthaṅkara, Anantanātha. For the dating, refer to Soundara Rajan, “Monuments & Sculpture”: 314.

²⁶³ This kind of arrangement, albeit usually connected with a gateway structure, is more common in the coastal region of Karnataka. There also is a simple draw well at the front of the Anantanātha Basadi at Lakshmeshvar.

²⁶⁴ Another term for doorsill or threshold is *bhuvāṅga* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 587).

which is the main sanctum of the temple, houses a standing statue of Anantanātha, the fourteenth Jina. The other two *garbhagrhas* to the west and east both accommodate icons of Pārśvanātha. In order to elongate the three projecting shrine wings, and provide devotees with a more discreet space to gaze at the images in the sanctums, small vestibules have been inserted between the joint hall and the three individual cellas in this *basadi*. The central hall is large enough to accommodate another seated statue of Supārśvanātha, on a low altar on the southern side. This is flanked by Brahmadeva on his right and Jvālā Devī, better known as Jvālāmālīnī, on his left.²⁶⁵ The niches on the outside of the temple house a number of desecrated sculptures and parts of violated ones, such as the loose head of a Jina, bearing witness to violent attacks on the site in the past.



Plate 5.19: View onto the three star-like sanctums of the mid- to late twelfth-century Anantanātha Basadi at Lakshmeshvar. Large numbers of desecrated statues indicate violent assaults in the past.

The addition of structural elements to a temple, of which we see clear evidence in the Anantanātha Basadi, was common practice during this period in which Jainism flourished, when ample funds were available to the Jainas. Structural additions were made to other earlier *basadis* in the region, too. Inscriptional evidence from 1119 CE records, for example, that substantial additions were made by the Kalyāṇa Cāḷukyas to the Cār-

²⁶⁵ These are not the *yakṣa* and *yakṣī* identified with the Jina. In Digambara Jainism, Anantanātha has traditionally been connected with Pātāla Yakṣa and Anantamaṭī Yakṣī. On this, refer to Hegewald, *Jaina Temple Architecture in India*: 597.

aṇṭī Maṭha group of Jaina temples at Aihole, on which building had started during Cālukyan rule.²⁶⁶

4.1.3 Jaina Temples at Belgaum

Jainism flourished in and around Belgaum (Belgāum, Bēlagāma, Belgaon; ancient Vēṇugrāma), today also known as Belagavi, located in Belagavi District,²⁶⁷ at the start of the thirteenth century in particular. This was due to the patronage of the Raṭṭas, who were vassals of the Cālukyas and gave liberal support to Jainism. Desai identifies the town as a major centre of Yāpanīya Jainism.²⁶⁸ Inside the fort of Belgaum, there are two Jaina temples, which date from the late Cālukyan period.²⁶⁹

The Neminātha Temple, better known as the Kamal or Kamala Basadi, which is today protected by the Archaeological Survey of India, is especially refined (Plate 5.20 above). It is a north-facing schist construction, dating from the late twelfth or early thirteenth century.²⁷⁰ In the past, two stone tablets near the temple provided a date of 1204 or 1205 CE.²⁷¹ Its popular name probably derives from the prominent lotus (*kamal*) ceiling, above the large, open, highly-decorated *navaraṅgamaṇḍapa*, which appears to be a later addition. As this *navaraṅga* is open, it has also been referred to as *raṅgamaṇḍapa*, a term which is more common in the Jaina architecture of north-west India. A central pendant hangs from the centre of the domed roof. This elaborate corbelled ceiling is supported on highly-polished, lathe-turned pillars (Plate 5.20 below).

Thanks to this extension of the *basadi*, one steps from this open pillared hall through what must have been the earlier entrance porch of the temple into another two smaller halls: a closed *maṇḍapa* and a reasonably spacious square antechamber.²⁷²

²⁶⁶ Soundara Rajan, “Monuments & Sculpture”: 312, 313, has written on this.

²⁶⁷ Belgaum used to be located in Belgaum District.

²⁶⁸ Refer to Desai, *Jainism in South India*: 164, 165.

²⁶⁹ According to Burgess, there are three Jaina temples within the fort, all dating from around 1200 CE (Burgess, *Report of the First Season's Operations*: 1). On the following page, Burgess states that the third temple is a short distance from the other two and has undergone such a comprehensive conversion into “quarters for married soldiers” that it is no longer recognisable as a Jaina temple.

²⁷⁰ The earlier dating has been suggested by the records of the photographic archive of the American Institute of Indian Studies. See, for instance, their negatives number AAB Neg. No. A13.20 and AAB Neg. No. A13.22. The later dating comes from Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 369.

²⁷¹ On the 1204 CE date see Desai, *Jainism in South India*: 122, and on the 1205 CE dating Cousens, *The Chālukyan Architecture*: 122. Unfortunately, these tablets were later removed. According to Burgess, at least one of the inscriptions is housed in what used to be called the Museum of the Bombay B.R. Asiatic Society (Burgess, *Report of the First Season's Operations*: 1). The text of the inscription has been reproduced in the same publication on p. 2.

²⁷² For a plan of the temple, see Burgess, *Report of the First Season's Operations*: plate IV.



Plate 5.20: The late twelfth or early thirteenth-century Kamala Basadi at Belgaum has an open pillared hall, *navarāṅgaṃḍapa*, with lathe-turned pillars and an elaborate domical lotus ceiling (below).

The latter has perforated stone screens, flanking the doorway to the shrine, and a lantern ceiling above. Inside the *garbhagr̥ha* is a seated black stone statue of Neminātha. On the backplate behind the image are representations of two flanking trees with stylised foliage. According to local information at the site, the icon of the twenty-second Tīrthaṅkara was found in a forest near the temple. Such narratives about the miraculous appearance of icons are common in a religious Jaina context and add particular sanctity to the sculptures. When Burgess visited the *basadi* in the late nineteenth century, he also noticed the striking backrest of the altar inside the sanctum but described it as empty.²⁷³ Consequently, the statue placed on the pedestal must be of a relatively recent date. The ceilings and lintels are richly decorated with Jaina imagery.

The roof above the large *navaraṅgamaṇḍapa* has been repaired. Above the sanctum, there is an unusually shaped low-tiered, pyramidal roof structure, containing a raised shrine, which however is not accessible any longer.²⁷⁴ The outer walls of the temple are plain and not structured by pilasters. This is quite rare for its reasonably late date, in which relatively opulent exterior decorations are quite common. Cousens described the structuring of the walls as “being decorated only with flat horizontal bands.”²⁷⁵ These can be found as part of the lower *adhiṣṭhāna* but also at the upper end of the outer walls.

The second Jaina temple in the fort of Belgaum, known as the Cikki or Cikka Basadi,²⁷⁶ stands slightly to the north-east of the Kamala Basadi and faces it. This south-oriented structure is in a more ruined state of preservation than the *jinālaya* opposite. All that has been preserved of this *basadi* are a shallow, wide veranda or porch, and a large enclosed hall, which has sixteen pillars and as many wall pilasters. The four central pillars surround a slightly raised square platform.²⁷⁷ Above, we again find a domical corbelled lotus ceiling. The shrine part of the temple has been entirely destroyed and the doorway to the former sanctum has been sealed off with wooden door panes.²⁷⁸ This feature has already been noticed in connection with the second Jaina temple at Kambadhalli, where one of the *garbhagr̥has* of the double temple, next to the Pañcākūṭa Basadi, was also completely flattened. By this means, aggressors deprived the ji-

273 Refer to Burgess, *Report of the First Season's Operations*: 3.

274 Cousens also noticed this raised sanctum and wrote: “In the *śikhara* is the small upper shrine so often found in Jaina Temples.” (Cousens, *The Chālukyan Architecture*: 121).

275 For this quote refer to Cousens, *The Chālukyan Architecture*: 121.

276 The name has also been spelled with a “ch” (Chikki or Chikka).

277 A ground plan of what remains of the temple has been provided by Burgess, *Report of the First Season's Operations*: plate II.

278 Burgess suggests that the sanctum of this temple was torn down to allow the building of a road close to the *basadi* (Burgess, *Report of the First Season's Operations*: 2). However, we must assume that this destruction predated the colonial building of roads. On the same page, Burgess stated that the *jinālaya* was used as a store by the colonial “Fort authorities.”

nālayas of their most sacred sections. Even where large portions of the temples remained otherwise, such desecration rendered them religiously and politically impotent.

The exterior walls of the Cikka Basadi are largely plain, once again displaying strong horizontal bands. The porch, by contrast, is intricately decorated. In the lower registers there are depictions of squat pillars and vegetal motifs in diamond shape. Higher up, we find a figurative band with numerous musicians and dancers. The highly ornate parapet wall above the roof of the veranda, which has been adorned with three medallions, is especially striking. Whilst the central medallion contains a Tīrthaṅkara statue, the others display images of goddesses.²⁷⁹ According to Cousens, the central statue appears later than the images of the female divinities, as the latter seem to him Hindu in form. His identification of a statue above the lintel to the damaged shrine as Garuḍa leads him to suggest that this *basadi* might actually have been appropriated from Vaiṣṇava to Jaina usage.²⁸⁰ The *lalāṭabimba* clearly does not show a Jina, however, whether it is a representation of Viṣṇu's carrier vehicle is not entirely clear. The fact that the Jains did appropriate temples, as did all religious groups worldwide, is obvious from the example of the Pārśvanātha Temple at Khajuraho (Khajurāho) in Madhya Pradesh, for instance.²⁸¹ Although the two temples at Belgaum are very different in layout, both are similar in style and appear to date from the Cālukyan period, probably the early thirteenth century.

4.2 Hoysaḷa Temples (Early Twelfth to Mid-Fourteenth Century)

Late Cālukyan and Hoysaḷa temples did not develop in isolation. Both influenced one another and showed regional specialisations during a period of exchange, experimentation and flourishing of Jaina art and architecture in Karnataka. The larger and supra-local temples of this period excel in size, quality and elaboration. Before discussing individual examples, I shall provide an overview of some of the broad characteristics of the sacred structures built in this characteristic style, initiated by the Hoysaḷa dynasty in particular.

²⁷⁹ Cousens supports the view that two more medallions, at the edges of the veranda, were probably lost (Cousens, *The Chālukyan Architecture*: 122).

²⁸⁰ For this suggestion, refer to Cousens, *The Chālukyan Architecture*: 122.

²⁸¹ On this temple, see Julia A.B. Hegewald, "Architectural, Sculptural and Religious Change: A New Interpretation of the Jaina Temples at Khajuraho," in *Studies in Jaina History and Culture: Disputes and Dialogues*, ed. P. Flügel, Routledge Advances in Jaina Studies 1 (London: Routledge, 2006): 401–18.

4.2.1 General Features

Late Cālukyan and early Hoysaḷa Jaina temples are often still reasonably simple in design and layout. However, noticeable changes took place from about the middle of the twelfth century onwards.²⁸² Although this was already a period during which a large number of religious groups competed for precedence, especially in the northern areas of Karnataka, different faith groups appear still to have coexisted in a reasonably peaceful manner in the Hoysaḷa region in the south of the state. For the Jains, it was a phase of renewal, reform and development in the areas of religion, societal organisation and literature and the cultural vigour and financial opulence of this time also influenced the style of Jaina art and architecture. Alongside the continuities in Jaina temple architecture from this later period, we notice a general increase in ornamentation and complexity, which reflect a more this-worldly attitude on the part of the Jains, and there are some *basadis* which very clearly break out of the earlier Gaṅgā mode.

From the middle of the twelfth century onwards, new Jaina temples differed little in layout from earlier structures. In this context, too, the practice of constructing temple structures with multiple shrines continued.²⁸³ However, they were often produced on a larger, more substantial scale. In the large late-Hoysaḷa Ādinātha Triakūṭa Basadi at Chikka Hanasoge (Cikka Haṇasoge, Cikka Hanasōge), for instance, three *garbhagrhas* have been arranged in a star-like fashion. In the late twelfth-century Pañca Basadi at Humcha, five parallel sanctums have been combined, whilst in the late twelfth-century *basadi* at Markuli, three shrines have been combined in a star shape with two shrines that face each other (as we saw already at Kambadhalli).

As part of these later developments, the *basadis* have more pronounced terraces, flat halls, superstructures which can be more oriented towards northern temple towers, and shrine sections (*prāsādas*), which have been planned on more complex radial or star-like ground plans, although the latter is more typical of Hindu than Jaina structures.

The material most typically used in the northern area of Karnataka is a locally quarried greenish, grey or black soft schist, which is easy to carve and can yield sharp edges and clear outlines. This chloritic schist, or chloritoschist, is also referred to as potstone.²⁸⁴ This is a kind of soapstone.²⁸⁵ The Hoysaḷa temples of the southern regions also employ the hard local granite. To a certain extent, however, both types of

²⁸² Krishna Murthy, “The Development of Jaina Temple Architecture”: 106, and del Bontà, “The Shantinatha Basadi”: 124 have commented on this.

²⁸³ Soundara Rajan has also remarked on this fact (Soundara Rajan, “Monuments & Sculpture”: 316).

²⁸⁴ This has also been suggested by del Bontà, “The Shantinatha Basadi”: 118.

²⁸⁵ As in prehistoric times, cooking vessels and pots were made from soapstone, it is also known as potstone (Collins, English Dictionary, “Potstone,” <https://www.collinsdictionary.com/dictionary/english/potstone> [accessed 19.01.2024]).

stone were used throughout the wider region.²⁸⁶ To provide some examples: structures constructed of schist are the Akaṇṇa Basadi (1181 CE) at Shravanabelgola and the Pārśvanātha Basadi at Heggere (1160 CE).²⁸⁷ The Pārśvanātha Basadi at Koppala (Koppaḷa; ancient Kopaṇa) (1240 CE) is a granite structure.²⁸⁸ A *basadi* in which both materials have been combined in a single structure is the Ādinātha Trikūṭa Basadi at Chikka Hanasoge, which is a granite structure but has doorways made of schist.

Later Hoysaḷa temples generally have a more elaborately decorated exterior than those of earlier periods.²⁸⁹ The detailed carvings on the facades have been linked to the long tradition of ivory and sandalwood engraving in the area.²⁹⁰ The walls of most larger Hindu temples in this later style have carved friezes, with countless statues above them.²⁹¹ Some authors call the profusely ornate style of the Hoysaḷas baroque and extravagant. Pal, for instance, writes: “Just as the Hoysala temples are among the most complex in the history of Indian architecture, so also their ornamentation is the most baroque of all Indian sculptural styles.”²⁹² Along the same lines, Mehta writes of the Chenna Keśava Temple: “As is common in Hoysaḷa temples, the decoration is profuse and bewildering, the ornamental motifs running riot everywhere.”²⁹³ The sculptures in these temples are usually individual carved panels, fixed to the facades, rather than carved directly out of the stone walls of the temples, as is the more common practice. In later Hoysaḷa *jinālayas*, statues were also used to decorate the main temple, in other words, the outer facade of the shrine.

Although the later *basadis* show a clear increase in ornament in comparison with earlier structures, most Jaina temples are plainer on the outside than their Hindu counterparts and follow a more conservative style. Although this later approach is clearly more elaborate, it still shows connections to the earlier Gaṅgā temples.²⁹⁴ Del Bontà suggests that although *jinālayas* became more ornate, the much plainer “Ganga

²⁸⁶ Generally, granite is more commonly used in the southern regions of Karnataka and on the border to Tamil Nadu (Soundara Rajan, “Monuments & Sculpture”: 315).

²⁸⁷ For further information on the latter temple, see Suresh, *Temples of Karnataka*: 174, and Soundara Rajan, “Monuments & Sculpture”: 318. The place is also known as Heggere. The earlier Brahma Jinālaya (1007 CE) at Lakkundi is also of schist.

²⁸⁸ Compare also Suresh, *Temples of Karnataka*: 272.

²⁸⁹ On this topic, see, for instance, Krishna Murthy, “The Development of Jaina Temple Architecture”: 107.

²⁹⁰ This has been suggested by Harle, *Art and Architecture of the Indian Subcontinent*: 261.

²⁹¹ The Hindu temples at Belur (e.g., the Chenna Keśava Temple, c. 1117 CE), Halebid (e.g., the Hoysaḷeśvara Temple, mid-twelfth century) and Somnathpur (e.g., the Keśava Temple, 1238 CE) are particularly celebrated for their complex outer figural decorations.

²⁹² For this quote, refer to Pratapaditya Pal, *Indian Sculpture*, vol. 2, (700–1800). *A Catalogue of the Los Angeles Museum of Art Collection* (Berkeley: Los Angeles County Museum of Art; University of California Press, 1988): 229.

²⁹³ This quotation has been taken from Rustam J. Mehta, *Masterpieces of Indian Temples* (Bombay: Taraporevala, 1974): 63.

²⁹⁴ On this issue, see also del Bontà, “The Temples and Monuments of Shravana Belgola”: 95.

style of architecture was the desired building style of the Jainas.”²⁹⁵ Although some later *basadis* still have quite unassuming facades, the ornamentation on the inside, at least, greatly increased, as can, for instance, be seen in the group of Jaina temples at Halebid.²⁹⁶ The interior features will be discussed later on in this section.

However, one Jaina temple in particular clearly reflects the later Hoysaḷa approach in its highly ornate exterior. This is the Śāntinātha Basadi at Jinanathapura (Jinanāthapura), a village to the north of Shravanabelgola (Plate 5.21 left). This *jinālaya* dates from the end of the twelfth century.²⁹⁷ Similarly, the Śāntīśvara Basadi at Nittur (Niṭṭūr), Tumkur District, which also dates from the late twelfth century, has been adorned with seated and standing Tirthaṅkara statues and with female representations.²⁹⁸ In the Trikūṭa Basadi at Mulgund (Mulgund), three-dimensional elephant statues emerge from two sculpted niches (Plate 5.21 right).

As stated above, however, in a Jaina context, it is more common for the walls to be structured by shallow pilasters, as can be seen at Halebid. In Jaina *basadis*, external figural decorations have generally been relegated to the roof. Some have miniature wall niches (*koṣṭhas*), which usually remain empty, or representations of miniature shrines (*vimāna* models), as is the case on the exterior walls of the Jaina temple at Hangal (Hāṅgal) (Plate 1.29 above).²⁹⁹ The walls of the Brahma Jinālaya at Lakkundi combine both approaches in one structure. Some *basadis* have a lower moulding with diamond patterns (*bandhana*-moulding).³⁰⁰ Dhaky calls such diamond or lozenge-shaped ornamental motifs *ratna* and a band of such jewels a *ratnabandha*.³⁰¹ Other temples, as we saw at Belgaum, have walls with strongly indented parallel linear mouldings.

Jaina temples dating from 1150 CE or later are generally more elaborate inside than out.³⁰² Both in detail and complexity, their interior decoration does not lag behind

²⁹⁵ Del Bontà has written on this topic in a number of publications. Compare, for instance, del Bontà, “The Temples and Monuments of Shravana Belgola”: 98, and del Bontà, “The Shantinatha Basadi”: 118.

²⁹⁶ Refer to del Bontà, “The Shantinatha Basadi”: 118–19.

²⁹⁷ For further details, consult the examination further on in this chapter or the discussion by del Bontà, “The Shantinatha Basadi.”

²⁹⁸ See the discussion later in this chapter and Soundara Rajan on this temple (Soundara Rajan, “Monuments & Sculpture”: 318). Saletore also describes the outside of the Ādiśvara Basadi at Nittur as completely decorated with statues (Saletore, *Mediaeval Jainism*: 181–82).

²⁹⁹ The publication by Cousens, which was originally published in 1926, includes illustrations of the Jaina temples in the fort of Hangal in a bad state of repair in the nineteen-twenties (Cousens, *The Chālukyan Architecture*: 92, plate LXXXVIII).

³⁰⁰ On *bandhana*-mouldings, refer to Soundara Rajan, “Monuments & Sculpture”: 311.

³⁰¹ See Dhaky, *Encyclopaedia of Indian Temple Architecture*: 583.

³⁰² In a way, this feature is typical also of Jaina *basadis* in different periods and in other regions of the subcontinent. Compare, for instance, with the Solāṅkī temples in north-western India. Jaina Solāṅkī temples have been discussed by Julia A.B. Hegewald, “The International Jaina Style?: Māru-Gurjara Temples Under the Solāṅkīs, Throughout India and in the Diaspora,” *Ars Orientalis* 45 (2015): 114–40, <https://quod.lib.umich.edu/a/ars/13441566.0045.005?view=text;rgn=main> [accessed 10.10.2024].



Plate 5.21: The exterior of later Hoysaḷa temples was often adorned with figural images—as in the Śāntinātha Basadi at Jinanathapura (left)—or with animal sculptures, as in the Trikūṭa Basadi at Mulgund (right).

that of temples built by the followers of other religions in the region. Luxurious decorations and highly treated surfaces are mainly to be found on the multiple pillars and the prominent ceilings of Hoysaḷa Jaina *basadis*. This applies in particular to their multi-pillared spacious *navaraṅgamaṇḍapas*, which from this time onwards are often open, as well as to their open detached halls.

Some of the Hoysaḷa-style ceilings found inside *navaraṅgas* and detached halls, as well as in smaller and closed sections of the *jinālayas*, are flat and adorned with decorated registers, referred to as *samatala vitāna*.³⁰³ Most of these consist of a number of squares, usually three by three, in a checkerboard pattern, creating a nine-square ceiling arrangement. A particularly elaborate example is the ceiling inside the *navaraṅga* of the Śāntiśvara Basadi at Nittur, which displays a grid accommodating representations of the eight guardians of the directions, the *aṣṭadikapālas*,³⁰⁴ a fashion which commenced during the earlier Gaṅgā period, for example, at Kambadhalli. An even more common ceiling style in this period, however, is the corbelled domical variant,

³⁰³ Compare Soundara Rajan, “Monuments & Sculpture”: 318.

³⁰⁴ On this issue, see the discussion in Soundara Rajan, “Monuments & Sculpture”: 318.

with concentric circular or octagonal stone rings arranged in a trabeate manner. Often, a central pendant hangs from the apex of the dome. In architectural terminology, these are referred to as *kṣipta vitāna* and the pendentives as *kuḍmala*.³⁰⁵ Ceilings of the *kṣipta* type can also be multangular and lack the central pendant. A good example of this variant can be seen in the detached hall of the Pārśvanātha Temple at Halebid. The Jaina temple at Belgaum and the Pārśvanātha Basadi at Heggere (ca. 1160 CE), Tumkur District, have elaborate *kuḍmala* or *lambana* pendants hanging from the centre of the domed section.³⁰⁶

One of the most characteristic features of the interior of Hoysaḷa temples is the high polish of their lathe-turned, slightly bell-shaped, pillars. These are the fruit of new and more advanced technologies,³⁰⁷ requiring highly skilled workers and plenteous funds. Such shafts can, for instance, be seen in the Pārśvanātha Temple at Halebid, where fourteen highly polished black stone pillars support the ceiling of the open detached hall (Plate 5.22).³⁰⁸ Most pillars have a square base and a series of rings towards the top of the shaft, crowned by a square abacus. Often, pillars have recurring square sections and rings along their shafts. These can also be decorated with carved scrolls, floral designs, abstract rosettes and bead chains. Some pillars have been adorned with heavenly beauties (*bhuvaneśvarīs*) and tree nymphs (*śālabhañjikā*), including erotic forms. Krishna Murthy makes the fascinating observation that in late Hoysaḷa literature, there is an increase in references to eroticism, sex and the enjoyment of worldly pleasures.³⁰⁹ The popularity of these themes is also evident in the carvings of the temples. In contrast to the simplicity of earlier building traditions, the later Hoysaḷa *jinālayas* show an increase in extravagance and grandeur not seen previously in the temple edifices of the Jains.

4.2.2 The Jaina Temples at Halebid

After these more general deliberations about the Hoysaḷa style, we shall examine a selection of individual Hoysaḷa temples in more detail. Under Hoysaḷa King Viṣṇuvardhana, the capital was moved to Halebid, ancient Bastihalli, then known as Dvārasamudra (Dōrasamudram), where a number of splendid temple structures exemplifying the character-

³⁰⁵ For additional information, consult Soundara Rajan, “Monuments & Sculpture”: 318.

³⁰⁶ For further details on the *jinālaya* at Heggere, built by Mahāsāmanta Govideva in memory of his wife, Mahādevī Nāyakīrti, see Saletore, *Mediaeval Jainism*: 143, and Soundara Rajan, “Monuments & Sculpture”: 318.

³⁰⁷ On this issue, see for instance, Krishna Murthy, “The Development of Jaina Temple Architecture”: 107.

³⁰⁸ Soundara Rajan has written on this *jinālaya* (Soundara Rajan, “Monuments & Sculpture”: 318) under the old place-name of Bastihalli (Bastihallī). In the past, it was treated as a separate settlement adjacent to Halebid (del Bontà, “The Shantinatha Basadi”: 119). Bastihalli is the part of Halebid in which the Jaina temples are located. This was a prospering centre of Jainism during the Hoysaḷa period (Saletore, *Mediaeval Jainism*: 211).

³⁰⁹ Compare Krishna Murthy, “The Development of Jaina Temple Architecture”: 107, 108.



Plate 5.22: In the detached open hall of the Pārśvanātha Temple at Halebidu are fourteen highly polished lathe-turned stone pillars, which are typical of later Hoysala *basadis*.

istic later Hoysala style were erected. Three substantial twelfth-century Hoysala Jaina *basadis* are enclosed by a single compound wall. Within the north-eastern corner of the complex, a Brahma *stambha* and a deep stepped water basin (*kuṇḍa*) are located.

In the westernmost part of the compound, where one enters the sacred area through a gateway structure in the north-west, we find the substantial Pārśvanātha Temple.³¹⁰ It was erected in 1133 CE, commissioned by Boppa or Boppana, the son of general

³¹⁰ It is also referred to as the Vijaya Pārśvanātha Basadi (Krishna Murthy, “The Development of Jaina Temple Architecture”: 109).

Gaṅgarāya (Gaṅgarāja, Ganga Rāja).³¹¹ The Pārśvanātha Basadi is the largest structure at the site and overall the largest Hoysaḷa temple, exemplifying the beginnings of the later and more luxurious style.³¹² The *jinālaya* has a fully detached open pillared hall (Plate 5.23 below).³¹³ This has been furnished with thirty-two tall lathe-turned pillars (Plate 5.22).³¹⁴ Krishna Murthy comments on the comparatively unadorned style of the temple exterior and explains this with reference to the enormous size of the structure.³¹⁵ The facades are ornamented with very tall, narrowly spaced slender pilasters. Sculptural decorations have been relegated to the roof structure (Plate 5.23 above).

The Pārśvanātha Temple's elaborately adorned interior stands in stark contrast to its exterior. On entering through the open pillared detached pavilion, devotees reach a closed *maṇḍapa*, the *navaraṅga*, with twelve tall polished lathe-turned black pillars (Plate 1.5). Both the free-standing hall and the *navaraṅgamaṇḍapa* have highly decorated complex ceiling panels. The central panels of both feature Dhāraṇendra Yakṣa, surrounded by the *aṣṭadikapālas*, heavenly musicians and dancers, as well as warriors, Jinas and other *yakṣas* with their female counterparts, the *yakṣīs* (Plate 1.28 above).³¹⁶ From the main hall, there projects an *antarāla*, accommodating a *yakṣa* and a *yakṣī*. Locally, they are identified as Sarvāhana Yakṣa and Kuṣamāṇḍinī Yakṣī, who are the associated divinities of Neminātha. The *garbhagr̥ha*, however, houses a 4.3-metre standing black stone statue of Pārśvanātha. With its complex pillar and ceiling arrangements, this later Hoysaḷa *jinālaya* clearly exhibits the ornate nature and lavishness of the later temple style.

Some evidence suggests that a *liṅga* may have been stamped onto a pillar at the Pārśvanātha or Vijaya Pārśvanātha Temple at Halebid by a Virāśaiva called Huccappa Deva. It is not entirely clear which of the large number of tall lathe-turned pillars of the *basadi* was at issue. The *jinālaya* has no separate free-standing pillar, but there is a Brahma *stambha* in the temple compound. The Jaina Vijayappa is said to have removed the imprint, which was considered a humiliation.³¹⁷

311 This is based on epigraphic evidence at the site (Krishna Murthy, "The Development of Jaina Temple Architecture": 109). On the patron and this dating, see also del Bontà, "The Shantinatha Basadi": 117. For further details on this famous general, whose parents were Jains, too, refer to Saletore, *Medieval Jainism*: 116–22, 130–41.

312 This issue has been commented upon by Krishna Murthy, "The Development of Jaina Temple Architecture": 112.

313 Krishna Murthy, "The Development of Jaina Temple Architecture": 109, calls this a *mahāmaṇḍapa*. Separate open pillared halls have a long tradition in the region. The earliest evidence for such detached pavilions dates from the sixth to seventh century, from Talakad (Krishna Murthy, "The Development of Jaina Temple Architecture": 100).

314 For a plan of the temple, refer to Dhaky, *Encyclopaedia of Indian Temple Architecture*: 326–27.

315 Compare Krishna Murthy, "The Development of Jaina Temple Architecture": 109.

316 On this issue, see Krishna Murthy, "The Development of Jaina Temple Architecture": 109.

317 For further information on the inscription, referring to this incident, consult Pinto, "Jainism in the Vijayanagara Empire": 84–85.



Plate 5.23: The twelfth-century Pārśvanātha Temple at Halebidu has reasonably plain facades, topped by ornate roof decorations, integrating Jinas as well as heavenly and mythical creatures (above).

Neighbouring this temple, immediately to the east, is the smallest of the group. It is dedicated to Ādinātha, but an inscription indicates an earlier dedication to Mallinātha. The statue of Mallinātha was gifted to the *jinālaya* in 1138 CE. It appears to have been decapitated and the headless torso has been kept in the neighbouring Śāntinātha Basadi.³¹⁸ The temple has a small pillared porch, whose entrance is flanked by two elephant sculptures. The *jinālaya* further consists of a roughly square closed *maṇḍapa* and a shallow vestibule whose lantern ceiling has a central lotus and pendant. The door to the shrine has been heavily decorated. The square *garbhagṛha* houses a standing black statue of Ādinātha, raised on a pedestal. The latter is again decorated with prominent representations of elephants. Sculptures of the eighth Jina Candraprabhu, Gomukha Yakṣa, his associated Cakreśvarī Yakṣī³¹⁹ and the Jaina goddess Sarasvatī are also housed inside the *basadi*.

The next *basadi*, located on the eastern edge of the compound, is slightly larger than the latter structure and roughly the same size as the Pārśvanātha Temple without its detached hall. This is the Śāntinātha Temple, also known as the Śāntīśvara Basadi. The *jinālaya* was donated by two well-known traders, Kavaḍamayya and Dēvi Seṭṭi, in 1196 CE.³²⁰ This illustrates the growing interest of the Jaina laity, and particularly of merchant families, in making lavish donations to Jaina religious establishments during the period from the tenth to the twelfth century CE. According to Saletore, the *basadi* was not erected before 1257 CE, which seems somewhat late.³²¹ The Śāntinātha Temple is less elaborately decorated than the previous two *jinālayas* but its interior again shows the typical black lathe-turned highly polished pillars. A tall standing statue of the sixteenth Jina, Śāntinātha, is venerated in the sanctum. Representations of the *yakṣa* Kimpuruṣa and the *yakṣī* Mahāmānasa, who are associated with Śāntinātha, are on display, flanking the tall central icon in the shrine. Like the other two temples, this *basadi* also opens towards the north. The porch is a later addition, dating from the Vijayanagara period.

In front of the *basadi* stands a tall Brahmadeva *stambha*. The icon of the god, seated at the tip of the pillar, is enclosed within a small pavilion.³²² At the base of the pillar are depictions of the Brahmadeva, standing with a club and a relief carving of his horse. In the north-eastern corner of the complex, next to the pillar, is an extensively repaired deep *kuṇḍa* with steeply descending sides.

³¹⁸ Refer to Dhaky, *Encyclopaedia of Indian Temple Architecture*: 328. Unfortunately, no further information is available on the beheading of the icon.

³¹⁹ This *yakṣa* and *yakṣī* are connected to the Jina Ādinātha and not to Candraprabhu.

³²⁰ The term Dhaky uses to refer to these two tradesmen is “*mahā-baḍḍavyavahāri*” (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 355). Alternatively, Seṭṭi can also be spelled Seṭṭi.

³²¹ On this, consult Saletore, *Mediaeval Jainism*: 212.

³²² This pillar has been discussed in Hegewald, “Sacred Symbols, Enlightened Beings”: 150–52. For an illustration, see plate 9 in the same publication.

Whilst recent excavations at the site have revealed other Jaina remains in the vicinity, these three *basadis* are the most substantial, best preserved and clearest Hoysaḷa *jinālayas* at Halebid. The lavish treatment accorded to their temple interiors is representative of that found in later Hoysaḷa structures, as to a certain extent are their external decorations, in the way they integrate imagery into their roof structures.

4.2.3 Hoysaḷa Shrines in the Town of Shravanabelgola

After an earlier building phase under the Gaṅgās, a substantial number of Hoysaḷa temples were erected on the two sacred hills and in the town of the ancient pilgrimage centre of Shravanabelgola, from the twelfth century onwards. This is due both to the sharp increase in the number of pilgrims visiting the site, and to the rise in donations received from royalty and, in particular, from the laity, during the tenth and eleventh centuries. The resulting building boom at this sacred *tīrtha* entirely changed the nature of Shravanabelgola during the twelfth and following centuries.³²³ The pilgrimage centre remained in the hands of the Digambara Mūla Sangha.³²⁴ Whilst during earlier periods, the emphasis had been on the two sacred hills, which had been used as quiet places of retreat and contemplation and to practice *sallekhanā*,³²⁵ the town as a whole now developed into a large-scale pilgrimage centre. This involved the construction of pilgrim accommodation and monasteries. One of the most prominent *maṭhas* in the region and numerous *basadis* were erected inside the settlement.³²⁶ The religious area, the *kṣetra* of Shravanabelgola as a whole, is sacred to the *yakṣī* Kuṣamāṇḍinī, who gained enormously in popularity during this period.

One splendid Jaina temple built during this time in the centre of Shravanabelgola is the Bhaṇḍāra Basadi, located below Viṇḍhyagiri, close to the large Jaina *maṭha* inside the town. It is also known as Bhaṇḍari Basadi. “*Bhaṇḍari*” (treasurer) here refers to the donor of the *jinālaya*, called Huḷḷa or Huḷḷe, who was the treasurer and one of the commanders of King Narasiṃha I (1141–1172 CE) in 1159 CE.³²⁷ King Narasiṃha I is said to have named the temple Bhavya-cūḍāmaṇi and signed over the village of Savaṇeru for the maintenance of the *basadi*.³²⁸

³²³ This has been discussed in Chapter 1, especially in section 4.1.3 “Lay Participation: Ablutions, the Cult of Bāhubali and *Sallekhanā*.” On the same issue, see also Parasher-Sen, “Jaina Women, Ritual Death”: 236–37.

³²⁴ Parasher-Sen has commented on this (Parasher-Sen, “Jaina Women, Ritual Death”: 237).

³²⁵ While Candragiri is the better-known site for the practice of *sallekhanā*, both hill sites in fact witnessed the performance of this ascetic ritual (Parasher-Sen, “Jaina Women, Ritual Death”: 230, 231).

³²⁶ Parasher-Sen has written on this subject (Parasher-Sen, “Jaina Women, Ritual Death”: 238).

³²⁷ Compare Soundara Rajan, “Monuments & Sculpture”: 317, and Suresh, *Temples of Karnataka*: 35. On General Huḷḷa, see Saletore, *Mediaeval Jainism*: 81, 141–46.

³²⁸ On this issue, see Soundara Rajan, “Monuments & Sculpture”: 317.

The Bhaṇḍāra Basadi is entered through a prominent gateway structure, facing just off north, and is contained in a walled compound (Plate 2.6). The *jinālaya* is a particularly large structure, measuring about 81 by 23 metres, and also has later extensions.³²⁹ The temple edifice consists of a substantial open pillared hall, in which the lower parts of the pillars are figuratively carved. A representation of Sarasvatī, in the centre of the *maṇḍapa*, is of particular importance to worshippers, and the hall is called Sarasvatī Maṇḍapa in her honour. At the end of this hall is a vestibule with an elaborate carved Hoysala doorframe, featuring a central representation of the dancing Indra, framed by two mythical water monsters, or *makaras* (Plate 5.24 above). This is followed by a large closed *maṇḍapa* and a spacious and very wide shrine area,³³⁰ dedicated to all twenty-four Jinas, which makes the temple a *caturviṃśati* Tīrthaṅkara *basadi* or *caturviṃśati jinālaya*, with reference to the number of enlightened Jaina teachers housed inside this *basadi*. *Caturviṃśati* means twenty-four. Statues of all twenty-four Tīrthaṅkaras are on display, each roughly one metre tall, arranged in one long line inside the *garbhagrha* (Plate 5.24 below).

A prominent *mānastambha* is positioned in front of the temple, flanked by two pavilions and offering stones. One of the pavilions is open, whilst the other has one enclosed side, displaying a cosmological painting of the one and a half islands (Aḍhādvīpa) of the Jaina cosmos.³³¹ An inscription indicates that it is designed to house a pair of sacred foot imprints, which, however, are not present at the time of writing. It is unclear whether they have been removed or are yet to be placed there.

At walking distance from the Bhaṇḍāra Basadi, but closer to Candragiri on the other side of town, we come to the slightly later Nagara Jinālaya or Nagara Basadi.³³² Its name derives from the Jaina merchants (*nagara*) who covered the expenses for the maintenance of the temple.³³³ This illustrates the aforementioned lay donations which increased substantially at this time. In particular, it also shows the significant increase in influence which the Jaina merchant community enjoyed from the eleventh century onwards and which they were still able to retain during the twelfth and into

329 Soundara Rajan has commented on this (Soundara Rajan, “Monuments & Sculpture”: 317).

330 Outside the closed hall on the western side is a stone-built draw well.

331 The island of Jambū and the next concentric one and a half island rings, known as the Aḍhādvīpa, are the only places in the vast Jaina cosmos where human beings can live (Julia A.B. Hegewald, “Images of the Cosmos: Sacred and Ritual Space in Jaina Temple Architecture in India,” in *Heaven on Earth: Temples, Ritual, and Cosmic Symbolism in the Ancient World*, ed. Deena Ragavan, Oriental Institute Seminars 9 [Chicago: The Oriental Institute of the University of Chicago, 2013]: 70).

332 See Saletore, *Mediaeval Jainism*: 175, and Chavan, *Jainism in Southern Karnataka*: 59.

333 On this, refer to Saletore, *Mediaeval Jainism*: 175–77, del Bontà, “The Temples and Monuments of Shravana Belgola”: 76, Chavan, *Jainism in Southern Karnataka*: 59, and Pinto, “Jainism in the Vijayanagara Empire”: 80.



Plate 5.24: The Bhaṇḍāra Basadi in Shravanabelgola has an elaborate Hoysala lintel, displaying dancing Indra flanked by two *makaras* (above) and statues of the twenty-four Jinas displayed in its sanctum (below).

the thirteenth century.³³⁴ The importance of the Jaina trading community, the Vīra Bāṇajigas, in donating and looking after *basadis* has been discussed in detail in Chapter 1 in this volume.³³⁵ The building of the Nagara Jinālaya was commissioned by Paṭṭanasvāmī Nāgadeva, a minister of Ballāla II (1173–1220 CE), in 1195 CE.³³⁶

The Nagara Jinālaya is entered from the west through a wide porch and an enclosed hall, both of which are later additions. At the eastern end of these extensions, towards the shrine, the former exterior wall and entrance gateway of the original twelfth-century temple are still visible. Nowadays, these are situated inside the *maṇḍapa* of the extended temple structure (Plate 1.4 above). In its earlier form, the *basadi* consisted of a walled hall giving onto a vestibule and an unusually long and spacious *garbhagṛha*. Today, it enshrines eighteen white marble Jina statues. The main icon of the *jinālaya* is a black standing figure of Ādinātha.

From outside, in particular, the original twelfth-century temple structure is clearly distinguishable from the later wide hall. The older part is made of grey potstone or chloritic schist³³⁷ and adorned with *drāviḍa* wall pilasters, miniature shrine ornaments and rosette decorations. In contrast to this, the later, much wider, hall and porch additions at the front of the *jinālaya* are absolutely plain, plastered and painted white (Plate 1.4 below). In this instance, the contrast between the more highly decorated Hoysaḷa style and the more simple later additions is very obvious. The plainness of the later style reflects the decline in influence of the Jainas from the late twelfth century onwards, when they lost their financial power. The later porch, added at the front of the *jinālaya* houses ancient inscription panels and modern photographic reproductions of saints as well as additional religious statues.

The most famous Jaina temple of this period in Shravanabelgola is probably the small Akkaṇṇa Basadi. This particularly sophisticated Hoysaḷa *jinālaya*, a slightly later construction, reflects clearly the typical features of the more evolved style. It is located on the northern edge of the settlement, below Candragiri.

The *basadi* is built from a greenish-grey chloritic schist. An inscription dating the temple to 1181 CE mentions a female donor, a lady by the name of Aciyakka, also known as Acaladevī or by her full name, Hērggaḍiti Acaladevī.³³⁸ Aciyakka was the

334 Singh has written on this with regards to this particular temple and to another, named Nagara Jinālaya, overseen by the commercial elite, at Dambal (Daṁbhal, Ḍambhal) (Singh, *Jainism in Early Medieval Karnataka*: 115).

335 Refer in particular to section 2.1.3 on “Support by Farmers, Merchants and later Rulers.”

336 On the patron of the *jinālaya*, refer to Saletore, *Mediaeval Jainism*: 175, and Chavan, *Jainism in Southern Karnataka*: 118. For the dating of the temple, see del Bontà, “The Temples and Monuments of Shravana Belgola”: 76, and Chavan, *Jainism in Southern Karnataka*: 59.

337 Del Bontà has commented on the stone of the *basadi* (del Bontà, “The Temples and Monuments of Shravana Belgola”: 76).

338 On this, see Krishna Murthy, “The Development of Jaina Temple Architecture”: 110.

wife of one of King Ballāla II's *brāhmaṇ* ministers and generals, known as Candramauḷi.³³⁹ The ending *-akka* in the name Aciyakka means “older sister” and is used as a term of respect.³⁴⁰ This is not the only documented instance where a female patron is mentioned in connection with the construction of a Jaina temple. It appears not to have been uncommon for the wives of public officials or even of kings to commission *basadis*.³⁴¹ The best-known female benefactor is Attimabbe or Attiyabbe, more precisely Dānacintāmaṇi Attiyabbe. We have already encountered her as a benefactor of the Brahma Jinālaya at Lakkundi and she has been credited with founding a large number of Jaina temples throughout the region.³⁴² It is remarkable that at this time, a number of women appear to have followed a faith which was different from that of their husbands. For instance, this is believed to have been the case with queen Śāntalā Devī, who continued to support Jainism even after the conversion of her husband, King Viṣṇuvardhana to Śrīvaiṣṇavism, under Rāmānuja.³⁴³

The Akkaṇṇa Basadi is entered via a small pillared porch which gives onto a closed *navaraṅgamaṇḍapa*. On the eastern side, perforated stone screens shield a vestibule leading to the shrine (Plate 5.2 below). The latter houses a black standing statue of Pārśvanātha. In addition, figures of *yakṣa* Dhāraṇendra and *yakṣī* Padmāvatī flank the entrance to the sanctum at the eastern end of the hall.³⁴⁴ The temple has ornate lathe-turned pillars, elaborately carved doorways and an intricate corbelled lotus ceiling above the *navaraṅga* (Plate 5.2 above). A smaller version also adorns the ceiling of the porch (Plate 5.25).

Although this temple was never entirely completed,³⁴⁵ the outer walls also clearly reflect the changes that had taken place in the style and show a more lavish approach (Plate 5.26). The outer surface has been structured into multiple projections and recesses, creating a more star-like plan. The walls are adorned with shallow wall pilasters of which some are crowned with miniature roof elements. Here, we find *stambha pañjaras* topped by *vimāna* motifs with an elaborate parapet above. The *drāviḍa* superstructure of the *basadi* has been preserved. In the *vimāna* tower, there are horse-shoe arch motifs, containing small images of Jinas, clearly indicating the Jaina dedica-

339 Compare Saletore, *Mediaeval Jainism*: 169, Soundara Rajan, “Monuments & Sculpture”: 317, and Soundara Rajan, *Cave Temples of The Deccan*: 317.

340 Leslie has commented on this (Leslie, “Understanding Basava”: 228).

341 Narasimha Murthy discusses the role of Jaina women as patrons of the arts (Narasimha Murthy, “History of Jainism in Karnataka”: 44–46), as does Parasher-Sen, “Jaina Women, Ritual Death”: 229. On female donors, see also Desai, *Jainism in South India*: 219, Narasimha Murthy, “History of Jainism in Karnataka”: 44–46, and Pinto, “Jainism in the Vijayanagara Empire”: 79–80. See also Saletore for the role of Jaina women in the history of Karnataka (Saletore, *Mediaeval Jainism*: 154–71).

342 Compare Soundara Rajan, “Monuments & Sculpture”: 310.

343 See Soundara Rajan, “Monuments & Sculpture”: 316. On Śāntalā Devī, see also Saletore, *Mediaeval Jainism*: 166, and Narasimha Murthy, “History of Jainism in Karnataka”: 45.

344 The *yakṣa* Dhāraṇendra and the *yakṣī* Padmāvatī are mythologically linked to the Tirthaṅkara Pārśvanātha. Refer, for instance, to Zydenbos, “Göttinnenverehrung im Jainismus”: 175, for the story.

345 On this fact, refer also to Krishna Murthy, “The Development of Jaina Temple Architecture”: 110.



Plate 5.25: Entrance porch to the late-Hoysala Akkaṇṇa Basadi in Shravanabelgola, with an ornate doorframe, a Jina as its *lalāṭabimba*, and an intricate ceiling panel with a projecting lotus pendant above.

tion of the structure on the outside of the *jinālaya* as well.³⁴⁶ Some blocks of stone have not yet been carved, reflecting the incomplete status of the temple.



Plate 5.26: View onto the back of the Akkaṇṇa Basadi whose star-like plan and elaborate exterior wall and roof decorations clearly reflect changes in Jain architecture.

4.2.4 Hoysaḷa *jinālayas* on the Hills at Shravanabelgola

During the Hoysaḷa period, Jain *basadis* were not only built inside the pilgrimage town of Shravanabelgola, but continued also to be erected on the two sacred hills. The most intensive building took place during the twelfth century.³⁴⁷ Whilst in earlier periods, the hills had mainly been places where people practised *sallekhanā*, temple worship increased in importance from the tenth century CE onwards, as did the raising of donations for building *jinālayas*.³⁴⁸ The *basadis* were commissioned by royalty—especially queens—and by generals, wealthy merchants and other influential members of society. We shall now discuss the Jain temples on Candragiri, as far as possi-

³⁴⁶ Krishna Murthy has written on these small statues integrated into the roof structure (Krishna Murthy, “The Development of Jain Temple Architecture”: 98).

³⁴⁷ Del Bontà has also commented on this fact (del Bontà, “The Temples and Monuments of Shravana Belgola”: 79).

³⁴⁸ See Parasher-Sen, “Jaina Women, Ritual Death”: 237–38.

ble in chronological order. However, firm construction dates are not available for all the *jinālayas* and many were developed or added to over several centuries. Generally speaking, the Hoysaḷa *basadis* on Candragiri are extremely numerous but generally smaller and less highly adorned than those discussed in section 4.2 so far.

One of the earliest Hoysaḷa temples on Candragiri is the Terina Basadi, erected in 1117 CE. This is another example of a *jinālaya* dedicated by a female donor. According to the inscription on the offering stone at the front of the *basadi*, Mācikaḷḷe and Śāntikaḷḷe, mothers of the royal merchants of King Viṣṇuvardhana, Poysaḷa Seṭṭi and Nemi Seṭṭi, donated the sacred structure and the external altar positioned at the front of the *jinālaya*.³⁴⁹ In the local numbering system, this temple bears the number eight and is found in the north-eastern corner of the compound. It is approached via a long set of stairs cutting through three shallow terraces on the northern side of the structure. There is no entrance porch and one enters straight into the *navaraṅga*. Here, the ceiling treatment is very simple and features only a small reduced lotus carving in the centre of the ceiling. The statue housed inside the main shrine is of Gommaṭeśvara.

The plain exterior of the stone *basadi* is adorned at its upper edge with crenellation-like decorations, which are a reflection of later renovations. These run along the flat roof and are more subtle than in other temples on the same hill.³⁵⁰ The name of the *jinālaya* derives from a chariot (*teru*, *ratha* or *mandara*) associated with it.³⁵¹ This *teru* is not a real wooden movable cart, but a stone version, positioned at the front of the temple.³⁵² However, the structure has no wheels carved onto its sides, does not closely reflect the shape of temple carts and appears in fact to be a more elaborate version of the moulded offering altars, the *balipīṭhas*, found in association with other *basadis* at this and other sites (Plate 5.27).³⁵³

The neighbouring Śāntiśvara Basadi (number nine) is similar in shape and probably also in date. Saletore refers to a stone inscription from the temple from 1118 CE.³⁵⁴ Del Bontà mentions that an unnamed “earlier chronicler of the site” stated that the *jinā-*

349 For the dating and further information on this temple, see Soundara Rajan, “Monuments & Sculpture”: 316, and Krishna Murthy, “The Development of Jaina Temple Architecture”: 106.

350 Crenellations adorning the roofs of *jinālayas* and compound walls are referred to as *kapiśīrṣa* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 575).

351 See Soundara Rajan, “Monuments & Sculpture”: 316.

352 Del Bontà has also commented on this *teru* (del Bontà, “The Temples and Monuments of Shravana Belgola”: 88, plate 43).

353 Some halls are modelled more directly on temple carts, with depictions of wheels carved onto their sides. Examples can be seen, for instance, at the mid-thirteenth-century Sun Temple at Konarak in Orissa and in the open *maṇḍapa* of the twelfth-century Airāvateśvara Temple at Darasuram (Dārāśuram) in Tamil Nadu. At Konarak, even the horses pulling the cart have been depicted in stone. For illustrations of both examples, refer to Harle, *Art and Architecture of the Indian Subcontinent*: plate 193, 194 and 249.

354 Compare Saletore, *Mediaeval Jainism*: 124.



Plate 5.27: The Terina Basadi on Candragiri at Shravanabelgola was commissioned in 1117 CE by a female donor and has an unusual *balipīṭha*, referred to as *teru*, meaning a temple chariot.

laya was erected by Śāntalā Devī at the same time as her Savati Gandhavāraṇa Basadi, that is, in 1123 CE.³⁵⁵ Krishna Murthy proposes an even later date of 1150 CE, although without providing a rationale.³⁵⁶

The temple is also known as the Śrī Kone Śāntinātha Basadi. It lies in the very north-eastern corner of the compound, bordering the eastern enclosure wall. Like the Terina Basadi, it is erected on three shallow terraces and approached by a stairway from the north. It consists of a *navaraṅgamaṇḍapa* with a simpler but still substantial trabeate lotus ceiling, leading to the usual vestibule and a sanctum. Its main statue is of Śāntinātha, the Tīrthaṅkara enshrined in this *jinālaya*, accompanied by the *yakṣī* Kuṣamāṇḍinī Devī and her partner, the *yakṣa* Gomeda (who amongst the Digambaras is better known as Sarvāhana), who are found in almost every temple on the site. They are normally associated with the Jina Neminātha. Their predominance here is probably due to the fact that Shravanabelgola is sacred to Kuṣamāṇḍinī Devī.

The Śāsana Basadi, temple number eleven, located roughly in the middle of the enclosure on the same hill, is also amongst the earliest Hoysāla structures on Candragiri. It

³⁵⁵ For this reference, consult del Bontà, “The Temples and Monuments of Shravana Belgola”: 81, 89. The Savati Gandhavāraṇa Basadi will be discussed later in this section.

³⁵⁶ Consult Krishna Murthy, “The Development of Jaina Temple Architecture”: 106.

appears to have been erected around 1117 CE.³⁵⁷ Krishna Murthy dates it to 1118 CE.³⁵⁸ Such slight differences in date can be due to the conversion from Vikram Samvat dates, which are based on a lunar calendar, to Gregorian dates. The person credited with the donation of this *jinālaya* is the Hoysaḷa general and chief of the army Gaṅgarāya. He was the patron of many structures and statues on this hill and on neighbouring Viṇḍhyagiri.

The east-facing edifice of the Śāsana Basadi has modern access stairs leading via five steps to a small squarish terrace in front of the temple. To the left of the entrance is a tall inscription (*śāsana*) panel, to which the temple owes its name, “Śāsana Basadi” (Plate 5.28). The inscription records the gift by Gaṅgarāya of a village to the north-east of Shravanabelgola, for the maintenance of the *jinālaya*, funded by his mother Pochala Devī and his wife Lakṣmī Devī.³⁵⁹ Probably for this reason, the *basadi* is also known as “Indirakula-gṛha,” meaning “the abode of Lakṣmī” (Indira being an alternative name for Lakṣmī).

In this *jinālaya*, there is no porch, but a spacious closed pillared hall leading to the shrine. This houses a roughly one-metre standing statue of Ādinātha, flanked by the *yakṣa* and *yakṣī*, Gomukha and Kuṣamāṇḍinī. According to Digambara Jaina iconography, Gomukha should be associated with Cakreśvarī, who in Digambara Jainism can also be referred to as Apraticakra. This shows once again that in the later structures on Candragiri, links between the Jinas and their associated *yakṣa* and *yakṣī* do not always follow established iconographical rules, but clearly give preference to especially popular divinities, even if they are not associated with the enshrined Jina of a particular temple. The facade of the *jinālaya* is structured through prominent wall pilasters, culminating in pavilions and niches above. In front of the edifice we again find an offering altar, a *balipīṭha*, and, closer to the *basadi*, another inscription pillar.

Close to and slightly north-east of this temple, we find the Eraḍukaṭṭe Basadi (number six), also known as the Yaraḍu Kaṭṭe Basadi. It lies next to the much earlier Gaṅgā-period Cāvunḍarāya Basadi. The *jinālaya* dates from 1118 CE although Krishna Murthy dates it again later, to 1150 CE.³⁶⁰ Like the Terina and Śāntīśvara Basadis, discussed above, the Eraḍukaṭṭe Basadi also faces north.³⁶¹ Its name derives from the two prom-

357 This is according to Soundara Rajan, “Monuments & Sculpture”: 316.

358 See Krishna Murthy, “The Development of Jaina Temple Architecture”: 106.

359 On this, refer to del Bontà, “The Temples and Monuments of Shravana Belgola”: 80. On p. 81, del Bontà points out that the name of Gaṅgarāya’s mother, “Pochala,” which he argues is equivalent to “Hoysaḷa,” indicates royal descent for her as well as for himself, with reference back to the earlier Gaṅgā dynasty. Pochala Devī is also known as Pochavve or Pocchive.

360 Compare Krishna Murthy, “The Development of Jaina Temple Architecture”: 106.

361 Del Bontà points out that the *basadi* is not aligned precisely towards true north but faces slightly east of north (del Bontà, “The Temples and Monuments of Shravana Belgola”: 86).



Plate 5.28: The Hoysala-period Śāsana Basadi on Candragiri at Shravanabelgola was named after the prominent inscription panel (*śāsana*), found to the left of its entrance.

inent winding stairways leading up to the terrace at its front. “*Eraḍu*” means “two” and “*kaṭṭe*” “stairways.”³⁶²

The *basadi* has no porch and entry is directly into a large hall with six pillars. The attendants accommodated in the vestibule at the southern end of this *maṇḍapa* have been identified locally as Gomedha Yakṣa and Kuṣamāṇḍinī Yakṣī. As noted above, this *yakṣa* and *yakṣī* are normally associated with the Jina Neminātha, whilst the sanctum of this temple houses a statue of Ādinātha. The Eraḍukaṭṭe Basadi is surrounded by a narrow open ambulatory, a *pradakṣiṇāpatha*.

This is another *jinālaya* endowed by a female patron: Lakṣmī, the wife of general Gaṅgarāya.³⁶³ Her death in 1121 CE by *samādhi*, denoting a religious passing away out of deep meditation, which ideally leads to salvation, is recorded in an inscription close to this temple.³⁶⁴ The death of her husband, Gaṅgarāya, in 1133 CE, is documented in the inscription of the Pārśvanātha Basadi at Halebid in Hassan District.³⁶⁵

The Kattaḷe Basadi,³⁶⁶ whose name refers to its dark interior, is another dating from the early twelfth century.³⁶⁷ It has already been mentioned briefly, as it forms a unit with the three much earlier shrines of the Candragupta Basadi, from the Gaṅgā period in the ninth century CE. The main section of the Kattaḷe Basadi (number thirteen) was erected by the Hoysaḷa Gaṅgarāya in about 1118 CE.³⁶⁸ Measuring roughly 38 by 12 metres, it is the largest temple on the hill.

In front of the *basadi*, we find a modern simple flagpole and a small offering slab.³⁶⁹ The temple consists of a wide but shallow open pillared porch which is unusual in its uneven number of five pillars. This gives onto a large closed pillared hall, which despite its size is usually referred to as a *mukhamāṇḍapa*, or entrance pavilion. It has probably acquired this name because of its situation at the front of both the

³⁶² On this issue, see Soundara Rajan, “Monuments & Sculpture”: 317. For the meaning of the terms, consult del Bontà, “The Temples and Monuments of Shravana Belgola”: 87.

³⁶³ Consult Soundara Rajan, “Monuments & Sculpture”: 317, and del Bontà, “The Temples and Monuments of Shravana Belgola”: 80, 86.

³⁶⁴ See del Bontà, “The Temples and Monuments of Shravana Belgola”: 87.

³⁶⁵ In the inscription, Halebid is referred to by its ancient name, Bastihalli. Refer to del Bontà, “The Temples and Monuments of Shravana Belgola”: 81. On this *basadi*, see also Soundara Rajan, “Monuments & Sculpture”: 317–18.

³⁶⁶ This *jinālaya* is also known as Ādinātha Basadi or Padmāvatī Basadi (Soundara Rajan, “Monuments & Sculpture”: 317).

³⁶⁷ Soundara Rajan, “Monuments & Sculpture”: 317, and del Bontà, “The Temples and Monuments of Shravana Belgola”: 82, have commented on this.

³⁶⁸ The image inscription states that the statue was carved by Gaṅgarāya, for the benefit of his mother Pochala Devī (Soundara Rajan, “Monuments & Sculpture”: 317). According to del Bontà, the entire temple was dedicated to Gaṅgarāya’s mother (del Bontà, “The Temples and Monuments of Shravana Belgola”: 81). For the dating, see also Krishna Murthy, “The Development of Jaina Temple Architecture”: 106.

³⁶⁹ While in 2001, the flagpole was still intact (see Plate 5.12), in 2006 it had lost its flag and at least by 2019, it had been removed entirely.

earlier triple-shrined Candragupta Basadi, which projects from its right-hand side, and a further two halls leading west from this large entrance hall. Del Bontà makes the convincing suggestion that this *maṇḍapa* was added after the completion of the Kattaḷe Basadi in order to connect it with the three earlier sanctums as well as with the neighbouring Pārśvanātha Basadi.³⁷⁰ The neighbouring construction, on a clear east-west axis, is another hall, a *navaraṅgamaṇḍapa*, which lies much higher than the joint front hall and is reached by a small but quite steep stairway of seven steps, raised on a low pedestal. The pillars of this hall are highly decorated, but very different in style from the circular lathe-turned pillars analysed above. This second hall gives onto an *antarāla*, accommodating Hoysaḷa-style *yakṣa* and *yakṣī* statues, again of Gomedha and Kuṣamāṇḍinī. Last in line comes the *garbhagṛha*, housing a statue of Ṛṣabhdeva or Ādinātha. Rather unusually for a Hoysaḷa structure, the shrine is surrounded by an internal circumambulation path, a *pradakṣiṇāpātha*, and as such, follows a *sāndhāra* layout.³⁷¹ The temple has no surviving superstructure.

Between the Eraḍukaṭṭe and the Terrina Basadi lies the Savati Gandhavāraṇa Basadi, temple number seven. It derives its name from an epithet used for the chief queen of Hoysaḷa King Viṣṇuwardhana, queen Śāntalā Devī.³⁷² She has been credited with gifting this *jinālaya* in 1123 CE.³⁷³ A *niṣidhi* (*niśidhi*) stone, an inscribed memorial slab, housed in one of the open pavilions close to the temple, documents her death at Shīvaganga (Śīvaganga), close to Bangalore (Beṅgaḷūru), in 1131 CE.³⁷⁴

The north-facing temple stands on a high terrace. There is no entrance porch and devotees step straight into a spacious *navaraṅgamaṇḍapa* with a simple lotus ceiling ornament, which leads through a vestibule to the shrine. This contains a 1.5-metre statue of Śāntinātha.³⁷⁵ Although they are not officially associated with Śāntinātha, the attendant divinities Gomedha and Kuṣamāṇḍinī have again been arranged flanking the door to the *garbhagṛha* at the southern end of the *navaraṅga*. This is a comparatively large structure, measuring about 21 by 10.5 metres.³⁷⁶ This *jinālaya* is un-

370 On this, see del Bontà, “The Temples and Monuments of Shravana Belgola”: 82.

371 Compare Soundara Rajan, “Monuments & Sculpture”: 317, and del Bontà, “The Temples and Monuments of Shravana Belgola”: 81.

372 “Savati Gandhavāraṇa” means “a rutting elephant among co-wives” (del Bontà, “The Temples and Monuments of Shravana Belgola”: 87).

373 This has been suggested by Salletore, *Mediaeval Jainism*: 166, Soundara Rajan, “Monuments & Sculpture”: 316, and Krishna Murthy, “The Development of Jaina Temple Architecture”: 106.

374 On this issue, refer to Salletore, *Mediaeval Jainism*: 166. The inscription also records the death of Śāntalā Devī’s mother by *sallekhanā* at Shravanabelgola in the same year (del Bontà, “The Temples and Monuments of Shravana Belgola”: 87). Salletore has also written on the death of the parents (Salletore, *Mediaeval Jainism*: 166–67).

375 The measurement has been provided by Soundara Rajan, “Monuments & Sculpture”: 316.

376 Soundara Rajan has also commented on the size of the *basadi* (Soundara Rajan, “Monuments & Sculpture”: 316).

usual in retaining its *drāviḍa vimāna* superstructure, in contrast to most of the surrounding *basadis* on the same hill (Plate 5.29).

The Majjigaṇa Basadi, dedicated to Anantanātha, is another structure whose foundation, at least, dates from the early twelfth century.³⁷⁷ It is number ten in the local numbering system and located to the south, directly behind the Savati Gandhavāraṇa Basadi. It is one of only two *jinālayas* on the hill which face south.³⁷⁸ It measures about 9.7 by 5.8 metres³⁷⁹ and is raised on a shallow but relatively wide terrace, which allows devotees to circumambulate the sacred edifice on the outside. The temple structure has a pillared *navaraṅgamaṇḍapa*. In this hall we encounter once again the typical polished black Hoysaḷa pillars described at other sites in the earlier sections, although the pillars here are comparatively short. There is a vestibule and a small shrine.

On the outside, the lower wall section of the *jinālaya* is adorned with a band of stylised, almost geometrical flowers, which Soundara Rajan identifies as original floral *bandhana*-mouldings.³⁸⁰ No other temples on the hill have similar decorations.³⁸¹ However, the *basadi* has obviously been much renovated. The relatively bulky crenellation-like decorations and corner pavilions appear to be of a much later date, probably from the eighteenth or nineteenth century. These lend the edifice a vaguely Islamic air.³⁸²

Three more Hoysaḷa temples on the western edge of the compound remain to be discussed. The first two, the Śāntinātha and the Supārśvanātha Basadis, are small structures. The Śāntinātha Basadi (number one) sits in the far south-western corner and is the first *jinālaya* which pilgrims visit on their circuit around the sacred compound. Although it has been repeatedly renovated, its foundation appears also to date from the early twelfth century.³⁸³ It consists of a small porch, a hall and a shrine, all three of almost the same dimensions. The *garbhagr̥ha* houses a black standing statue of Śāntinātha, which is almost 4 metres tall. An unusual feature is that the walls and ceiling of the sanctum appear to have been painted in the past.³⁸⁴

377 Del Bontà suggests that the name may derive from the donor of the structure (del Bontà, "The Temples and Monuments of Shravana Belgola": 86).

378 Besides this temple, only the triple cells of the original Candragupta Basadi face south.

379 These measurements have been taken from Soundara Rajan, "Monuments & Sculpture": 316.

380 Compare Soundara Rajan, "Monuments & Sculpture": 316.

381 This has also been pointed out by del Bontà, "The Temples and Monuments of Shravana Belgola": 86.

382 The fact that large numbers of temples dating from – or with alterations dating from – the fifteenth century onwards show Islamic stylistic features has been discussed by Julia A.B. Hegewald, "Domes, Tombs and Minarets: Islamic Influences on Jaina Architecture," in *The Temple in South Asia*, ed. Adam Hardy (London: British Association for South Asian Studies and the British Academy, 2007): 179–90.

383 On this, refer also to del Bontà, "The Temples and Monuments of Shravana Belgola": 90.

384 This has been pointed out by del Bontà, "The Temples and Monuments of Shravana Belgola": 90.



Plate 5.29: The Savati Gandhavāraṇa Basadi, gifted in 1123 CE by Hoysaḷa King Viṣṇuvardhana's chief queen, Śāntalā Devī, preserves its *draviḍa vimāna* superstructure.

Unfortunately, not even faint traces of the paintings remain visible. In front of the temple is a small *balipīṭha* altar.

Almost identical in layout and size is the Supārśvanātha Basadi (number two), located in the north-western corner. As the serpent behind the black seated image in the sanctum is seven-headed and not five-hooded, as is normally prescribed for the iconography of Supārśvanātha, the icon might actually represent Pārśvanātha. It has been ascribed to the late tenth century CE,³⁸⁵ which probably means that it predates the foundation of the *basadi*. On the lintel leading into the *jinālaya* is a carved statue

³⁸⁵ For this dating, see del Bontà, "The Temples and Monuments of Shravana Belgola": 90.

of the goddess Lakṣmī being lustrated by two flanking elephants, an icon known by the name of Gajalakṣmī.

The Candraprabha or Candranātha Basadi (number three) is a north-facing structure, located slightly to the east of the former temple. No inscription recording its date of construction is to be found. However, its foundation appears to go back to the early twelfth century.³⁸⁶ Although this *jinālaya* is smaller than the Pārśvanātha Basadi, the two are remarkably similar in layout. In the shrine of the Candraprabha Basadi is a statue of Candraprabha, the eighth Jina, and flanking its doorway are a *yakṣa* and *yakṣī* (Plate 1.19). At the front of the sacred edifice is a small offering altar.

The final temple which Jinas usually visit on their circuit is the Pārśvanātha Basadi, or more precisely, the Antarāla Pārśvanātha Basadi (number fourteen). It is one of the latest firmly dated Hoysaḷa constructions inside the irregular walled sacred enclosure on the summit of Candragiri. The *jinālaya* lies in the south of the complex, very close to the entrance gateway just north of the famous rock inscription, and completes the sacred circuit.

In front of the edifice stands a tall pillar, which most scholars have identified as a *mānastambha*.³⁸⁷ However, it has some unusual features. The lower part of the pillar has been adorned with depictions of various *yakṣas*, of which one is definitely the *kṣetrapāla* Brahmadeva, pointing more towards a Brahma *stambha*. According to del Bontà, the pavilion at the tip of the pillar used to house representations of two *yakṣas* and two *yakṣīs*, rather than a single statue of Brahmadeva—which would be typical of a Brahmadeva pillar—or a quadruple (or a single) statue of a Jina—characteristic of a *mānastambha*.³⁸⁸ By 2001, however, it was empty. The pillar appears to have been erected by local merchants during the rule of Chikka Deva Rāya Oḍeyar in the seventeenth century.³⁸⁹

Inside the *basadi* is a commemorative inscription, on a *niṣidhi* stone, mentioning the death in 1129 CE of the Jaina teacher Malliṣeṇa Maladhāri.³⁹⁰ Although this is not a foundation inscription, the *jinālaya* has been dated to the twelfth, probably even the early twelfth century.³⁹¹ Through a small porch, visitors enter a closed hall, a *navaraṅgamaṇḍapa*, which accommodates tall light-grey lathe-turned pillars

386 Del Bontà has also suggested such an early date (del Bontà, “The Temples and Monuments of Shravana Belgola”: 89).

387 See, for instance, Soundara Rajan, “Monuments & Sculpture”: 317. Michell calls it a lamp column (Michell, *Penguin Guide to the Monuments of India*: 468).

388 Refer to del Bontà, “The Temples and Monuments of Shravana Belgola”: 84.

389 On this, see del Bontà, “The Temples and Monuments of Shravana Belgola”: 84, and Michell, *Penguin Guide to the Monuments of India*: 468. He is also known as Chikka Deva Rāja and Oḍeyar has also been spelled Voḍeyar. See, for instance, *Epigraphia Carnatika*, vol. 2, *Shravanabelgola*, 2nd ed. (Mysore: Institute of Kannada Studies, University of Mysore, 1973): xc.

390 Soundara Rajan, “Monuments & Sculpture”: 317, and del Bontà, “The Temples and Monuments of Shravana Belgola”: 84, have written on this.

391 See, for instance, del Bontà, “The Temples and Monuments of Shravana Belgola”: 84. Krishna Murthy, “The Development of Jaina Temple Architecture”: 106, provides the date of 1125 CE.

(Plate 5.30). Next in line, there follow an antechamber and the *garbhagr̥ha*. This contains the tallest Jina sculpture on this hill, a roughly five-metre statue of Pārśvanātha.³⁹²

In addition to the temples, pillars and the tall statue of Bharata on this hill, there are several pavilions housing inscription panels, referred to as *śāsana maṇḍapikās*.³⁹³ Most are square, consisting of a platform, four corner pillars and a flat roof. The pavilion positioned between the Eraḍukaṭṭe and the Savati Gandhavāraṇa Basadis is more elongated in shape.

Two pavilions erected side by side in the south-western corner of the compound are collectively referred to as the Mahānavamī Maṇḍapas.³⁹⁴ These open granite pavilions shelter three square memorial tablets made of soapstone, which record the names of deceased monks, nuns and laypersons from the late twelfth century. There are a number of other *niṣidhi* pavilions on Candragiri, which were erected to mark the locations where Jainas died by practising the sacred rite of *sallekhanā*. Whilst this practice became especially popular from the eighth century CE onwards, with an increase in the twelfth century, most of these *niṣidhi* pavilions postdate the events they commemorate, and were built in the second half of the twelfth century.

On the neighbouring hill of Viṇḍhyagiri, there also are a number of fine Hoysaḷa structures. The largest is the twelfth-century granite *trikūṭācala* Odegal Basadi, also known as Vadegal Basadi.³⁹⁵ It stands on a tall star-shaped terrace, propped up by stone struts (*odegal*), from which it derives its name (Plate 5.31).³⁹⁶ The temple is entered through a pillared entrance porch from which one steps into a joint central *navaraṅga* hall whose lantern ceiling features a central lotus stone. Vestibules on three sides provide access to the triple shrines. These house Ādinātha as the main statue in the southern cell and representations of Śāntinātha in the eastern and Neminātha in the western *garbhagr̥has*.

Not far from this temple, we find the ornate, free-standing, round Gaṅgā pillar mentioned in 3.3.3. above, measuring about two metres tall (Plate 5.14), and noted for its shaft which is ornamented with climbing plant and foliage motifs. During the Hoysaḷa period, a seated statue of Brahmadeva was added to the tip of the *stambha*: hence its name, Tyāgada Brahmadeva Stambha.³⁹⁷ The image at the apex was added

³⁹² Compare del Bontà, “The Temples and Monuments of Shravana Belgola”: 84 and Michell, *Penguin Guide to the Monuments of India*: 468.

³⁹³ This term has been taken from Dhaky, *Encyclopaedia of Indian Temple Architecture*: 585.

³⁹⁴ Del Bontà has commented on them (del Bontà, “The Temples and Monuments of Shravana Belgola”: 90).

³⁹⁵ On this temple, refer to del Bontà, “The Temples and Monuments of Shravana Belgola”: 67, and Michell, *Penguin Guide to the Monuments of India*: 466.

³⁹⁶ Del Bontà, “The Temples and Monuments of Shravana Belgola”: 66, and Chavan, *Jainism in Southern Karnataka*: 55, have commented on this sense of “odegal.”

³⁹⁷ Cāgada Kaṇbha, its original form, means “pillar of gifts” (Sarma, *Temples of the Gaṅgas*: 153). For further details concerning the name of the pillar, refer to the section earlier in this chapter (3.3.3 “Brahmadeva Pillars on Candragiri and Viṇḍhyagiri”) and to Hegewald, *Jaina Tradition of the Deccan*: 35.



Plate 5.30: View towards the sanctum inside the early twelfth-century Antarāla Pārśvanātha Basadi on Candragiri, which has tall lathe-turned pillars inside its *navaraṅgamaṇḍapa*.



Plate 5.31: The twelfth-century *trikūṭācala* Odegal Basadi (left) and the Tyāgada Brahmadeva Stambha (right) on Viṇḍhyagiri. The pillar was supplied with an image and a pavilion in the thirteenth century.

in about 1200 CE by Heggade Kaṇṇa.³⁹⁸ Slightly later, in about 1250 CE, a surrounding pavilion was constructed, enclosing the seated statue of Brahmadeva (Plate 5.31, far right of photo).³⁹⁹ In Karnataka, such older pillars have often been supplemented with further surrounding columns, to support the pavilion constructions enclosing the statues placed on top of them. In this instance, four surrounding subsidiary pillars were added to support the pavilion. This exemplifies the way in which additions were frequently made to earlier structures during the Hoysaḷa age, to add significance to pillars and to enlarge temple establishments.

This can also be seen in a structure further up the hill. It is a prominent gateway, the Akhaṇḍa Bagilu, dating back to the Gaṅgā period, commissioned by Cāvuṇḍarāya in 980 CE. This gate is flanked by two shrines with open pavilions, which were added in 1130 CE by Bhāratamayya (Bharateśvara), a general of the Hoysaḷa King Viṣṇuvardhana.⁴⁰⁰ The sanctum on the left is dedicated to Bāhubali and the one on the right to his legendary brother Bharata.

³⁹⁸ In Kannada, a *heggaḍe* is a kind of chief or headman of a village.

³⁹⁹ On these datings, refer to Sarma, *Temples of the Gaṅgas*: 153, 208, and Chavan, *Jainism in Southern Karnataka*: 53.

⁴⁰⁰ Refer to del Bontà, “The Temples and Monuments of Shravana Belgola”: 68 and Chavan, *Jainism in Southern Karnataka*: 53.

On the brow of the hill, directly in front of the entrance to the Bāhubali enclosure, is another complex Brahma *stambha*, which has been mentioned briefly above.⁴⁰¹ It is known as the Gullekāyi Ajji Maṇḍapa. The central pillar is understood to have been erected during the Gaṅgā period, but added to under Hoysaḷa rule.⁴⁰² According to del Bontà, the pillar and its crowning icon were commissioned by the Hoysaḷa minister Baladeva in the early twelfth century.⁴⁰³ This complex arrangement consists of a central, roughly two-metre pillar, carrying a seated Brahmadeva statue.⁴⁰⁴ This is enshrined in a raised pavilion. The exceptional size and weight of this raised structure is supported by twelve surrounding pillars. An inscription stele dating from 1422 CE, and a roughly 1.5-metre statue in front of it of Kuṣamāṇḍinī Devī in the guise of the lady Gullekāyi Ajji, are even later additions.⁴⁰⁵ Gullekāyi Ajji is the humble lady who is said to have poured over the Gommaṭeśvara statue milk from her hollow *gullakayi* fruit, which then filled the tank between the two hills in the centre of Shravanabelgola.⁴⁰⁶ According to Sarma, the statue of the goddess was set up already by the Gaṅgā King Cāvuṇḍarāya.⁴⁰⁷ However, it is more likely to be of later date, probably from the Vijayanagara period. This later dating is also supported by del Bontà.⁴⁰⁸

Whilst the colossal standing statue of Bāhubali in the enclosure at the top of Viṇḍhyagiri is a Gaṅgā achievement, the pillared cloister surrounding it, known as the Śuttāla or Śuttālaya, was added in 1117 CE by Gaṅgarāya, the general of the Hoysaḷa King Viṣṇuvardhana.⁴⁰⁹ It encloses the back and two sides of the colossus and incorporates a number of cells and large spaces to accommodate statues. The colonnade was extended and provided with additional icons and decorative features in the following years, for exam-

⁴⁰¹ Refer to section 3.3.3 “Brahmadeva Pillars on Candragiri and Viṇḍhyagiri.”

⁴⁰² Chavan has also commented on this (Chavan, *Jainism in Southern Karnataka*: 51).

⁴⁰³ Compare del Bontà, “The Temples and Monuments of Shravana Belgola”: 72.

⁴⁰⁴ For further information, see Chavan, *Jainism in Southern Karnataka*: 51. This statue has also been identified as Sarvāhana Yakṣa (del Bontà, “The Temples and Monuments of Shravana Belgola”: 72). In actual fact, Settar suggests that all Brahma *stambhas* carry images of Sarvāhana Yakṣa (del Bontà, “The Temples and Monuments of Shravana Belgola”: 92). However, this interpretation does not reflect contemporary religious understanding—at least, not in so far as the local Jaina communities who venerate such pillars themselves are concerned.

⁴⁰⁵ Her name is also spelled Gullu Kāya Ajji and Gullakayajji. See, for instance, Chavan, *Jainism in Southern Karnataka*: 56.

⁴⁰⁶ This story has been recounted earlier in this chapter, in section 3.3. “Early Temple Edifices in and Around Shravanabelgola.” On this statue, refer to Sarma, *Temples of the Gaṅgas*: 153, and Chavan, *Jainism in Southern Karnataka*: 56.

⁴⁰⁷ See Sarma, *Temples of the Gaṅgas*: 153.

⁴⁰⁸ Refer to del Bontà, “The Temples and Monuments of Shravana Belgola”: 72. For an explanation of the placing of a sculptural representation of Kuṣamāṇḍinī in this position, refer to Zydenbos, “Göttinnenverehrung im Jainismus”: 167–68.

⁴⁰⁹ On this, consult, for instance, del Bontà, “The Temples and Monuments of Shravana Belgola”: 63, 80–81.

ple, in 1159 CE by Huḷḷa or Huḷḷarāja, a minister of the Hoysaḷa King Narasiṃha I. The comparatively wide but dark cloister houses more than forty Jaina images.

The Śuttālaya fulfils several functions. It shelters and protects the tall central statue of Bāhubali and creates an open courtyard area at its front. Through additions at the front, it also enables the complex to be securely locked at night. Above this colonnade, the head of the monumental statue is visible from afar, but the entire statue can be seen only by a person standing right in front of it inside the sheltered courtyard itself. Devotees circumambulate Bāhubali in a clockwise direction (*pradakṣiṇā*) inside the covered arcade, where they venerate additional statues. During the celebration of the Mahāmastakābhiṣeka, devotees are permitted also to stand on the roof of the surrounding cloister to view the spectacle from nearby.

We shall now turn from the pilgrimage centre of Shravanabelgola to examples of *basadis* in its surroundings and further afield, to provide a more detailed picture of particularly grand structures which exemplify the typical features of the Hoysaḷa style.

4.2.5 Later *Basadis* at Nittur, Arasikere and Jinanathapura

To the north of Shravanabelgola, a number of sites enable us to track with particular precision the changes which Jaina temple architecture underwent during the later phases of Hoysaḷa rule. Of special interest are Jinanathapura, which lies just on the northern outskirts of Shravanabelgola, Arasikere (Arasikere), to the north-west, and Nittur to the north-east of this important pilgrimage centre.

At Nittur, in Tumkur District, the Śāntiśvara Basadi, also known as the Śāntinātha Basadi, is an excellent example of the specific features of the more elaborate and luxurious later Hoysaḷa style. The *basadi* dates from 1175 CE.⁴¹⁰ It appears that the *jinālaya* was originally dedicated to Ādinātha and was reconsecrated as sacred to the Jina Śāntinātha only after its destruction and reinstatement.⁴¹¹

The *basadi* has an unusually elaborate exterior, with integrated niches, in the form of small shrines, fulfilling the structural function of buttressing the temple

⁴¹⁰ Nittur was a major Jaina centre, known as “the Ayyahole of the South” (Jain Temple, “Shri Shantinath Bhagwan and Sri Jwalamalini Devi Jain Mandir, Nittur, District – Tumakuru (Karnataka),” [https://jainmandir.org/Temple/Shri-Shantinath-Bhagwan-and-Sri-Jwalamalini-Devi-Jain-Mandir%2c-Nittur%2c-District – Tumakuru\(Karnataka\)](https://jainmandir.org/Temple/Shri-Shantinath-Bhagwan-and-Sri-Jwalamalini-Devi-Jain-Mandir%2c-Nittur%2c-District-Tumakuru-Karnataka) [accessed 05.09.2023].

⁴¹¹ The present image is said to have been installed on 26 January 1969. Refer to Jain Heritage Centres, “Karnataka, Nittur,” <https://www.jainheritagecentres.com/jainism-in-india/karnataka/nittur/> [accessed 05.08.2022], and Jain Temple, “Shri Shantinath Bhagwan and Sri Jwalamalini Devi Jain Mandir, Nittur, District – Tumakuru (Karnataka),” [https://jainmandir.org/Temple/Shri-Shantinath-Bhagwan-and-Sri-Jwalamalini-Devi-Jain-Mandir%2c-Nittur%2c-District – Tumakuru\(Karnataka\)](https://jainmandir.org/Temple/Shri-Shantinath-Bhagwan-and-Sri-Jwalamalini-Devi-Jain-Mandir%2c-Nittur%2c-District-Tumakuru-Karnataka) [accessed 05.09.2023].

walls.⁴¹² In this *jinālaya*, sculptural decorations were added on the outer walls: the empty niches are flanked by seated and standing Tirthaṅkara statues and female figures. It appears that the sculptural scheme was never entirely completed.⁴¹³

Inside, we again find the typical Hoysaḷa highly polished lathe-turned pillars. Unusually, two of those in the *navaraṅga* are not cylindrical but star-shaped.⁴¹⁴ The *navaraṅgamaṇḍapa* has nine elaborate corbelled domical ceilings. The central ceiling section is especially sumptuous. It is supported on an octagonal frame, from the centre of which a pronounced lotus bud, adorned with a representation of Indra, hangs down into the hollow domical space. The figural decorations of the *bhuvaneśvarī* ceiling comprise the *aṣṭadikapālas* with their consorts, seated on their vehicles, *yakṣas* and *yakṣīs* and performance artists, such as musicians and dancers.⁴¹⁵ At the site, the image of the *yakṣī* Jvālāmālīnī Devī is given much prominence. For this reason, the *basadi* is also known as Jvālāmālīnī Devī Temple.

The Sahasrakūṭa Jinālaya at Arasikere in Hassan District is slightly later, dating from 1220 CE.⁴¹⁶ This temple is said to have been constructed by Rēcimayya (1135–1225 CE), a general and minister of Hoysaḷa King Vīra Ballāla II (1173–1220 CE).⁴¹⁷ The main object of veneration at this *basadi* is a tall black stone *sahasrakūṭa* statue. A *sahasrakūṭa* is a sculptural representation comprising a reasonably large square or pyramidal block of stone, with large numbers of Jaina images—traditionally 1000—on its four sides.⁴¹⁸

This *jinālaya* is especially well known for its sumptuous interior, above all for its highly ornate Hoysaḷa *bhuvaneśvarī* ceiling panels and ornately decorated door frames. The domed ceiling of the *navaraṅga*, which has attracted the particular attention of scholars, displays a complex iconographical scheme in which the eight guardians of the directions have been portrayed, in addition to the usual inverted open lotus flower. However, in this example, in place of the usual Īśāna figure in the north-east, we find the figure of a Jina.⁴¹⁹ In Hindu iconography, this is where we would expect a representation of Śiva. It seems likely that, since Śiva is regarded as the master of all earthly and divine beings, at least in a Śaiva context, the Jainas replaced him with a representative

412 For a discussion of this issue, refer to Krishna Murthy, “The Development of Jaina Temple Architecture”: 110.

413 This has been pointed out by Soundara Rajan, “Monuments & Sculpture”: 318.

414 Krishna Murthy points out that to carve a star-shaped section requires a high level of craftsmanship (Krishna Murthy, “The Development of Jaina Temple Architecture”: 111).

415 For further details on the decorations, see Krishna Murthy, “The Development of Jaina Temple Architecture”: 110.

416 The name “Arasikere” translates as “queen’s tank.”

417 Refer to Saleore, *Mediaeval Jainism*: 14.

418 We have discussed another *sahasrakūṭa* sculpture in the Śaṅkha Basadi at Lakshmeshvar in section 4.1.2 on “Lakshmeshvar and its Jaina Temples.”

419 In the same way, as was pointed out above in the context of the discussions of elaborate Jaina ceilings, Īśāna can also replace the Jina in the centre of coffered ceilings.

of one of the Jinas, considered supreme in their own religion.⁴²⁰ However, this might also reflect the Jainas' growing unease, especially with regard to the Śaiva community, which had strongly gained in influence from the late eleventh century onwards and had started to threaten the existence of Jainism, at least in the northern areas of Karnataka.

The most elaborately decorated and highly crafted of these three later Jaina temples is probably the Śāntīśvara Basadi, also known as Śāntinātha Basadi, at Jinanathapura. The village is located on the northern side of Candragiri, not far from Shravanabelgola. The *jinālaya* is built from the potstone typical for the region. Like the previous *basadi*, this structure was erected under Hoysaḷa Rēcimayya, the general of King Ballāla II, towards the end of the twelfth or early in the thirteenth century.⁴²¹ Rēcimayya's family was initially connected with the Late Cālukyas and with the Kaḷacuris (Kaḷachuryas).⁴²² Del Bontà relates this unusually highly decorated temple style at Jinanathapura to the changing dynastic associations of the general, who, he claims, used it as a way of stressing his own importance.⁴²³ In this chapter, however, I argue in favour of this being principally an expression of the newly gained importance of the Jainas, who at this time started to make their influence and wealth visible also in the style of their *basadis*.

The Śāntīśvara Basadi is erected on a wide, elevated platform, a *jagatī*, which can be used to circumambulate the structure in a clockwise direction (Plate 5.32 below). In actual fact, in another sign of the importance of the *pradakṣiṇā* ritual in a Jaina context, this elevated path enables the temple to be ambulated on two levels, on the ground and on top of the wide terrace. During this ambulation, practitioners see the full beauty and iconographic complexities of this highly decorated *jinālaya*. Although the *basadi* was never finished, this is probably the only Hoysaḷa Jaina temple which really equals the Hindu structures built at this time in terms of their exterior figural decoration (Plate 5.21 left).

⁴²⁰ On this issue, see Krishna Murthy, who also describes depictions of secular scenes and of the *saptamātṛkās*, the seven mother goddesses, in connection with this *jinālaya* (Krishna Murthy, "The Development of Jaina Temple Architecture": 111). For images from this *basadi*, refer, for instance, to Jain Temple, "Shri Sahastrakuta Digamber Jain Basadi (Temple), Tippu Nagar, Arasikere, District-Hassan (Karnataka)," [https://www.jainmandir.org/Temple/Shri-Sahastrakuta-Digamber-Jain-Basadi-\(Temple\)%2C-Tippu-Nagar%2C-Arsikere%2C-District-Hassan-\(Karnataka\)](https://www.jainmandir.org/Temple/Shri-Sahastrakuta-Digamber-Jain-Basadi-(Temple)%2C-Tippu-Nagar%2C-Arsikere%2C-District-Hassan-(Karnataka)) [accessed 05.09.2023].

⁴²¹ For the dating, refer to del Bontà, "The Temples and Monuments of Shravana Belgola": 95, and Chavan, *Jainism in Southern Karnataka*: 62. The precise date of construction is not known and Krishna Murthy and del Bontà (in a later publication), consider the early thirteenth century as more likely for the erection of this *jinālaya* (Krishna Murthy, "The Development of Jaina Temple Architecture": 112; del Bontà, "The Shantinatha Basadi": 121).

⁴²² This has been suggested by Krishna Murthy, "The Development of Jaina Temple Architecture": 112, and del Bontà, "The Shantinatha Basadi": 121.

⁴²³ Compare del Bontà, "The Shantinatha Basadi": 123–25.



Plate 5.32: The Śāntiśvara Basadi at Jinanathapura has a highly ornate interior with an elaborate ceiling panel (above), as well as exterior walls furnished with figural representations in niches (below).

The temple consists of a *garbhagrha*, an *antarāla* and a *navaraṅga*. Its porch was never built. The sanctum houses a black seated figure of the sixteenth Tīrthaṅkara. As is typical of Hoysaḷa structures, the interior has been decorated with elaborate ceiling panels (Plate 5.32 above), intricately carved door frames and door guardians. Unusually, in this *jinālaya*, the pillars are not as highly polished and there are large empty niches, also referred to as *koṣṭhas*, integrated into the southern and northern sides of the *navaraṅga*.⁴²⁴ This sacred edifice is unique in that its exterior is even more ornate than its interior.

The superstructure of the Śāntinātha Basadi has not survived. It is clear, though, that this temple breaks with the earlier and more simple and austere Gaṅgā style and exhibits a tangible worldly beauty, primarily thanks to its lavish exterior ornamentation, consisting of seventy-three individual major statues (counting the unfinished slabs). The surface decorations combine figural, architectural and decorative features. Large standing statues of the nude Digambara Jinas are arranged in a band around the entire building, set below tower-like architectural, vegetal and floral canopies. In addition, there are statues of *yakṣas* and *yakṣīs*, *kṣetrapālas*, other attendant figures, such as heavenly creatures, musicians, dancers and flywhisk bearers (*cauridhara*, *cāmaradhara*). What is new is that there is quite an emphasis on worldly figures as well, in particular, beautiful young women (*madanikās*), often nude and also erotic sculptures, expressing ideas of beauty, love and eroticism, known as *śṛṅgāra* (Plate 5.33).⁴²⁵ While erotic statues adorn other *jinālayas*, too, they appear to be slightly more frequent in a medieval northern and central Indian Śvetāmbara context than in that of the south Indian Digambaras.⁴²⁶ Erotic statues might also indicate the growing significance of Tantric elements in Jaina art. During the seventh century CE, Tantrism took root in Jainism and by the eighth to tenth century CE, it exercised a strong influence on their temple ritual as well as their arts. On the facades of the Śāntīśvara Basadi, surrounding these different sculptural elements, are meandering scrolls of creeper and *kīrttimukha* faces. As the *jinālaya* is incomplete, some of the statues are not fully carved. As has been shown, in this fine Jaina *basadi*, lavish ornamentation has been displayed both on the interior as well as on the exterior of the temple, making it so special.

In actual fact, there is another Jaina Hoysaḷa temple at Jinanathapura, known as the Aregal Basadi. “Aregal” means “rock” and refers to the temple’s location on a low hill.

⁴²⁴ This has also been discussed by Krishna Murthy, “The Development of Jaina Temple Architecture”: 113.

⁴²⁵ Krishna Murthy, “The Development of Jaina Temple Architecture”: 112–13, has written on these. On a detailed study of the figures, see also del Bontà, “The Shantinatha Basadi”: 125–28.

⁴²⁶ Examples can, for instance, be seen on the Jaina temples at Ranakpur (Rāṇakapura) in Rajasthan and Ramtek (Rāmṭek) in Maharashtra. For illustrations, see Hegewald, *Jaina Temple Architecture in India*: plate 260 and 261.



Plate 5.33: The images adorning the facade of the Śāntiśvara Basadi at Jinanathapura also display loving couples, which is typical of the later, more this-worldly approach of Jaina art and architecture.

The *jinālaya* faces north-west and its foundations date from 1135 CE.⁴²⁷ The *basadi*, raised on a tall terrace, is small and follows the common layout, with an *ardhamañḍapa*, a *navaraṅgamaṇḍapa*, a vestibule and a shrine. The seated white marble icon of Pārśvanātha which is housed inside the sanctum is a replacement of an earlier broken statue and was consecrated in 1889 CE. This temple is much less elaborate and has undergone such substantial renovations that its Hoysaḷa origins are hardly visible any longer.

⁴²⁷ See del Bontà, “The Temples and Monuments of Shravana Belgola”: 94–95.

4.2.6 Multi-shrined Temples at Chikka Hanasoge, Markuli and Humcha

Three other major late Hoysaḷa *jinālayas* deserve mentioning as they illustrate particularly well the continuity of design in the twelfth century, when Jaina *basadis* were being built with multiple sanctums. Two consist of triple-shrines arranged in a star-like fashion, to one of which another two frontal facing shrines were added, to create a five-shrined constellation. The last example represents an unusual five-shrined Jaina temple, in which the five icons of the *jinālaya* stand in an elongated sanctum entered through five doorways.

The late-Hoysaḷa Ādinātha Trikūṭa Basadi at Chikka Hanasoge, near Konanur in Mysore District, follows the typical three-petalled layout already encountered many times in our survey of the temple architecture of the region.⁴²⁸ However, in this Hoysaḷa example, the arrangement was realised on an even larger scale than anything we have yet examined. During its heyday, according to local informants, Chikka Hanasoge had seventeen thousand inhabitants and sixty-four temples, many of which were Jaina by denomination. The name of the town was then “Panasoge,” meaning “prosperous town” and its wealth derived from its location close to the Cauvery River. The Jaina religious headquarters at Chikka Hanasoge, locally referred to as *maṭha*, used to be the principal Jaina monastic centre of the region and had sixty-four branches in the surrounding area. Both the Karkal (Kārkaḷa, Karkāla) and the Kambadhalli Maṭhas were once branches of this monastery, which was visited three times by the Queen of Mysore.⁴²⁹

The architectural arrangement at Chikka Hanasoge is much larger than those of other triple-shrined formations from earlier periods. In this *basadi*, the joint central *maṇḍapa* is separated by three additional halls, not just individual vestibules, from the three star-like projecting *garbhagṛhas* that protrude south, west and north (Plate 5.34 above). The individual halls and their associated shrines alone are each about 10.5 metres long.⁴³⁰ The hall in front of the east-facing sanctum, dedicated to Ādinātha, whose statue is the main icon of the *jinālaya*, houses a further statue of the *yakṣī* Padmāvatī Devī. The shrine to the south accommodates a statue of Neminātha and the north-

⁴²⁸ According to inscriptional evidence, the village of Chikka Hanasoge was known as a sacred Jaina site as early as 910 CE and continued to be an important centre until the twelfth century (Saletore, *Mediaeval Jainism*: 173, 199). Before the reorganisation of districts, it was located in Manda District.

⁴²⁹ This information is based on personal conversations in 2001 with the only Jaina family left in Chikka Hanasoge at that time. I am grateful to Professor Dr K.S. Shivanna, retired historian from Mysore University, for accompanying me to Chikka Hanasoge and supporting me in the conversations with translations. Today, the village has about two thousand inhabitants. The fact that a cobra is said to live inside the *basadi*, appearing to devotees from time to time, is regarded as auspicious.

⁴³⁰ It is a very large temple structure with incredibly solid and bulky walls. At certain places, the walls are said to be three metres thick. They are hollow but packed with filling material such as earth and rubble. This is based on the report of the only Jaina family left in this place, who were involved in renovation works of the *jinālaya* in 2001.

ern *garbhagr̥ha* a representation of Śāntinātha. The temple is entered from the east, where a small porch provides access to the shared *maṇḍapa*. The pillars are lathe-turned but shorter than at other sites (Plate 5.34 below) and the lotus ceiling has again been replaced by a small lotus rondel. The joint hall is semi-enclosed and has a pillared open front, where it gives onto the porch. In front of the *jinālaya* are various offering slabs.

Temples with five aligned sanctums also continued to be planned and built under Kal-yāṇa Cālukya and Hoysaḷa rule. The Pañca Basadi in Humcha and the Pañcakūṭa Basadi at Markuli are notable examples (Plate 5.35 above). Markuli (ancient Manikāla) is a small village, about sixteen kilometres from Hassan in the Hassan District of Karnataka. The Pañcakūṭa Basadi at Markuli is sometimes referred to simply as Triakūṭa Basadi, by those who disregard the later addition of two sanctums facing each other immediately behind the access gateway at the front of the *trikūṭācala jinālaya* and count only the original Hoysaḷa shrines of the main temple building. It is known alternatively as Śrī Cakreśvarī Temple, referring to the *yakṣī* who is also housed inside this *basadi*. The fact that, in some places, Jaina goddesses gave their name to the temples of Jinas shows how their importance had been increasing from the eighth century CE onwards and that in the mind of the people, the *yakṣis* had obtained an almost equal status to that of the Tīrthaṅkaras.

According to local information, the Pañcakūṭa Basadi at Markuli was commissioned by Śāntalā Devī and Bucchimayya, King Viṣṇuvardhana's Prime Minister. The inscription panel, however, to the left of the main entrance, names only Bucchimayya, and refers to him as a minister of Hoysaḷa King Vīra Ballāla II, giving a construction date of 1173 CE.⁴³¹

The Pañcakūṭa Basadi is entered from the north through a porch with a beautiful trabeate ceiling panel. This gives access to a joint *navaraṅga* hall, which again has the typical pillars which have been turned on a lathe (Plate 5.35 below). The central ceiling has been divided into nine panels, all decorated with open lotus flowers, of which the central one is very deep. The three off-branching shrines all have vestibules. The *antarāla* on the southern side is very wide and is flanked by pierced stone *jālīs* screens. The main *garbhagr̥ha* on this side houses a seated black stone figure of Ādinātha with an image frame, *prabhāvalī*, fitted to the wall behind it. In front of the left- and right-hand walls in the antechamber, there are seated stone representations of Ādinātha's *yakṣa*, Gomukha, with four arms, and his *yakṣī*, Cakreśvarī Devī, with twelve. The large number of limbs of these divinities suggests Tantric influences which become noticeable in these later statues. At the feet of Cakreśvarī Yakṣī, a smaller metal representation of the *yakṣī* Jvālāmālīnī Devī is seated. This again points to the growing importance of the female element in the ritual of later Hoysaḷa Jaina temples. On the opposite side, where the *yakṣa* is placed, there is also a depiction of

⁴³¹ For the original text as well as the translation of inscription number 119, see Benjamin Lewis Rice, *Epigraphia Carnatica: Inscriptions in the Hassan District*, vol. 5, part 1, Mysore Archaeological Series (Mangalore: Basel Mission Press, 1902): 35–36, 76–79. The same patron and date have also been provided by Soundara Rajan, "Monuments & Sculpture": 318.



Plate 5.34: The late-Hoysala Ādinātha Trikūṭa Basadi at Chikka Hanasoge was built on a much larger plan but its lathe-turned pillars are shorter and the ceilings simpler than at other sites of the period.

the *kṣetrapāla*, coated in orange vermillion powder. The sanctum on the eastern side houses a standing statue of Mahāvīra with his *yakṣa* and *yakṣī* and that on the western side a standing statue of Pārśvanātha, with his *yakṣī* at his feet.



Plate 5.35: Outside and inside view of the Pañcakūṭa Basadi at Markuli, which has pierced stone screens flanking the entrance to the vestibule and a deep and ornate lantern ceiling.

The two temples facing one another at the front of this *trikūṭācala* arrangement, shrines numbers four and five, are not interconnected by a joint hall as was the case at Kambadhalli. Here, the two shrines are separate entities. The *garbhagṛha* of the eastern *jinālaya* houses a statue of Neminātha and the one to the west a further representation of the standing Pārśvanātha.⁴³² The cropped torso of a former standing Jina lies behind the temple, recalling the difficult times the Jainas experienced from the Hoysaḷa age onwards. According to personal information from the local Jainas, there is only one Jaina family resident in the village today. Most of the others have apparently become Gauḍas, also known as Wokaliya Hindus.⁴³³

The third and last site to be discussed in this section on later multi-shrined Hoysaḷa temples is Humcha in the coastal belt of Karnataka. This was a prominent Jaina *tīrtha* as early as the ninth century CE.⁴³⁴ From the tenth century CE, it was the capital of the Sāntara Dynasty.⁴³⁵ The religious *tīrtha* has a large Jaina *maṭha* and several ancient Jaina *basadis*. The site as a whole is sacred to the *yakṣī* Padmāvatī, who is the most popular *yakṣī* in Karnataka as a whole.⁴³⁶

Amongst the *jinālayas* at Humcha, we shall focus on the famous Pañca Basadi, also known as the Ūrvītilakam.⁴³⁷ Interestingly, like the temple at Markuli, discussed above, the Pañca Basadi at Humcha is also in the Hoysaḷa style and was commissioned by Bucchimayya in the same year, 1173 CE,⁴³⁸ although a slightly earlier date of 1077 CE has also been suggested.⁴³⁹

Despite their shared benefactor and similarity of style, the two *basadis* look entirely different. The Pañca Basadi, located in the narrow coastal region to the west of the Western Ghats, is designed with a climate of heavy rains in mind and has sloping

432 The identification of the enshrined Jinas by Soundara Rajan deviates from the situation I encountered in 2006. According to him, the five shrines house statues of Ādinātha, Neminātha, Pārśvanātha, Puṣpadanta and Supārśvanātha (Soundara Rajan, “Monuments & Sculpture”: 318). For additional images refer, for instance, to the YouTube video by Historia Indica, “Markuli Trikuta Basti,” <https://www.youtube.com/watch?v=O0ZChuwz1LE> [accessed 04.09.2023]. According to this, both eastern shrines house representations of Bāhubali.

433 Regular instances of Jainas becoming Gauḍas have been discussed in Chapter 1 in this volume. See, for instance, footnotes 208 and 600.

434 On this, see Saletore, *Mediaeval Jainism*: 200.

435 This has been suggested by Zydenbos, “Göttinnenverehrung im Jainismus”: 176. Sāntara is also spelled Śāntara.

436 Zydenbos has commented on this (Zydenbos, “Göttinnenverehrung im Jainismus”: 174).

437 Compare Saletore, *Mediaeval Jainism*: 11, 162, 200.

438 Soundara Rajan, “Monuments & Sculpture”: 318, has written on this.

439 For this earlier date, refer to Saletore, *Mediaeval Jainism*: 11. This dating is also shared by Pinto, who maintains that it was donated by the Sāntara Queen Chattala Devī in 1077 CE (Pinto, “Jainism in the Vijayanagara Empire”: 79). Sarma on the contrary dates the temple much earlier, to the ninth century (Sarma, *Temples of the Gaṅgas*: 155). This, however, seems too early in consideration of its style.

red-tiled roofs (Plate 5.36 above).⁴⁴⁰ In this temple, rather than five individual cells, there is one very long narrow sanctum, housing the five statues of Ādinātha, Neminātha, Pārśvanātha, Puṣpadanta and Supārśvanātha. The illusion that there are five separate shrines is, however, reinforced by the name of the *basadi* and by the fact that each Tirthaṅkara is approached through its own doorway. The spacious layout of the *jinālaya* allows not only for the veneration of a number of different formmakers but also for the accommodation of further stone statues which were donated to the temple. There are, for instance, prominent sculptures of a *yakṣa* and of a Tantric four-armed Cakreśvarī Yakṣī.

At the front of the Pañca Basadi is a *mānastambha*, an open pillared pavilion sheltering a *balipīṭha* and two independent flanking shrines, of which one houses a statue of Pārśvanātha. Despite these further additions, it is not usually counted as a seven-shrined *basadi* arrangement. Nevertheless, this example shows very clearly that *jinālayas* that were already multi-shrined could be extended to contain further shrines through the erection of additional temple structures, and that this was commonly done to accommodate the increasingly large number of statues donated to *basadis* from at least the tenth century CE onwards. The Pañca Basadi at Humcha has a roofed ambulatory surrounding the entire building, a separate *nāga* shrine and a well. Due to its regional character, employing predominantly local building materials, what chiefly marks it out as an example of the typical Hoysala style are the stylistic features of the large stone statues of the Jinas, the *yakṣa* and *yakṣī* and the two life-size *dvārapālas* flanking the entrance to the vestibule (Plate 5.36 below).

The discussion in this chapter so far has given a rough overview of the evolution of Jaina temple architecture in Karnataka from its earliest preserved beginnings in the cave architecture of the Early Cāḷukyas, starting in the sixth century CE, via the first structural *basadis* of the seventh century CE to the elaboration of large and often very complex structures during the period from the twelfth to the fourteenth century. As we have seen, even the earliest *jinālayas* are often already reasonably complex in their spatial layout, with multiple sanctums arranged on the horizontal as well as on superimposed vertical levels. The ornamentation of ceilings and pillars, especially in the interior, was initially very plain, but it became more complex over time, especially during the period of the Kalyāṇa Cāḷukyas and the Hoysalas. Although structures from all over Karnataka have been discussed here, it is striking how many were erected in and around the sacred pilgrimage centre of Shravanabelgola, which was a centre of Jainism from as early as the sixth century CE, if not before. It is still the most important pilgrimage centre of the Digambaras in South India today.

⁴⁴⁰ This style of construction will be discussed in more detail later on in this chapter, in section 6.3. entitled “Continuity in the Kanara Region.”



Plate 5.36: The Pañca Basadi at Humcha, in the coastal region of western Karnataka, has sloping tiled roofs. On the inside, Hoysala door guardians protect the entrance to antechamber and shrine.

5 Jaina Temples Under Threat

The period of the blossoming of Jainism outlined in the previous sections, with Jainism and Jaina art and architecture flourishing in Karnataka, that took place essentially between the tenth and the twelfth century, in fact also saw the start and increase of inter-religious struggle for hegemony in the region. This led to the persecution of the Jaina community and the destruction and conversion of statues and temples in the larger area of southern India.⁴⁴¹

There are references to earlier threats experienced by the Jains in Karnataka. Cousens, for instance, relates how “[D]uring the reign of Sōmēśvara I, the Chōḷa king penetrated into the Beḷvola district and burnt the Jaina temples which Gaṅga-Permādi had built in the Aṇṇigeri *nāḍ*.”⁴⁴² Sōmēśvara I ruled from about 1042 to 1068 CE. The first wave of organised persecutions started around the late eleventh century and intensified in the twelfth and thirteenth centuries. These attacks came from followers of Śrīvaiṣṇavism in the southern regions of Karnataka⁴⁴³ and from Vīraśaivism in the northern and eastern areas of the Deccan. During the time of the Kaḷacuris of Kalyāṇa (1156–1183 CE) in particular,⁴⁴⁴ the Jains suffered considerable persecution in consequence of the establishment and rise of Vīraśaivism under Basava. Cousens wrote of this period (using the term Liṅgāyats instead of Vīraśaivism, which we prefer in this publication):⁴⁴⁵ “The Liṅgāyats were particularly hostile towards the Jains, and wherever they could, they appropriated their temples as well as those of the orthodox Hindus.”⁴⁴⁶ The way in which this statement stresses the difference between Hindus and Liṅgāyats/Vīraśaivas is important to note, as is its reiteration that the latter should not be confused with a form of Hinduism but treated as a distinct creed.⁴⁴⁷

From the late thirteenth century, Islamic invasions, too, jeopardised Jaina culture, in the Deccan region in particular. In 1296 CE, the armies of the *sultāns* of Delhi ar-

⁴⁴¹ Davis has described these developments in Tamil Nadu (Richard H. Davis, “The Story of the Disappearing Jains: Retelling the Śaiva-Jain Encounter in Medieval South India,” in *Open Boundaries: Jain Communities and Cultures in Indian History*, ed. John E. Cort [Delhi: Sri Satguru Publications, Indian Book Centre, 1998]: 213–24) and the publication by Julia A.B. Hegewald, ed., *The Jaina Heritage: Distinction, Decline and Resilience*, Heidelberg Series in South Asian and Comparative Studies (New Delhi: Samskriti Publishers, 2011), brings together contributions from a number of different viewpoints outlining the dangers, intimidations and oppressions posed to Jaina society and culture in Karnataka. See also section 5, entitled “Struggle for Hegemony in the Region” in Chapter 1 in this volume.

⁴⁴² For this quote, see Cousens, *The Chālukyan Architecture*: 10. “Aṇṇigeri *nāḍ*” is the land or area surrounding the city of Annigeri.

⁴⁴³ On this issue, see Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 365.

⁴⁴⁴ The Kaḷacuris are also known as the Kaḷachuryas (Cousens, *The Chālukyan Architecture*: 12).

⁴⁴⁵ For the reasons for our choice of the term refer to Chapter 1, section 5.3.1 “Basava and His Teachings.”

⁴⁴⁶ This quote has been taken from Cousens, *The Chālukyan Architecture*: 13.

⁴⁴⁷ On this, see also Chapter 1 by Hegewald and Chapter 4 by Lorenzetti in this publication. Both list aspects of Vīraśaivism which distinguish it from Hinduism.

rived in the region and started looting temple precincts. In 1311 CE the troops reached Halebid and the Hoysaḷa King Ballāla III submitted to the Islamic rulers in order to prevent an outright attack.⁴⁴⁸ The subsequent Ṭughlāq rulers of Delhi continued an approach of southern expansionism and formed a permanent base at Devagiri in Maharashtra, later renamed Daulatabad.⁴⁴⁹ In the course of the fourteenth century, they took over the area north of the Thungabhadra River.⁴⁵⁰ Although the Islamic conquest of the south was concluded around 1318 CE, widespread destruction of Jaina and Hindu statues and temple structures continued for about another three hundred years.⁴⁵¹ While *brāhmaṇical* power in the south endured in the form of the Vijayanagara empire, the Hoysaḷa dynasty was brought to an end in 1342 CE.⁴⁵² From the early fourteenth century, the Baḥmanid *sultāns* ruled the area north of the Kṛṣṇā and Thungabhadra rivers.⁴⁵³ Epigraphical records chronicling the persecution of Jainas and the destruction of their *basadis* at the hands of Muslims in the south are to be found even from as late as the sixteenth century.⁴⁵⁴

Although Śaivas, Kālāmukhas, Viraśaivas and Muslims were competing alongside one another, the struggle was most violent between the Jainas and Viraśaivas, even if we take into account that some reports about killings and the absorption of *jinālayas* in their inscriptions might be somewhat exaggerated.⁴⁵⁵

As has been outlined above, from the late eleventh and early twelfth century onwards, the Jainas were threatened by a number of rival religious groups who moved into the wider area of southern India. In some instances, we have concrete evidence of inter-faith aggression, in the form of inscriptions recording the names or religious affiliation of those who attacked holy Jaina sites, or an admission by the current owners that a conversion has taken place.⁴⁵⁶ Often, however, it is not so clear who exactly was responsible for the destruction and looting, or precisely when it took place. At

448 Foekema has written on this issue (Foekema, *A Complete Guide to Hoysaḷa Temples*: 15–16).

449 This has been suggested by Foekema, *A Complete Guide to Hoysaḷa Temples*: 16.

450 See Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 365.

451 Compare Cousens, *The Chālukyan Architecture*: 14.

452 In 1342 CE, Ballāla IV, the son of Hoysaḷa King Ballāla III died and the dynasty lost its influence (Suresh, *Temples of Karnataka*: 60).

453 Soundara Rajan, “Monuments & Sculpture”: 310, has written on this.

454 One prominent testimony of this kind is the Mulgund Inscription, to be discussed later in this chapter in section 5.1.2 “Destruction, Demolition and Reconstruction of Temple Edifices.”

455 This has been discussed in more detail in Chapter 1. Lorenzetti also commented on this in her presentation for the Deccan Heritage Trust (Tiziana Lorenzetti, “The Viraśaivas / Liṅgāyats of 12th Century Karnataka,” talk by Tiziana Lorenzetti, organised by the Deccan Heritage Foundation, 24.05.2022, <https://www.youtube.com/watch?v=vsBqa756fR4&t=19s> [accessed 09.06.2022]).

456 For instance, in the former Jaina *basadi* at Tadakoda, known today as the Kalameśvara Hindu Temple, which is Śaiva and not Viraśaiva, the people frequenting the temple were very open about the fact that it had been forcefully appropriated from the Jainas in the past.

times, different accounts disagree over whom to blame: usually either the Viraśaivas, the Śaivas or the Muslims.

Although local legend and certain inscriptional evidence will usually attribute the ruin of a structure to the violence committed by a particular religious group, some may in actual fact have degenerated and collapsed as a result of general neglect. Some structures disintegrated, for instance, when they were abandoned after enforced—or at least strongly encouraged—mass conversions away from Jainism. This concerns in particular the Jaina conversions to Viraśaivism which commenced in the twelfth century and were particularly prominent during the fifteenth century. Other sites were deserted in different contexts. The city of Vijayanagara, for instance, was abandoned when the eponymous empire collapsed in the middle of the seventeenth century.⁴⁵⁷ While its local Hindu structures have generally been restored and well maintained by the Archaeological Survey of India, only a few of the once numerous Jaina temple structures have been preserved. Apart from the Pārśvanātha Temple in Vijayanagara and the Gaṇagitti Temple in neighbouring Kamalapuram, which have been completely refurbished and are well kept, most other Jaina *basadis* at the site have fallen into a state of serious decay and are no longer in use. Dibbad also names what he calls “natural calamities” as a possible further explanation for the destruction of *jinālayas*.⁴⁵⁸ Krishna Murthy in fact provides a concrete example of what he calls an “ecological disaster.” During the seventh century CE, the Jaina temple at Talakad was destroyed by wind-borne sand and deserted in consequence.⁴⁵⁹ Afterwards, the *jinālaya* was gutted and the dressed stone elements re-used to erect other buildings in town, so that ultimately, the *basadi* was entirely destroyed.

Portable statues might also have been removed at a much later date, long after these troubled times in Medieval Karnataka. Colonial travellers, for example, frequently appropriated Jaina icons, many of which have ended up in European museums,⁴⁶⁰ where they generally form a small element of a wider Indian statuary collection. Some were removed by the Archaeological Survey of India for safe keeping. Cousens noted, for instance, that two stone inscription tablets, dated to 1205 CE, were removed from the Kamala Basadi at Belgaum and taken to the museum of the Bombay Branch of the Royal Asiatic Society.⁴⁶¹

In some cases, though, it is clear that the destruction of Jaina *basadis* is associated with the time of trouble that gained momentum in the eleventh century. When speaking

⁴⁵⁷ The Vijayanagara empire lasted from about 1346 till 1646 CE.

⁴⁵⁸ See Dibbad, “Construction, Destruction and Renovation”: 72.

⁴⁵⁹ For this, refer to Krishna Murthy, “The Development of Jaina Temple Architecture”: 191.

⁴⁶⁰ I am grateful to Katherine Kasdorf for suggesting this in a discussion following my paper at the Deccan Heritage Foundation (Julia A.B. Hegewald, “Reflections of Jaina and Vira-Śaiva Interactions in the Art and Architecture of Karnataka,” talk by Julia A.B. Hegewald, organised by the Deccan Heritage Foundation, 03.06.2022, <https://www.youtube.com/watch?v=8mzOeJ4TDsk> [accessed 08.06.2022]).

⁴⁶¹ Consult Cousens, *The Chālukyan Architecture*: 122.

about these difficult times at present, one notices a general reluctance amongst the Jainas to blame anybody directly. Local communities often speak only in private about takeovers and threats in the past. However, when we as a team were searching for Jaina *basadis* referred to in ancient accounts, it was local Jaina families who took us to Viraśaiva and Śaiva sites of worship, explaining and moaning about the appropriation of their former temples. When one reads the descriptions of major early Jaina centres in Karnataka, one becomes very much aware of how many have almost entirely vanished, leaving little more than a few dispersed temple ruins and scattered statues, and how many formerly prominent Jaina *tīrthas* are practically unknown today. This brings home forcibly the enormous loss in power and influence suffered by the Jainas during this period.⁴⁶²

5.1 Diverse Approaches in the Destruction of Jaina Centres

As we have seen, some Jaina *tīrthas* were completely demolished by the various religious groups who attacked them, while in others, the Jaina statues and temple structures were absorbed with little or no alteration. The tactics used in each case convey a particular attitude towards the Jaina heritage, but all were applied by representatives of all faiths and none are peculiar to one group only.

5.1.1 The Removal, Desecration and Disfigurement of Jaina Statues

During this period of religious strife, a large number of sacred places were looted and destroyed. The attackers' first target in a sacred place was usually the icons, usually referred to as *mūrtis* or *bimbas*, which were the focus of veneration in Jaina *basadis*, as they still are today.

It is fascinating that we can identify different approaches in the behaviour of the newly empowered religious groups towards Jaina sacred images. Whilst some statues were entirely destroyed or removed from their temple settings, leaving no trace, others were demeaned, mutilated to varying degrees or, as will be shown in a later section, even re-used.⁴⁶³ On very rare occasions, the disfigured sculptures were repaired and returned to the community.

⁴⁶² See, for instance, the detailed description—largely on the basis of inscriptions—of major Jaina *tīrthas* by Saleatore, *Mediaeval Jainism*: 172–215. Refer also to the Jaina centres enumerated in Joseph, of which few survive in their former splendour (P.M. Joseph, *Jainism in South India* [Thiruvananthapuram: The International School of Dravidian Linguistics, 1997]).

⁴⁶³ This is with the exception of the absorption of icons for further worship, which was not practised by Muslims. They did, however, integrate sacred Jaina *mūrtis* in a highly visible fashion into their fortifications and religious structures, being aware of their high status for the indigenous local community.

In the process of deposing the Jainas of their power and targeting their temples, large numbers were completely deprived of their sacred statues. The original *mūrti* of the Śāntīśvara Basadi at Nittur, for instance, was removed and replaced only much later, after the Jainas had once again retaken control over the site.⁴⁶⁴ In other *jinālayas*, whose venerated sculptures were stolen—as were most of those inside the village of Aihole—they have never been replaced. What remain are often beautifully carved and ornate altars or stone seats (*śiṃhāsana*), frequently displaying full image frames (*parikara*, *prabhāvalī*) with flywhisk bearers (*caurīdhara*, *cāmaradhara*), but lacking the principal statues for which they were originally provided. This can be seen, for instance, at Aihole (Plate 5.37, 1.41). When Cousens visited the temple in the early 1920s, an unusual, not clearly identifiable statue, possibly the image of a *yakṣa*, had been placed on the seat. According to Cousens, the figure was obviously not the original one made for the pedestal.⁴⁶⁵ In 2001, when I went to see the *basadi*, the pedestal was completely empty. This might be a case where the original statue was destroyed or removed during the upheavals of the twelfth and thirteenth centuries, but where other later replacement figures were still taken from it during the early twentieth century.

Temple edifices from which venerated Jaina icons were removed were often spared and not torn down, as the loss of their most sacred objects of worship sufficed to render them religiously and politically impotent and to deprive the community of their influence. The intricate Candranātheśvara Basadi at Bhatkal (Bhaṭkaḷ, Bhaṭakaḷa), for example, whose statues were all removed, has never been reconsecrated and taken into active worship again, although the edifice itself was only marginally damaged.⁴⁶⁶

In most instances, it is not entirely clear what happened to the statues. There is some evidence that a Hindu *liṅga* was integrated into the threshold of the Aṛhāi-din-kā Jhomprā Masjid (mosque) in Ajmer, Rajasthan, which was built from the spolia of a local Jaina religious college and various Hindu temples, in order to humiliate the indigenous community. The Jaina temple spolia, including venerated statues, which were integrated into the wall facing the deep wide moat belonging to the fort of Belgaum in the north of Karnataka (Plate 5.38) are particularly interesting. It is one of the oldest fortifications in the State. The fortress was established by Bichirāja, also known as Bīchaṇa, of the Raṭṭa dynasty in 1204 CE and served the dynasty as headquarters from 1210 till 1250 CE.⁴⁶⁷ It is not clear whether the spolia were integrated into the fort wall as early as the thirteenth century or only in the fourteenth, when the fortress was taken over by the Khiljīs of Delhi. Large numbers of Jina *mūrtis* were

464 On this, refer to Soundara Rajan, “Monuments & Sculpture”: 318.

465 See Cousens for his comments on the site (Cousens, *The Chālukyan Architecture*: 49, fig. 14).

466 The full name of this temple is Jattappa Nāyakana Candranātheśvara Basadi (Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 372).

467 Desai stresses that at this time, the region was controlled by the Śilāhāras and the Raṭṭas, who were Jainas themselves and contributed greatly to Jaina influence in the area (Desai, *Jainism in South India*: 110).



Plate 5.37: The icons of most *jinālayas* in the village of Aihole were stolen and whilst the *lalāṭabimbas* still indicate a former Jaina association of the temples, their altars are frequently empty.

also integrated into the fortification walls of the fort at Koppala. However, following very strong rains in 1992, these walls collapsed.⁴⁶⁸ Looted Jina statues, one decapitated statue of a Tirthaṅkara or a Bāhubali icon (Plate 1.40) and a square stele with seated Jinas are still on display inside the fourteenth-century Kuśmahal palace at Warangal, Andhra Pradesh.⁴⁶⁹ In most cases, the icons were kept for political reasons and not

⁴⁶⁸ This is based on personal communications with residents at Koppala in 2007.

⁴⁶⁹ The fact that this practice of stealing images had a tradition predating the Islamic conquest of India can be seen in the case of the Nandas who had stolen an image of the Jina Anantanātha in 150 BCE. In order to regain it, King Khāravēla of Orissa (ancient Kalinga), fought a battle and brought the

completely destroyed. Metal figures, however, were treated differently, for as well as their significance as symbols of religious influence, they were also sources of valuable metal that could be recast to make different statues or non-religious artefacts, such as coinage, jewellery or even armoury. Likewise, Jaina icons inlaid with precious stones were looted and recycled for the raw materials they contained.⁴⁷⁰



Plate 5.38: Spolia from destroyed Jaina *basadis* in the region, such as this roof element, displaying a seated Jina, have been integrated into the fortification walls of the fort at Belgaum.

statue back home. Dibbad has written about this episode (Dibbad, “Construction, Destruction and Renovation”: 64).

470 A discussion of the concept of “recycling” in an art-historical context has been provided by Hegewald, “Towards a Theory of Re-Use”: 31–33.

In other instances, venerated Jaina *mūrtis* were left in their original sacred contexts but desecrated, which could be done simply by taking them down from their raised pedestals and placing them on the dusty floor. In a sacred environment, venerated icons of all Indic religious groups need to be elevated above the ground, in order to express reverence towards them. In their new Śaiva—or most frequently Viraśaiva—setting, sacred Jaina images were then also smeared with ashes, known as *vibhūti*, to signal the conversion and annexation of the site and its associated imagery. This was done, for example, in the former Jaina temple at Hallur, which was converted by Viraśaiva followers (Plate 5.10 below, far left corner).⁴⁷¹ Since the twentieth century, Śaivas and Viraśaivas have also applied white paint to converted or desecrated Jaina statues, as a more permanent alternative to the white *vibhūti* ashes. This can be seen in the main Jina statue and the *pādukās* on a pedestal at the front of the former Jaina temple at Adargunchi (Adarguñchi, Adaraguñchi), which today belongs to the Viraśaivas (Plate 5.39).

Venerated icons at a former Jaina sacred *tīrtha* might also be subjected to physical mutilation, to send a strong signal that the site was under new control. Those singled out were often only minor statues which formed part of the roof or niche decorations. Whilst the outer walls of Jaina *basadis* often bear no figural representations, small statues were regularly integrated into the roof structures of temples, more particularly, into the horseshoe arch motifs decorating the parapet and the layers of the pyramidal superstructure of the *jinālayas*.⁴⁷² Such statues were often damaged or entirely chiselled away. This can be seen, for instance, in the Cikka Basadi at Belgaum. Here, the seated Jina and his attendants placed in the central niche above the temple porch were damaged. At Hallur, mentioned above, large disfigured statues can be seen on the outer walls of the *jinālaya*. In this instance, the Jaina sculptures immediately flanking the entrance to the *basadi* in the south are partially destroyed. The statue on the left as one approaches the temple has been deprived of one of its arms, and the one on the right has had its face sliced off (Plate 5.40, 1.43). The defacing of a ritual image is a particularly poignant gesture. It is known from Islamic instances of the desecration of sculptures as well. During acts of disfigurement usually the faces of statues were targeted, as were the breasts of female representations, targeted by Muslims. Representations of naked standing Jinas or other saints, such as Bāhubali, often

⁴⁷¹ For further details on this converted temple, see the discussion earlier in this chapter as well as the examination by Hegewald in the contribution jointly written by Julia A.B. Hegewald and Subrata K. Mitra, “Jagannatha Compared: The Politics of Appropriation, Re-Use and Regional State Traditions in India,” *Heidelberg Papers in South Asian and Comparative Politics (HPSACP)* 36 (2008), https://archiv.ub.uni-heidelberg.de/volltextserver/8015/1/HPSACP_Hegewald_Mitra_final.pdf [accessed 10.10.2024], and Julia A.B. Hegewald and Subrata K. Mitra, “The Past in the Present”: 55–85.

⁴⁷² In addition, figural representations can also be found as part of the *makaratorāṇas* (in Kannada: *makaratōraṇa*) above the wall niches on the exterior of *jinālayas*. On this, see Krishna Murthy, “The Development of Jaina Temple Architecture”: 98, and Dhaky, *Encyclopaedia of Indian Temple Architecture*: 586.



Plate 5.39: Jaina objects, such as these footprints, *pādūkās*, from Adargunchi village have been re-used by Viraśaivas, who have indicated their annexation by applying white lines of ash and paint to them.

had their genitals chopped off. The fact that the Digambara monks' habit of wandering naked was particularly offensive to Muslims has been discussed in Chapter 1.⁴⁷³ The removing of an arm, as can be seen in one of the figures at Hallur, is less common.⁴⁷⁴ In any case, the disfigurement of the statues immediately flanking the access to the temple provided a clear indication to people approaching the building that it had been converted.

⁴⁷³ See, in particular, section 5.5 on "Islam."

⁴⁷⁴ The mutilation of these statues has also been highlighted by Meister and Dhaky, *Encyclopaedia of Indian Temple Architecture*: 147, and by Suresh, *Temples of Karnataka*: 110.

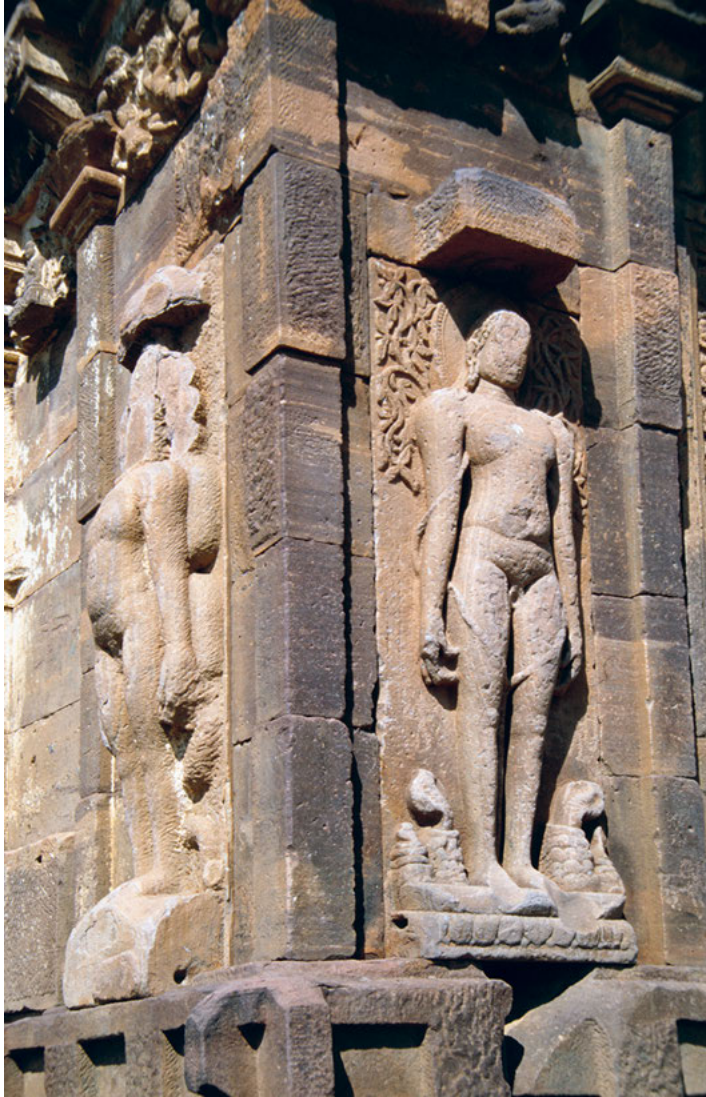


Plate 5.40: Jaina statues were mutilated when *basadis* were appropriated by Viraśaivas, as can be seen in this image of Pārśvanātha (left) at the front of the temple at Hallur, which had its face cut off.

Such mutilations become particularly frequent in the context of Islamic plunder or takeover. In the *Qur'ān* and the *Ḥadīths*, whoever creates images of human beings and animals is threatened with the maximum punishment. By imitating, modelling or depicting living things, artists are seen to “compete” in their artistic creations with

Allah (al-A'lā), who is the creator *par excellence*.⁴⁷⁵ The mutilation of statues by Muslims, because of their rejection of created images, is known from other geographical regions outside South Asia as well.⁴⁷⁶ Thoraval argues that this destructive behaviour arose less from cruelty than from the intention of depriving the images of their life. Statues were beheaded, their eyes gouged out, or their noses or hands smashed, as if to cut off their blood circulation and prevent them from breathing. Once distorted, these representations no longer have anything in common with a human being, which, according to the orthodox Muslim view, God alone has the power to create.⁴⁷⁷

An even stronger statement than the damage or defacement of an icon is its full decapitation. One icon that has suffered in this way is the seated Jina preserved inside the upper *garbhagrha* of the deserted Meguḍi Temple on the hill at Aihole. Whilst the halo of the statue has been preserved, the head has been chopped off, while the circular mandorla advertises and further emphasises the absence of the body part (Plate 5.41). Such instances are especially moving, as the images are still present but have been severely mutilated and made ritually impotent and invalid. This articulates not just the beheading of one single statue and enlightened teacher, but figuratively the execution and amputation of Jainism from the region. The removal of the head also prevents devotees from looking at the eyes of the icon, a practice which still bears great significance for all Jainas, although it is less important in Digambara than in Śvetāmbara ritual.⁴⁷⁸

The message conveyed by a beheaded statue was extremely powerful, so they were often put on display in front of former Jaina *basadis* by their attackers. To a person approaching the location, this signalled that a cessation of Jaina worship at the site had been enforced. It is fascinating that there are still a number of places where, even after the Jainas regained control and reconsecrated temporarily annexed temples, such dishonoured icons have been kept on public display. It appears that they act as poignant reminders of the turbulent times the community has gone through,

475 This ban on depiction does not apply to plant, landscape or geometric representations, nor to calligraphy. On this, refer to Yves Thoraval, *Lexikon der islamischen Kultur* (Hamburg: Nikol Verlagsgesellschaft, 1995): 72, and Klaus Kreiser, Werner Diem and Hans Georg Majer, eds., *Lexikon der Islamischen Welt (1. Band A-Grab)* (Stuttgart: Kohlhammer Verlag, 1974): 105.

476 Signs of damage and destruction can be observed in numerous sculptures, building decorations or metal objects, both ancient (Egyptian or Greco-Roman sculptures), Christian (churches in Kappadocia after the disappearance of most Christians from Anatolia) or Buddhist (as in Bamiyan/Bāmīyān in Afghanistan) and occasionally even Muslim. On this, refer to Thoraval, *Lexikon der islamischen Kultur*: 73.

477 On this issue, refer to Thoraval, *Lexikon der islamischen Kultur*: 73.

478 The eyes of Śvetāmbara Jaina statues have often been inlaid with metal or precious cut stones, which reflect the light of candles and oil lamps and sparkle in the dark temple interiors, to intensify the experience of looking at the eyes. Whilst this makes the images appear almost alive, the Jainas do not believe that any real contact can be made with the fully enlightened beings, who have terminated all contact and links with this world.



Plate 5.41: The seated icon of the Jina inside the upper sanctum of the Meguḍi Temple at Aihole has been beheaded and only the halo of the sculpture remains in place.

and the violence they suffered but survived.⁴⁷⁹ A good example is the headless torso of a seated Tirthaṅkara at the front of the Jaina temple next to the Brahma Jinālaya at Lakkundi,⁴⁸⁰ pictured on the cover of this book. On the western side of the gateway to

⁴⁷⁹ The issue of survival is very important in a Jaina context.

⁴⁸⁰ Alongside the mutilated Jaina statue, we find small stone images of Nandī, which can be both a representation of the vehicle of the Hindu god Śiva and an image of Basava. There are also broken figures of Gaṇeśa, the son of the Hindu god Śiva. It is not entirely clear whether these indicate a Hindu period of occupation which has ended and which the Jaina community is remembering through this ensemble, or whether the wider assemblage points towards a looting of all temples, Jaina and Hindu, by another force, such as Vīraśaivas or Muslims. Unfortunately, it is often difficult to ob-

the Pañcakūṭa Basadi at Kambadhalli, a group of beheaded and destroyed Jina statues, mutilated door guardians, *dvārapālas*, and the remains of temple elephants from the Gaṅgā and the Hoysaḷa periods is on display (Plate 5.42),⁴⁸¹ as was the case when Srinivasan visited the *kṣetra* in the nineteen sixties and seventies.⁴⁸²



Plate 5.42: At the Pañcakūṭa Basadi at Kambadhalli, a group of decapitated and damaged statues of Jinas, door guardians and temple elephants from the Gaṅgā and the Hoysaḷa periods are on display.

We also find displays of the limbs and heads which were cut off stone statues at *jinālayas* which are back in Jaina hands. In the Anantanātha Basadi in Lakshmeshvar, the severed head of a Jina has been placed in an empty niche on the outside of the *basadi* (Plate 5.43). Other mutilated images are found leaning against the outer temple walls and in its surroundings. Another good example of this practice is in the complex of the Pārśvanātha Temple at Tadakoda, where a large number of mutilated icons from earlier Jaina *basadis* on the site have been lined up along the eastern compound wall.

tain precise information about attacks on temples due to the sensitivity of the issue and the wish of many informants not to blame any religious community and to live as much as possible in harmony today.

⁴⁸¹ See also Chapter 1, Plate 1.44, for a similar arrangement at the front of the Anantanātha Basadi in Lakshmeshvar.

⁴⁸² See Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 218.



Plate 5.43: One exterior niche of the Anantanātha Basadi at Lakshmeshvar exhibits the amputated head of a Jina icon.

Although Desai mentions one case of the reconsecration of a Jaina image which had been desecrated by Muslims,⁴⁸³ such Jaina re-use of their own statues is relatively rare.⁴⁸⁴ In many instances, icons which were buried in the ground to protect them from annexation and desecration, or looted sculptures which had been returned,

⁴⁸³ An inscription from Mulgund, dated to 1675 CE, states that Bandāmbike, the wife of Nāgabhūpa, “reconsecrated the image of Arhat Ādinātha, which was polluted by the Mohammadans.” (Desai, *Jainism in South India*: 148). An Arhat is a Jina.

⁴⁸⁴ This would be a case of “conventional re-use,” in which an object is used for the same purpose without a change in function. The only element of change is in the use of the Jaina temple in which the images are venerated, or the fact that there has been some interlude in which the icons were not

have not been re-invested with their previous central space in the temple context. In some ways at least, they are considered polluted or disempowered. In the Pārśvanātha Jaina Temple at Babanagar (Bābānagar) in the outskirts of Bijapur (Bijāpur, Bījāpur, Bījāpūr), for example, the ancient black marble statue of Mahāvīra, which was buried to protect it from the Islamic assaults on the *jinālaya*, is today displayed only in the porch of an adjacent small shrine.⁴⁸⁵ A similar case is the statue of a Jina outside the Jaina temple at Tadakoda (Plate 1.45), which is still kept on the ground, and has not been re-integrated into the full ritual circle of the temple establishment.

As the Jainas appear to like pointing out the violence their religious institutions have suffered at the hands of other faith groups, it is reasonably rare for such disfigured statues to be restored later on. A prominent exception, however, is the aforementioned Pañcakūṭa Basadi at Kambadhalli. During the preparations for the 2018 Mahāmastakābhiṣeka, the local Bhaṭṭāraka Śrī Bhānukīrti Svāmījī commissioned the repair of at least those statues placed in the niches of the temple structures and the gateway.⁴⁸⁶ The newly fitted elements, however—mainly heads, limbs and genitals—have been formed out of grey plaster, which can be clearly differentiated from the yellow sandstone of the original statues (Plate 5.44). This does not seem to have any connection with modern Western restoration practices, concerned with preserving the authenticity of the image, as part of which reinstated elements are clearly marked as such. Instead, it appears to be an expression of the Jaina approach of keeping historically suffered “wounds” openly visible.

In actual fact, the Jainas often go one step further and state that such practices are not merely about expressing the distress they suffered, but are a way of stressing the victorious survival of Jainism, despite the enormity of the violence suffered in the past. This triumph of endurance is taken as a reconfirmation of the strength and to a certain extent also the superiority of the Jaina faith over other religions.⁴⁸⁷

worshipped. For more information on the concept of conventional re-use, see Hegewald, “Towards a Theory of Re-Use”: 31–34.

485 According to local history, as recounted by the Jainas looking after the temple in 2007, the buried icon was discovered in 1982 when a snake indicated the way to it. Although the image has been brought to light again, the underground location is still kept as a sacred place.

486 The Bhaṭṭāraka of Kambadhalli has his own small *maṭha* close to the main temple. This is one of the monastic headquarters which were established later in the development of the *bhaṭṭāraka* tradition. On this, see Scholz in Chapter 3 in this book, and Chapter 1, section 3.1.3, “Bhaṭṭārakas and Monasteries.”

487 Scholz in Chapter 3 writes about the close relation of the Jainas with warrior kings, and the way in which military bravery was translated into the model of the resilient and strenuous ascetic, who fights against all worldly attachments and desires. See also the discussions of this issue by Hegewald in Chapter 1 in this volume, especially section 2.2.1, “Jainas as *Ahimsā* Warriors,” and Dundas (Paul Dundas, *The Jains*, Library of Religious Beliefs and Practices [London: Routledge, 1992]: 102) on the importance of “vigour and bravery” in Jainism, which enjoyed the respect of the military classes.



Plate 5.44: Only rarely have mutilated statues been restored as here at the bequest of the local Bhaṭṭāraka at the Pañcakūṭa Basadi at Kambadhalli. The replaced elements are clearly identifiable.

5.1.2 Destruction, Demolition and Reconstruction of Temple Edifices

At times, not only the venerated statues but also temple structures and entire Jain pilgrimage centres were destroyed and completely razed to the ground, leaving almost no trace of their former splendour. As Soundara Rajan commented, with regard to the Brahma Jinālaya at Lakkundi, which was destroyed but rebuilt and reconsecrated: “Even in their utter desolation and nominal worship, the temple-ruins present a grandeur befitting its [their] famed past from the sixth to the thirteenth century.”⁴⁸⁸

⁴⁸⁸ This quote has been taken from Soundara Rajan, “Monuments & Sculpture”: 315.

In cases where the *basadis* were completely wiped out, only inscriptional evidence informs us about their former existence. On the basis of inscriptions, Dibbad deduces that roughly half of all the *jinālayas* built in Karnataka before the early eleventh century were destroyed, probably about two thousand in number.⁴⁸⁹

Severely damaged edifices and the foundations of completely demolished *jinālayas* are to be found throughout Karnataka. In the Cikka Basadi in Belgaum, the large hall and porch adjacent to the shrine remain relatively untouched, and only the shrine, the most sacred part of the building, was completely flattened (Plate 5.45). Once this ritually most important element was annihilated, the edifice lost its sacred function. Another example, which we have mentioned in the section on the historical evolution of *basadis* in Karnataka, is the large double temple next to the Pañcakūṭa Basadi at Kambadhalli, of which only the Śāntinātha shrine section has been preserved. Here, too, the second shrine was completely razed (Plate 5.4). Chikka Hanasoge is one place where entire *jinālayas* were demolished. While the Ādinātha Trikūṭa Basadi has been well preserved, the local Jain community maintains that there used to be sixty-four temples at the site, most of which were Jain. They were apparently torn down in religiously motivated attacks from the twelfth century onwards.⁴⁹⁰ At Koppala, too, which together with Shravanabelgola was one of the major centres of early Jainism in the region, and where about fifty Digambara Jain and one hundred and fifty Śvetāmbara Jain families live, there is only one major Jain temple still in use. Allegedly, seven hundred and seventy-two former Jain *basadis* were destroyed at the site, predominantly by Viraśaivas.⁴⁹¹ Koppala has a prominent Viraśaiva *maṭha*, established during the twelfth century.

In a Viraśaiva context, temple demolitions appear to have a particular religious meaning. In one of his famous religious sayings (*vacanas*), Basava declared: “Things standing shall fall, but the moving ever shall stay” (*Vacana* 820).⁴⁹² I would argue that the “moving” are the Viraśaiva practitioners themselves, who represent the religion and carry the symbol of the divine principle, the *liṅga*, on their body at all times. Besides the reference to ordinary worshippers, the expression “the moving” also relates to the so-called “Moving One,” the *jaṅgamana*, the enlightened sage, who, by fusing with the *liṅga*, has turned his own body into a moving temple.⁴⁹³ The human body of

⁴⁸⁹ On this, see Dibbad, “Construction, Destruction and Renovation”: 67. Pinto has also commented on this (Pinto, “Jainism in the Vijayanagara Empire”: 85).

⁴⁹⁰ This information is based on personal communications with local Jain families at the site in 2001.

⁴⁹¹ This was communicated to me by the Jain families associated with the Pārśvanātha Temple at Koppala in 2007. See also the publication on what remains of Jain culture at Koppala by Hampa Nagarajaiah *Jaina Corpus of Koppala Inscriptions, X-Rayed* (Bangalore: Ankita Pustak Publishers, 1999).

⁴⁹² See A.K. Ramanujan, *Speaking of Śiva* (Harmondsworth: Penguin, 1985 [1973]): 88.

⁴⁹³ *Liṅga*, *jaṅgamana* and *guru*, the latter relating to the enlightened sage heading a *maṭha*, form a central trinity of the Viraśaiva faith. Due to the importance of moving and walking in this religion, the shoes worn by their saints were placed on funerary monuments (*samādhi*) and kept in their religious



Plate 5.45: The complete shrine section of the Cikka Basadi at Belgaum has been demolished. The debris has been removed and what remains of the *jinālaya* has been sealed off with a door.

the believer is regarded as a living substitute for any temple structure. Following Basava's recommendation to bring down all shrines of other religions, many Jaina *basadis* were completely demolished by Viraśaiva followers.

In some instances, we have clear epigraphic records, telling us about and openly naming the offenders. The sixteenth-century inscription from Mulgund (Mulgund) near Dharwar (Dhārwar) in northern Karnataka is particularly well known. It describes the obliteration of the local Pārśvanātha Jinālaya by Muslim armies and the martyrdom of Ācārya Sahasra Kīrti, who died during the attack. According to the epigraphic record, the *ācārya* remained inside the *basadi* and died when the building was set alight.⁴⁹⁴ Endurance of fire is seen by Jainas as an extreme act of non-violence (*ahimsā*) on the Jaina teacher's part. Another inscription refers to a Viraśaiva attack on a *jinālaya*. This is the Abalur (Abbalūr) inscription. Abalur was a large centre of

headquarters, the *maṭhas*, where they receive special veneration (Tiziana Lorenzetti, "The Cult of Feet and Footwear in the Liṅgāyat Tradition: Symbolology and Peculiarities," in *In the Footsteps of the Masters: Footprints, Feet and Shoes as Objects of Veneration in Asian, Islamic and Mediterranean Art*, ed. Julia A.B. Hegewald [Berlin: EB-Verlag, 2020]: 344–52). See also Chapter 1, Plate 1.32 below, for a reproduction of such a situation.

494 See Desai, *Jainism in South India*: 148, Desai, *South-Indian Inscriptions*, vol. 15: 433, inscription no. 695, and Srinivasan, "Monuments & Sculpture A.D. 1300 To 1800: The Deccan": 365.

Jaina worship in the north of Karnataka, today situated in Haveri district. In the lithic record, the stern Śaiva Ekāntada Rāmayya is described as promising to cut off his own head and to regain life after one week, if the Jains will accept Śaivism as the superior faith.⁴⁹⁵ According to the legend, Rāmayya succeeded in his undertaking and the Jains of the place were all forced to convert.⁴⁹⁶

In other instances, it is not so clear who destroyed the *jinālayas*. Although we differentiate here between Śaivism and Viraśaivism as independent denominations, and most Viraśaivas identify strongly as non-Hindus, when we visited sites as part of our research project, it was often difficult to find out precisely which religion was practised at a particular place, as local people often did not always distinguish clearly between the Viraśaiva and Śaiva denominations,⁴⁹⁷ and were at times vague about the ownership of sites. Contrasting with this, at other places, Viraśaivas were very clear about the fact that they were not Śaivas and did not practise Hinduism. This was, for instance, the case at the Virabhadreśvara Temple, also known as Virabhadra or Iranna Deva Gudi in Haveri. The temple, originally a Jaina *basadi*, was converted by the Viraśaivas. The unclear nature of religious ownership is perhaps indicative of the general difference between theory and texts on the one hand and religious practice on the other, and also of the enormous diversity found in India in connection with the practices of all religious groups.

The Ādinātha Basadi, built in 1589 CE, in Shrīrangapatna (Śrīraṅgapaṭṭaṇa), also known as Srīrangapatnam and popularly referred to as the Śrīraṅgapaṭṭaṇa Svāmī Jaina Temple, illustrates in poignant fashion the widespread destruction of Jaina temples in Karnataka. All the statues it houses are said to have come from obliterated Jaina temples from the wider area—allegedly one thousand and eight in total.⁴⁹⁸ The central *mūrti* of this sixteenth-century Jaina temple is reputed to have come from a destroyed *basadi* in the village of Bannur, about twenty-five kilometres from Shrīrangapatna. The twenty-four Jinas in the antechamber were found underneath a destroyed *jinālaya* in the village of Kalastavari (Kalastanari, Kalastauan) at a distance of eight kilometres from this new *basadi* (Plate 5.46). The statue of Dhāraṇendra Yakṣa in the main hall comes from Pallali near the modern Brindavan Gardens at Mysore, and the associated icon of Padmāvatī Yakṣī from Ganjam village. According to local lore, the Jaina *basadis* in these surrounding villages were demolished by the Muslim

⁴⁹⁵ There are a number of different versions of his name, such as: Śaiva Ekāntada, Ēkāntada Rāmayya, Ekāntada, Ekānta or just Rāmayya. For further details of this inscription, refer also to Chapter 1 (5.3.3) and Chapter 4 (6.1.1).

⁴⁹⁶ Refer to Saletore, *Mediaeval Jainism*: 281.

⁴⁹⁷ With regards to historic examples, this fact has also been emphasised by Lorenzetti. She highlights in Chapter 4 that from the inscriptions she worked with, it is often not entirely clear whether somebody is a Śaiva or a Viraśaiva.

⁴⁹⁸ One thousand and eight is a number perceived as sacred or auspicious by most indigenous religious groups in South Asia and is often used to indicate a particularly large quantity.

Malik Kafur (Raj al-Din Izz al-Dawla), locally referred to as Mallikaphar.⁴⁹⁹ Malik Kafur defeated the Hoysaḷa King Ballāla II in Tamil Nadu.⁵⁰⁰ He was the general of 'Alau'd-Dīn Khiljī, who invaded the Hoysaḷa kingdom and its capital Dvarasamudra (Dvārasamudra, Dōrasamudram), which is modern-day Halebid.⁵⁰¹



Plate 5.46: The statues of the sixteenth-century Ādinātha Basadi at Shrīrangapatna have all come from destroyed Jaina temples in the area, as have these twenty-four Jinas, which stem from Kalastavari.

The well-known Jaina sacred centre of Koppala, mentioned earlier in this chapter, which has been associated with Jainism for as long as Shravanabelgola, is one place of pilgrimage that was completely annihilated. Koppala, which flourished from the seventh century CE, was once the second most important Jaina *tīrtha* in Karnataka, known as a *mahātīrtha*, a large or major pilgrimage site, eulogised in numerous tenth-

⁴⁹⁹ This information is based on personal communications with the Jaina family caring for the *basadi* in Srīrangapatnam and with neighbouring Jaina families in 2001.

⁵⁰⁰ See Harle, *Art and Architecture of the Indian Subcontinent*: 261.

⁵⁰¹ Krishna Murthy, "The Development of Jaina Temple Architecture": 114, has written on these different names.

to thirteenth-century inscriptions.⁵⁰² It is also referred to as Koppal or Koppa.⁵⁰³ The *mahātīrtha* Koppala used to be a centre of Yāpaniya Jainism, whilst the Jainas in Shravanabelgola were mainstream Digambaras. Koppala was, however, completely destroyed and no longer exists as a Jaina centre.⁵⁰⁴ Koppala housed about seven hundred Jaina temples, recorded in inscriptions, which were razed to the ground, probably by Śaivas. Only one, Pārśvanātha Temple, is still in Jaina hands and a number of foot imprints of venerated teachers have survived⁵⁰⁵ in addition to a very few other Jaina remains, now under Viraśaiva control, which will be discussed later. Many other places shared the same fate and are today known only from inscriptional evidence.⁵⁰⁶

The demolition of a *basadi* was an enormous loss for any local Jaina community. *Basadis* were not only centres from which monks provided spiritual guidance, but also sites for social gatherings and religious instruction, as well as hubs for community-based festivals, centres of learning and the production of literature. Moreover, they were effectively welfare facilities, providing food and medicines to any of the ordinary population in need.⁵⁰⁷ This was why adherents of other religions destroyed Jaina temples when they wanted to eliminate Jainism from the region.⁵⁰⁸

Once these sacred areas were annihilated, the land was often annexed or sold to small-holders who used the ground for agriculture. Therefore, it is a common occurrence today for farmers to discover statues or other sacred objects when ploughing their fields. This happened in a small village close to Shravanabelgola while our research group was on fieldwork in the area in 2006. One almost full-scale intact Bāhubali and two slightly damaged figures of attendants were freshly unearthed (Plate 5.47). The icon of the naked standing ascetic was indubitably of Jaina origin. Nevertheless, all were quickly cleaned, oiled and then painted with parallel Śaiva lines and further designs in red *kumkum* (*kum-kumārchan*) and yellow sandalwood paste, worshipped and provided with flower offerings by the local Viraśaivas. The markings, which are considered auspicious, signal the annexation of the statues by the local Viraśaiva community. This is despite the fact—that as outlined above and in Chapters 1 and 4—figural images should not have a ritual signif-

502 On this, see Saletore, *Mediaeval Jainism*: 185, 187. Comparably important were also the sites of Kittur (Kiṭṭūr, Kīrtipura) in the ancient region of Punnad (Punnāḍ) and Paudanapura or Podan, modern Bodhan (Saletore, *Mediaeval Jainism*: 185–86). On Koppala as a *mahātīrtha*, see Desai, *Jainism in South India*: 157, Sundaram, “Elements of Jaina History”: 31, and Pinto, “Jainism in the Vijayanagara Empire”: 80.

503 Parasher-Sen, “Jaina Women, Ritual Death”: 231, has written on this.

504 For further details on Koppala, see the monograph by Nagarajaiah, *Jaina Corpus of Koppala Inscriptions*, and the chapter by Narasimha Murthy, “History of Jainism in Karnataka”: 51–52.

505 Refer to Dibbad, “Construction, Destruction and Renovation”: 64–65, 71.

506 Narasimha Murthy has also commented on this (Narasimha Murthy, “History of Jainism in Karnataka”: 53).

507 Dibbad has also commented on this topic (Dibbad, “Construction, Destruction and Renovation”: 73). See also Chapter 1 by Hegewald, especially, section 2.2.4 “Engaging with Women and the Community.”

508 On this topic, see also Dibbad, “Construction, Destruction and Renovation”: 76.

icance in Viraśaiva worship. Once again, we see discrepancies between doctrine and actual religious practice. The sculptures were probably “absorbed” to prevent lengthy legal battles and claims with regards to legal ownership of the land.



Plate 5.47: These freshly unearthed Jain icons found in the fields of a village close to Shravanabelgola were immediately marked by the local Viraśaiva community to signal their takeover.

In other instances, new edifices were built on the land of annihilated Jain *basadis* by other religious groups, or later on also by the Jainas themselves, so that a widespread continuity of sacred sites was preserved.⁵⁰⁹ Although the continuity of sacred sites is a worldwide phenomenon common to all religious groups, it is striking how often Viraśaiva structures were raised above former *jinālayas* in Karnataka.⁵¹⁰ In this context it should be noted that the complete flattening of temples of one religion and

⁵⁰⁹ The continuity of sacred sites has been discussed by Hegewald, “Towards a Theory of Re-Use”: 34–35; Julia A.B. Hegewald, “Reflections on the Past – Perspectives for the Future: Re-Use Theory as a Method for Critical Analysis in Art-historical Research,” in *Reflections on the Past – Perspectives for the Future. Proceedings of the International Congress, Rome, 18–19 April 2011*, ed. Tiziana Lorenzetti and Fabio Scialpi, Studi umanistici: Ricerche sull’ Oriente, Collana Convegni 19 (Rome: Sapienza Università Editrice, 2012): 85–86.

⁵¹⁰ Sundaram has also commented on this issue (Sundaram, “Elements of Jain History”: 35).

their replacement with the sacred structures of another faith group is not only a religious but also a poignant political statement about power and dominance.

On occasion, where a temple of particular significance had been severely damaged, the Jaina community sometimes decided to rebuild it at a later stage. It is, in fact, one of the obligations of Jains to take care of and maintain their temples, and to reconstruct damaged *jinālayas*.⁵¹¹ Dibbad describes this as a form of “self-respect” displayed by the Jaina faithful, pointing out that the renovation of structures was as highly regarded as the donation of a new shrine. Furthermore, he mentions about twenty inscriptions from Shravanabelgola referring to such renovation campaigns. The famous general, Gaṅgarāya, is named repeatedly in these as a prominent major donor.⁵¹² He is also known to have extended existing *basadis* and had new shrines built.

Many *jinālayas* throughout the region indicate by displaying images in unusual places that they were at least partially rebuilt out of broken pieces. This can be seen, for instance, in the Pārśvanātha Temple at Shankeshvar (Śaṅkheśvara) in Belagavi District, about fifty kilometres from Belgaum. The *basadi*, dating originally from the early eleventh century, was destroyed and rebuilt out of debris. In the shrine section in particular, original imagery from the former building is found integrated in abnormal positions into the temple’s facade. The Śaṅkha Jinālaya at Lakshmeshvar, erected under the Kalyāṇa Cālukyas in the eleventh century,⁵¹³ underwent a whole-scale rebuilding. The attack it suffered was so violent and its fabric was dissected into such small blocks of stone that a faithful reconstruction of the original structure was impossible (Plate 5.18, 1.46). Small wall segments and statues were pieced together in what appears to be a relatively haphazard manner, creating a place of worship visually scarred by the past.⁵¹⁴

In other instances, only selected building elements were used, and the former thresholds, door frames, lintels, door guardians and altars were integrated into a largely new temple structure. The Śrī Śānteśvara Svāmī Digambara Jaina Basadi, alternatively known as the Mysore City Basadi, preserves some ancient door frames, of which one integrates Hoysala-age *dvārapālas* into its frame (Plate 5.48). Furthermore, it still holds a large collection of medieval metal statues, although the main body of the *jinālaya* dates from the twentieth century. For most of the Jaina temples in the

511 On this subject, refer to Dibbad, “Construction, Destruction and Renovation”: 65.

512 For these references, refer to Dibbad, “Construction, Destruction and Renovation”: 73–74.

513 See Soundara Rajan, “Monuments & Sculpture”: 312–13.

514 It is fascinating to observe that the Lakṣmīlīṅgeśvara Temple at Lakshmeshvar, which at the time of writing at least is under Hindu control, likewise represents as much of a building patchwork as the Śaṅkha Basadi. On the basis of the present remains it is not entirely clear whether a Jaina and a Hindu temple were destroyed by Vīraśaivas or Muslims moving into the area or whether both may originally have been Jaina, with one being reconstructed by the Hindus. More research would be needed to ascertain the circumstances of the destruction. The reverse case, where the Jains reconsecrated a destroyed former Hindu temple after Muslim assaults on the site, can be seen at Khajuraho. This has been discussed by Hegewald, “Architectural, Sculptural and Religious Change.”

large complex at Narasimharajapura (Narasimharājapura, ancient Simhanagadde), too, we have foundation dates ranging from the eleventh to the fourteenth century, although their present fabric dates predominantly from the modern period.⁵¹⁵ This *tīrtha* is especially sacred to the *yakṣī* Jvālāmālīnī.⁵¹⁶

In a Jaina context, however, it has to be noted that the Jainas themselves also regularly undertake substantial changes to their own structures. Temple dedications, for instance, are often altered. The Maṅgāyī Basadi in the village of Shravanabelgola, for example, now houses a statue of Pārśvanātha, although an earlier inscription on the lintel identifies the enshrined Jina as Anantanātha. There are many more instances where today the name of a *jinālaya* no longer reflects the identity of the principal venerated statue.

Even more drastically, the Jaina community also tears down its own temples at regular intervals to rebuild them from scratch. Rebuilding an old *basadi* gains the benefactor as much merit as commissioning a new structure. In Karnataka, this can be seen, for instance, at Dharmasthala, where the Candranātha Basadi, originally a largely wooden structure, was entirely demolished and reconstructed in concrete clad with marble, between about 2001 and 2006.⁵¹⁷ At the site of Guruvayanakere (Guru-vāyinakere), likewise, three *basadis* were completely torn down and replaced with new temple buildings by the local Jaina community. In 2001, the Śāntinātha and the Candranātha Svāmī Temples had already been replaced with largely concrete structures, but the Anantanātha Temple was still a plastered brick *jinālaya* with a red-tiled roof. By 2006, when I next visited, it had also been replaced with a concrete *basadi*. The reconstruction of earlier temple buildings has a long tradition in Jaina architecture. One of the earliest dated structural temples in Karnataka, the Pārśvanātha Basadi at Talakad, appears to have first been built between the fifth and seventh century CE with a least a wooden roof, and to have burnt down in the tenth century CE. Shortly afterwards, it was reconstructed in brick on a slightly larger scale.⁵¹⁸

When *basadis* are knocked down by the Jainas themselves in order to rebuild them in a more opulent fashion, the sanctified statues are temporarily kept in improvised shelters or small transitory shrines.⁵¹⁹ The wood of the flattened original *jinā-*

⁵¹⁵ One element that supports the epigraphic evidence and points to an earlier date is the fact that the Jvālāmālīnī Temple in Narasimharajapura is located in a depression, which points to the general raising of the ground around ancient structures.

⁵¹⁶ On the site and its association with the *yakṣī* Jvālāmālīnī, refer to Zydenbos, “Göttinnenverehrung im Jainismus”: 170–74.

⁵¹⁷ Titze published a photograph of the earlier wooden structure (Kurt Titze, *Jainism: A Pictorial Guide to the Religion of Non-Violence* [Delhi: Motilal Banarsidass, 1998]: 223, plate 318).

⁵¹⁸ See Krishna Murthy, “The Development of Jaina Temple Architecture”: 99–101, on this temple site. On p. 191 of the same publication, Krishna Murthy wrote that the *basadi* was destroyed by wind-borne sand.

⁵¹⁹ A photograph of such a short-term temple has been published by Hegewald, *Jaina Temple Architecture in India*: 35, plate 55.



Plate 5.48: In the Mysore City Basadi, ancient door frames, displaying Hoysala-style *dvārapālas*, have been integrated into a largely modern Jain temple structure.

laya is often kept on site for a considerable amount of time, as valuable raw material, as could be seen at the Pārśvanātha Temple at Tadakoda in 2007. It is not entirely clear whether the timber may be re-used only for new but simpler sacred structures, made largely of wood and mud, or whether it is possible to use it for non-sacred purposes as well.

5.2 The Annexation and Appropriation of Jaina Sites

Other Jaina statues and temples were not damaged or destroyed, but preserved, converted and re-used in a changed religious context, thus taking on new meanings. In these instances, objects and architectural spaces are preserved and continue to function as valued cultural remnants, which have an enduring influence on local culture and identity. However, for those people deprived of their sacred places and objects of worship, such sites and items which they formerly revered always engender painful memories and are constant reminders of humiliation, theft and conversion.

5.2.1 The Re-Use of Jaina Sacred Structures

In Karnataka, there was a disproportionate number of annexations and conversions of *basadis* from Jaina to Viraśaiva usage.⁵²⁰ Many have already been referred to above. Tiziana Lorenzetti, in Chapter 4, suggests that some Jainas who converted to Viraśaivism from the twelfth century CE onwards actually made available for Viraśaiva usage the Jaina *basadis* they themselves had once bequeathed to the Jinas. In other instances, *jinālayas* were forcefully taken from the Jainas and converted, most notably by Viraśaiva followers, but more rarely also by Śaivas, Vaiṣṇavas and Muslims.

In some of these converted spaces, no former Jaina traces remain. In these contexts, the only elements which clearly point to the appropriation of earlier structures are historical narratives, inscriptions and the fact that Viraśaivism—at least in its present reformed form—was founded by Basava only in the mid- to late twelfth century, so that earlier temple foundations cannot have been initiated by the Viraśaivas.⁵²¹ On the other hand, there are former *basadis* which retain obvious Jaina traces and do not obscure the fact of an enforced takeover, as we saw at Hallur. The most famous converted Jaina temple site in the region is probably Sringeri (Śringeri),⁵²²

⁵²⁰ Hegde has also written on this subject (Hegde, “Dynamics of Sectarian Formations”: 194).

⁵²¹ Refer to the chapter by Lorenzetti in this publication on the unfortunately quite unclear origins of Viraśaivism, possibly in a form of the religion known as Liṅgāyatism, which predates Basava.

⁵²² Saletore has written on this takeover (Saletore, *Mediaeval Jainism*: 206, 357). Following Dibbad, one can assume that this annexation must have happened during the eleventh or twelfth century (Dibbad, “Construction, Destruction and Renovation”: 67).

which is one of Śaṅkarācārya's four *pīṭhas* (*pīṭhams*), "seats" or sacred places.⁵²³ Since the fourteenth century, it has been one of the most celebrated sacred Hindu Vaiṣṇava centres in Karnataka. In addition, Muslims also took over temple spaces and adapted these for their own ritual use. There is a striking example from Bankapur, known as the Aratranbat Gudi.⁵²⁴ The original structure is a ninth- to tenth-century CE Jaina *basadi*,⁵²⁵ consisting of a sanctum, a small antechamber, a small closed *maṇḍapa* and a large open pillared one. The connection of the latter to the smaller hall has been sealed off and the *mahāmaṇḍapa* has been converted into the prayer hall of a mosque (Plate 5.49 below). In order to obscure the Jaina origin, the *lalāṭa* block in the centre of the lintel and doorway leading to the next hall has been unceremoniously chopped off and the figural icons inside the niches decorating the roof structure on the outside of the former *basadi* have all been chiselled away, leaving empty spaces (Plate 5.49 above). The crowning lion-like *kīrttimukha* faces, which bear some resemblance to humans, have also been mutilated, while depictions of birds have been retained. The statues adorning the balcony seats of the open *maṇḍapa* have been defaced but not removed.⁵²⁶ Inside the complex of the former *jinālaya*, a number of Muslim graves raised on stone-built terraces are lined up along the southern compound wall.

In this brief introduction, we have already encountered a number of ways to identify re-used and appropriated *jinālayas*. Essentially, re-used *basadis* can largely be divided into three main groups: firstly, those which confidently advertise the fact of appropriation, secondly, those which clearly try to hide the act of takeover and pretend that they were originally built by the latest users, and thirdly and finally, those which follow a less conscious middle way. In the following sections, we shall discuss distinct examples of all three groups.

Converted *jinālayas* falling into the first category, which clearly publicise an enforced changeover, are generally rarer, at least today. We do not know if more temples ini-

523 On the concept of the *pīṭha*, refer to Gösta Liebert *Iconographical Dictionary of the Indian Religions: Hinduism, Buddhism, Jainism*, Asian Arts & Archaeology Series 5 (Delhi: Sri Satguru Publications, 1986 [1976]): 222, and Fredrick W. Bunce, *A Dictionary of Buddhist and Hindu Iconography (Illustrated): Objects, Devices, Concepts, Rites and Related Terms* (New Delhi: D.K. Printworld, 2001 [1995]): 229.

524 The meaning of this temple name is "sixty-nine temple" or "temple with sixty-nine columns," from *kambad* or *kambada*, meaning pillar.

525 Compare to Joseph, *Jainism in South India*: 29.

526 There is a similar example from neighbouring Andhra Pradesh, known as the Deval or Pattar Masjid in the fort of Bodhan (Bōdhan). Here again, the original large pillared hall of the *jinālaya* was converted into the prayer hall of a mosque with the sanctum and its antechamber sealed off. For illustrations, turn to G. Jawaharlal, *Jaina Monuments of Andhra* (Delhi: Sharada Publishing House, 2002), and in his photo section on "Jaina Temples" to figs. 33–35 as well as the photo section on "Conversions of Jaina Monuments," figs. 12–13. The conversion of this Jaina *basadi* has also been discussed by Julia A.B. Hegewald, "Jaina Temples in the Deccan: Characteristics, Chronology and Continuity," *Journal of Deccan Studies* 5, no. 1 (2007): 9.



Plate 5.49: At Bankapur, the former Jaina *basadi* has been converted into a mosque. The Jina images have been chiselled out of the exterior niches (above) and the large open hall is used as a prayer hall (below).

tially followed this approach but were further adapted, given that nowadays, a raised awareness of the past and a desire to preserve communal peace are more widespread. However, a clear example of a confident annexation which does not hide the fact is the Meguḍi Temple at Hallur, mentioned above. In this sacred edifice, large statues of naked Jaina saints, have—as it appears—deliberately been preserved on the outside of the *basadi*, although they could easily have been broken off and removed by the new Viraśaiva owners of the annexed site. Those statues flanking the entrance have suffered minimal damage, such as a cut-off arm or face, as markers of conversion (Plate 5.40). Nevertheless, all eight naked fully erect figures on the outside of the former *jinālaya* are still clearly recognisable as Jaina icons. In their new Viraśaiva context, they are alien elements, as according to Basava's teachings, figural images have no place or meaning in the faith. Adorning the converted *basadi*, still in use by Viraśaiva followers today, the nude statues appear like trophies displayed for public humiliation.

At the important Viraśaiva site at Koppala, too, which was formerly a major Jaina *tīrtha*, obvious Jaina imagery remains in a number of prominent places. Today, the site is in Viraśaiva hands. In the context of the large Viraśaiva Gavisiddheśvara Maṭha, also known as Gavi Maṭha, the shallow image of a tall standing naked Bāhubali carved out of the natural rock has been retained (Plate 5.50). Although this colossal rock icon has no ritual significance in Viraśaivism, childless couples worshipping at the site offer it glass bangles, and it is locally referred to as Lakṣmī, the Hindu goddess of wealth, who plays an important role in so many Indian religions. On top of the hill, an originally Jaina Gupta cave temple has been converted, but the images of seated Jinās cut out of the rock beside it are still there. None of the statues have been damaged or removed, openly flaunting the fact of conversion at the former Jaina *ma-hātīrtha* of Koppala.

The former Jaina *basadi* at Lakshmeshvar is another structure appropriated by the Viraśaivas which makes no attempt to disguise its origins. This original late eleventh- or early twelfth-century structure, today called the Mantin Maṭh, clearly predates the fashioning of the reformed form of Viraśaivism. The beautiful pillared entrance pavilion to the compound has been preserved and soon after entering the complex, visitors see on the ground a fully intact door lintel with a centrally positioned Jina *lalāṭabimba*, which has been removed from the former Jaina sacred building, thrown disrespectfully down and kept in a very visible place (Plate 5.51 above). A further sign of the former Jaina association of the site is a tall *mānastambha* which has been deprived of the single or multiple statues crowning its tip. Above the converted temple structure, whose interior still retains beautifully decorated coffered ceilings with lotus flowers, there now towers a large representation of a *liṅga*, signalling clearly its present Viraśaiva ownership (Plate 5.51 below).

The Virabhadreśvara Temple at Haveri, briefly mentioned above, is a further interesting obvious conversion. This is another *jinālaya* made over to Viraśaiva use. The statues of the Jaina Brahmadeva *kṣetrapāla* and a snake on the eastern facade of the temple have been retained unaltered, as has the statue of a goddess, probably Lakṣmī,



Plate 5.50: The Gavisiddheśvara Maṭha at Koppala, once an important Jaina sacred site with a tall rock image of Bāhubali, has been converted to Vīraśaiva usage.

above the entrance door to the first hall in the east. As such, Jaina imagery has been preserved at the entrance to the converted *jinālaya*. In 2007, when asked about Brahmadeva, the Vīraśaiva priest of the temple could not say who it was or provide any information about his significance in Vīraśaivism.⁵²⁷ In addition to these clear Jaina remnants at the entrance to the sacred edifice, there was a signboard inside the *maṇḍapa* which stated in Kannada that the temple had been converted. This all shows us

⁵²⁷ Inside the converted Virabhadreśvara Temple at Haveri, only the *lalāṭabimbas* on the lintels leading to the *antarāla* and the *garbhagrha* had been removed. The conversation with the priest took place on Sunday, 18 February 2007.



Plate 5.51: At Lakshmeshvar, a former *jinālaya*, now known as the Mantin Maṭh, is used by Vīraśaivas who have extracted a Jaina lintel and thrown it onto the ground. This and the *liṅga* above the temple signal its conversion.

a range of ways for rival religious groups, especially Viraśaivas, to advertise their takeover of former Jaina *basadis*.

Re-used temples where the Jaina origin is less obvious are more common. However, we can distinguish two different degrees of obscurity in the takeovers (categories two and three). In some instances, the new users have taken considerable care to remove all distinct remnants pointing to a Jaina past. Here, the only evidence that a sacred edifice was Jaina at the time of its foundation lies in written records or local knowledge. Sometimes, the date of construction can also help, as reformed Viraśaivism did not exist before the mid- or late twelfth century CE.

Although temples in which practically all traces of a former Jaina association have been removed are reasonably difficult to identify, this is occasionally possible, for example, at the aforementioned former Jaina *basadi* that is now the main Hindu temple at Sringeri. The fewer iconographic remnants there are in a sacred edifice, the easier it is to disguise the original denomination of a structure. As such, *jinālayas* whose exteriors are reasonably unadorned and which regularly have empty niches lend themselves well to such concealed conversions. As early as the late nineteenth century, Burgess commented on the difficulty of identifying the original dedication of temples in the region: “it is sometimes a matter of considerable difficulty to determine with certainty who were the builders of certain temples, for they have in many cases been appropriated by the Lingayat Śaivas and the original distinctive sculptures destroyed.”⁵²⁸

One such temple is the former Pārśva-Supārśva Jinālaya, dating from about 1054 CE,⁵²⁹ at Honwad (Honawada), a village in Vijayapura district in the very north of Karnataka, almost on the border with Andhra Pradesh. Although it long predates the reformation of Viraśaivism, the temple is today in Viraśaiva hands. It is today known as the Kāleśvara Mandir, which is the name of a particular *liṅga*, called “the lord of time.” Some snake stones, which might have been retained from the original Jaina structure, are preserved in the compound. However, no more obvious Jaina imagery has been kept.⁵³⁰

Most converted temples, however, fall into the third category in which, although the appropriation is not blatantly advertised, some traces of a takeover are to be found. To pick them up, however, one needs to pay particular attention to certain building elements. Tell-tale signs might, for instance, be Jina statues carved onto the lintels of doorways leading into the porches of temples, into their larger halls, but most frequently into the main sanctums. There is usually a kind of dedicatory block in the

⁵²⁸ For this quote, refer to Burgess, *Report of the First Season's Operations*: 3.

⁵²⁹ Compare Joseph, *Jainism in South India*: 24.

⁵³⁰ In addition to a *liṅga*, a Nandī and three statues of Gaṇeśa as well as a Gaṇeśa *lalāṭabimba*, there is also an image of Viṣṇu on the back wall inside the shrine housing the *liṅga*. Such assemblages of statues referring to different ownership periods of the temples are typical of many structures dating from this period of religious struggle and temporariness in Karnataka.

centre, bearing an image—a *lalāṭabimba*—which in most instances quite unmistakably indicates the dedication of the temple. The lintels of many *basadis* are adorned with a central Jina, which can either be seated or standing. When seated, the icon is often sheltered below a triple umbrella, flanked simply by symbols of flywhisks.⁵³¹ Alternatively, the Tirthaṅkara may be attended by two standing flywhisk bearers (Plate 5.9 above) or two lustrating elephants. Representations of Lakṣmī with two elephants (Gajalakṣmī) are also common (Plate 5.9 below). Sometimes, the entire lintel may be decorated with the nine planetary divinities (*navagrahas*). The ends of the lintels can also show *makara* carvings. At times, the lintels of the original temples were not completed and we find only polished flat *lalāṭa* blocks. In these cases, it is hard to prove a takeover, as was outlined in the discussion of the second approach.

However, in cases where icons with clear Jaina iconographic features were present, these will generally have been removed when a *basadi* was converted. Often, this has been done quite crudely, indicating an approach in which the old statues were disposed of, but where no attempt was made to disguise the fact that the original structure had been tampered with. This can be seen, for instance, above the doorway to the sanctum in the former Jaina Temple in Hangal, where all figural icons adorning the lintel have been removed (Plate 5.52 above). The Pārśvanātha Temple in Annigeri (Aṇṇigeri, Aṇṇigēri, Aṇṇigere)⁵³² is a fascinating example. Although many images on the door lintels have been chiselled away (Plate 5.52 below), indicating at least a temporary takeover or a sectarian attack, the temple is nevertheless used as a sacred place of Jaina worship today. An image belonging to the original arrangement of a Jina flanked by elephants, which strongly resembles a representation of Gajalakṣmī, has not been removed, although it is located above the main entrance to the temple. It appears that this image was so close to the Hindu concept of Gajalakṣmī that it could be appropriated. In addition, representations of *makaras*, which are associated with all the main Indic religious groups, Hinduism, Buddhism and Jainism, were also left untouched, as can be seen in the example from Hangal. There is an inscription at the site which refers to one of the most ferocious Vīraśaiva fighters, Goggidēva, who has been discussed in detail in Chapter 1 in this volume.⁵³³

In some temples, it is harder to understand why the images which once adorned the door lintels were so unceremoniously removed. On Hemakuta (Hemakūṭam, Hēmakutam), a prominent hill at Vijayanagara, which is located south of the Pampāpati Temple, there is an entire group of largely cruciform shrines which are generally re-

531 This has also been described by Longhurst, *Hampi Ruins*: 140.

532 Annigeri was one of the major centres of Jainism in the north of Karnataka. On this site, see Desai, *Jainism in South India*: 387.

533 The Vīraśaiva Ekāntada Basavēśvara has also been associated with assaults on Hangal (Dibbad, “The Construction, Destruction and Renovation”: 72). See also Narasimha Murthy, “History of Jainism in Karnataka”: 54–55. On Ekāntada Basavēśvara refer also to Chapter 1, section 5.3.3 “Persecution of the Jainas and Economic Conflict with the Vīraśaivas.”



Plate 5.52: The Jaina imagery adorning the lintels leading to the sanctums of the former *basadis* at Hangal (above) and Annigeri (below) has been crudely removed, indicating their conversion.

ferred to as Jaina temples.⁵³⁴ H.T. Talwar, on a joint visit to the structures there in 2001, suggested that based on current understanding, these were originally Hindu, but this seems not to fit the evidence as there are signs that many of them originally had *lalāṭabimbas*, which have been removed.⁵³⁵ This could signal a conversion from Śaiva to Viraśaiva usage. However, a conversion from Jainism to Viraśaivism or a form of Hinduism might be more plausible. This view is shared by A.H. Longhurst, who believed that at least the smaller temples of the group were Jaina from the outset, predating the Vijayanagara empire, and that they were possibly built as early as the seventh century CE.⁵³⁶ Whilst this might be somewhat early, it could in fact make sense to think of these simple structures as being built in the eighth or ninth century CE. From the eighth century CE onwards, large numbers of shrines were erected at Hampi, and the *kṣetra* increased further in importance during the twelfth century.⁵³⁷ During the next two centuries, the place expanded further, with the larger temples on Hemakuta hill appearing to date from the fourteenth or fifteenth century, that is, the Vijayanagara period.⁵³⁸ Some of the larger, later temples on Hemakuta hill are adorned with Hindu statues and decorations on the outside and we have references to the building of Śaiva temples on the hill during the early fourteenth century.⁵³⁹ Were these figural representations added later, after the conversion of the structures, to strengthen their Hindu character? Further research onsite will be necessary to clarify this question. It is feasible that the smaller shrines are earlier Jaina *basadis* which went through a conversion process, and that the larger ones were built slightly later by Hindu groups.

As we have seen, Jaina statues were regularly removed from the lintels of *basadis* when they were converted. There are also instances where entire lintels were taken out of the structures of *jinālayas*⁵⁴⁰ and replaced with a blank stone. One example where this change is very obvious—as the replacement lintel was inserted with very

534 See, for instance, Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 368.

535 Today, even the sanctums no longer house icons.

536 On this, refer to Longhurst, *Hampi Ruins*: 26, 100, 102 and fig. 44. Suresh also refers to inscriptional evidence for large numbers of Jaina temples erected during the seventh and eighth centuries CE in Karnataka (Suresh, “Jaina Monuments in and Around Hampi”: 183).

537 Compare Suresh, “Jaina Monuments in and Around Hampi”: 178.

538 Suresh points out that the site of Vijayanagara was a cultural centre from prehistoric times onwards. It played important roles under the Kadambas, the Čālukyas of Bādāmi, the Rāṣṭrakūṭas of Malkhēḍ, the Čālukyas of Kalyāṇa, the Hoysaḷas of Dvārasamudra, the Kaḷacuris and the Yādavas. Only after this did it become the capital of the Vijayanagara sovereigns. There are numerous inscriptions testifying to the various dynasties at the site (Suresh, “Jaina Monuments in and Around Hampi”: 177–78).

539 An inscription referring to one of these Śaiva temples describes it as having three sanctums (Suresh, “Jaina Monuments in and Around Hampi”: 179).

540 Such a case of a completely extracted Jaina lintel has already been mentioned in connection with the converted Mantin Maṭh at Lakshmeshvar, currently Viraśaiva.

thick mortar grooves, which are not typical of ancient temples—is the former Jaina *basadi* at Haveri, dated to 1197 CE. Today, it is a Viraśaiva structure, known as the Siddheśvara Temple.⁵⁴¹

On relatively rare occasions, the new users of former Jain structures inserted replacement images in empty niches or on other elements of converted *basadis*. In the aforementioned Siddheśvara Temple at Haveri, the new Viraśaiva owners added statues to the outside of the temple imitating the former twelfth-century sculptural style. The difference, however, is very obvious, as the figures are much cruder, carved out of a different stone and implanted with very thick mortar grooves, clearly indicating an alteration. It appears that all the statues of the large open hall at the entrance to the converted *jinālaya* were replaced, whilst at the back of the temple, many niches were simply left empty. Another striking example can be seen in the Kamala Basadi at Belgaum, discussed above in the section on later Cālukyan temples. Above the doorway leading to the antechamber of the temple, which otherwise is decorated with very clear Jaina imagery, there is a carved statue of a male dancing figure. Although severely damaged, it appears to have had eight arms and to be wearing a crown. This has generally been identified as a representation of the dancing Śiva, Śiva Naṭarāja (Plate 5.53). Cousens suggested that the image was inserted by the Viraśaivas, who annexed and used the temple for some time.⁵⁴² This is slightly confusing, however, as worshipping a representation of the dancing Śiva would not be part of orthodox Viraśaiva practice. It is true that we have encountered an image of the dancing Indra in a Jaina context in the Bhaṇḍāra Basadi at Shravanabelgola. However, the carved panel at Belgaum appears to have been a later insertion and does not seem to be Jaina in origin. What is puzzling is that in the Kamala Basadi, the seated Jina on the lintel of the doorway leading to the shrine has been left intact and not replaced. Then again, the main icon inside the *garbhagr̥ha* has been removed, indicating a very undecided approach to Jaina images in this converted space.⁵⁴³ The neighbouring Cikka Basadi also appears to have suffered the insertion of new images after being appropriated. Although there is undoubted Jaina imagery in the parapet above the entrance porch to the Cikka Basadi, the dedicatory block in the doorway leading to the *garbhagr̥ha* of the temple shows a representation of Garuḍa, the carrier (*vāhana*) of Viṣṇu. As it differs in shape and style from the other figures on the lintel, Cousens suggest that it was inserted later, when the temple was taken over.⁵⁴⁴ In that case, the Vaiṣṇavas must have been responsible.

As we have seen, remnants of Jaina figures are sometimes found on the exterior of *basadis* converted to Viraśaiva or Hindu usage. Figural decorations are generally integrated into the roof structures of *jinālaya* shrines and halls rather than the outer vertical walls or the niches created by flaking wall pilasters. As these reasonably

⁵⁴¹ For further details on this site and this temple, see Joseph, *Jainism in South India*: 30–31.

⁵⁴² On this, consult Cousens, *The Chālukyan Architecture*: 122. There is a photograph of the doorway with the lintel displaying Naṭarāja in Burgess, *Report of the First Season's Operations*: plate V.

⁵⁴³ Cousens has also written on this (Cousens, *The Chālukyan Architecture*: 122).

⁵⁴⁴ Refer to Cousens, *The Chālukyan Architecture*: 122.



Plate 5.53: It appears that in the Kamala Basadi at Belgaum, the new users of this former Jaina temple inserted a panel into the lintel close to the shrine which depicts dancing Śiva (Śiva Naṭarāja).

small icons in the higher portions of the *basadis* are frequently not that obvious, they have often not been removed after the annexation of the temples. In what is today the Vir Nārāyaṇ Hindu Temple, a Viṣṇu shrine at Gadag, only a few Jina statues, in more obscure sections of the roof, testify to the faith of the donors who initially commissioned the sacred edifice.⁵⁴⁵ Even less care has been taken in cleaning up the Jaina statues on the outside of the Siddheśvara Śaiva Temple in Haveri, formerly a Jaina *basadi*. Possibly due to tensions in the area about past annexations, photography was strictly prohibited at the site in 2007 in this and the Vīrabhadreśvara Temple, which was also formerly a *basadi*, dedicated to the Jina Mallinātha, and which is now under the control of the Vīraśaivas. Both converted temples were watched over by permanent guardsmen and the atmosphere was very tense.

The former Jaina *basadi* at Pattadakal is another “middle-way” conversion, albeit no longer perceived as quite so controversial. Today, a *līṅga* is venerated in its sanctum, while its Jaina imagery, which is not very pronounced, is still in place. Cousens wrote of this structure: “There are no dedicatory blocks over the doors, and the only indications to shew that it was a Jaina temple are two little images of seated Jainas, one half way up the back or west side and one on the north side of the tower. To this might be added

⁵⁴⁵ However, there is also a prominent *mānastambha* with an empty image pavilion standing in front of the temple. The lotus altar on its side is also common in a Jaina context.

the negative evidence that there are no Brahmanical images about the building.”⁵⁴⁶ This exemplifies the middle way or third approach, which neither advertises nor obscures the forceful takeover of many Jaina *basadis* throughout Karnataka.

5.2.2 Re-Using Jaina Icons in Hindu and Viraśaiva Contexts

Re-use was not, however, confined to sacred architectural spaces. Jaina icons, other sacred objects and intricately carved altars have also been re-used by rival faith groups who converted former Jaina *basadis*. As in the previous example from Pattadakal, appropriated temples were usually furnished with statues venerated by the new claimants of the sacred space. We shall now, however, discuss situations where existing icons or other sacred paraphernalia whose Jaina origin is still quite obvious have been appropriated into a new religious context.

The actual conversion of an iconographically distinct image is quite complex, however, there are intermediary stages, which are fascinating to examine. In the northern parts of Karnataka, Jaina icons were usually removed and replaced with *liṅgas*, placed there by Viraśaivas and more rarely also by Śaiva followers. Additionally, Nandī statues were regularly set up in the vestibule or hall adjacent to the sanctum. These representations face the main venerated symbol in the shrine (Plate 1.31).⁵⁴⁷ The renamed Nāganātha Temple, a twelfth-century former Jaina edifice in the north-western part of the village of Lakundi, is a particularly interesting case. This temple still preserves the original Jaina imagery on its lintels and in its outside roof ornamentation. As is indicated by the sheltering snake with a seven-headed hood carved on the backplate of the altar in the main sanctum, the temple must in the past have been dedicated to Pārśvanātha. The Jaina *mūrti* has been removed, but the altar with its snake hood ornament has been preserved, so that the *liṅga* which sits on the altar today is now protected by the snake (Plate 5.54). This is especially interesting, as both Pārśvanātha and Śiva are associated with snakes and in this case, the *liṅga*'s position on the pedestal with a snake backrest gives the serpent-symbolism of the original Jaina arrangement a new Śaiva meaning.⁵⁴⁸

In former Jaina temples with raised *garbhagṛhas*, it is usually only the lower sanctums that are furnished with new statues by Viraśaivas or Śaivas. The architecture of higher *garbhagṛhas* has typically been preserved but they are generally empty today, for lack of use, as we have seen at Hallur (Plate 1.47). The raised and deserted shrine rooms no longer have relevance for the new ritual use of the converted spaces, as Vira-

⁵⁴⁶ For this quote, consult Cousens, *The Chālukyan Architecture*: 72.

⁵⁴⁷ This can be seen in the converted Jaina temple at Hangal, in Jaina Temple no. 7 in Aihole and in the Meguḍi Temple at Hallur, to mention but a few. In the latter two temples, the *lalāṭabimba* statues have been coarsely removed as well.

⁵⁴⁸ For further details of this temple, see Cousens, *The Chālukyan Architecture*: 79.



Plate 5.54: In the twelfth-century Nāgānātha Temple at Lakkundi, a former *jinālaya*, the new owners have made use of the snake backplate of the altar, which also fits with the newly positioned *liṅga*.

śaiva worship, in particular, is less ritualistic and does not involve multiple statues. In fact, statues play no part in Viraśaiva ritual at all. Śaiva ritual, too, accords less importance to particularly large numbers of venerated beings than the Jaina approach.⁵⁴⁹

Despite the fact that Viraśaivas should not venerate figural statues—not to mention the difficulty of converting icons which show clear iconographic markers—we still find images of Jinas, Jaina gods, such as guardians of the sacred temple compound, or more abstract elements, such as *pādukā* foot images, being absorbed, reinterpreted and re-consecrated by the followers of other religious groups. Figural representations of Pārśvanātha and Supārśvanātha, sheltered by a seven- or five-hooded snake, respectively, could easily be converted into icons of Viṣṇu Nārāyaṇa, whose iconography also involves the presence of a snake hood behind the head of the image.⁵⁵⁰

It is particularly remarkable that Viraśaivas, whose religious tenets preclude the veneration of objects other than the *liṅga*, should have taken over Jaina statues and continued to worship them. As Tiziana Lorenzetti has pointed out in this publication, the Viraśaiva insistence that only the *liṅga* should be venerated is based on the belief that the divine is not present in images and temples, but resides inside human beings themselves. By carrying the *iṣṭaliṅga* on their body, believers and teachers become “moving temples.”⁵⁵¹ As Friedrichs said, “Its members view the *liṅga* as the sole sacred symbol and hence are opposed to pilgrimage, sacrificial rites, and image worship. [...] Lingāyats [...] possess no temples, and their priests do not perform *pūjā*.”⁵⁵² Tiziana Lorenzetti in this book stresses that both Jainism and Viraśaivism have changed substantially over time and taken on even elements and practices which are opposed to their own core tenets. The worship of statues has thus on one level become normal for Viraśaivas today, who also build temples themselves. Whilst some Viraśaiva practitioners and scholars question these practices, most do not do so openly.⁵⁵³

⁵⁴⁹ On the multiple icons, symbols and objects venerated in a Jaina context, refer to Hegewald, *Jaina Temple Architecture in India*: 63–125.

⁵⁵⁰ For an example of a statue of Pārśvanātha being venerated today as Viṣṇu Nārāyaṇa, see Hegewald, “Towards a Theory of Re-Use”: 33, plate 2.3. The practice of the re-use of Jaina images by Vaiṣṇavas in Karnataka has also been described by Pinto, “Jainism in the Vijayanagara Empire”: 85.

⁵⁵¹ After initiation, Viraśaivas carry a small stone *liṅga* (*iṣṭaliṅga*), the emblem of Śiva, in a small container or tube tied around their neck or arm. According to Viraśaiva teachings, the human body is the true temple (Bowker, *The Oxford Dictionary of World Religions*: 581).

⁵⁵² For this quote refer to Kurt Friedrichs, “Lingāyat,” in *The Encyclopedia of Eastern Philosophy and Religion: Buddhism, Hinduism, Taoism, Zen*, ed. Ingrid Fischer-Schreiber, Franz-Karl Erhard, Kurt Friedrichs and Michael S. Diener (Boston: Shambhala, 1994): 203. Nevertheless, others have also commented on the annexation and continued worship of Jaina temples and icons. See, for instance, R. Blake Michael, “Linga as Lord Supreme in the Vacanas of Basava,” *Numen* 29, no. 2 (1982): 206, 208, and C.N. Venugopal, “Lingāyat Ideology of Salvation: An Enquiry into Some of Its Social Dimensions,” *Religion and Society* 29, no. 4 (1982): 5.

⁵⁵³ Lorenzetti mentions the late Professor M.M. Kalburgi as one scholar and Viraśaiva practitioner who saw these changes critically. He paid for his outspoken criticism with his own life when he was assassinated in 2015.

In this context, some images have also been appropriated by Viraśaivas. This can be seen at the site of Adargunchi, which was converted from Jaina to Viraśaiva veneration.⁵⁵⁴ The original larger than life-size seated sculpture of a Jina is still housed inside the former Jaina temple, which is now the main Viraśaiva shrine of the village. Desai identifies it as a statue of Anantanātha.⁵⁵⁵ Today, this *mūrti* is venerated by its new owners and has been re-named “Doḍḍappā.” This is the Kannada word for paternal uncle.⁵⁵⁶ Cousens sheds light onto the legend behind this name with a story: a man with the name Dodappā (presumably the same as Doḍḍappā), the main door-keeper of the neighbouring fort of Bankapur (Baṅkāpura), was in love with a woman, whom he visited every night. However, he had to return to the fort before sunrise. One day, he returned too late and turned into stone at the village of Adargunchi.⁵⁵⁷ However, this story neither explains the Jaina origin of the statue nor its particular significance for Viraśaivas. In a Viraśaiva context, the Doḍḍappā who is venerated in the temple appears rather to represent an older paternal family figure to whom one can turn at times of trouble.⁵⁵⁸ The denominational transformation of the original Jaina icon is made visible in the prominent parallel white lines, known as *tripuṇḍra*,⁵⁵⁹ which have been painted onto the body of the Jina (Plate 5.55). The *tripuṇḍra*, usually three parallel lines of white ash, are applied to the forehead of human followers but also to stone or metal sculptures to signal their association with Śaivism and with the distinct form of Viraśaivism. This violates the Digambara Jaina belief that the Jinās should not be decorated, as does the Viraśaiva practice of draping fresh flowers over the figure. The white markings and the garland mean the *mūrti* cannot be worshipped again by the Jainas.

554 Upadhye refers to a Yāpanīya inscription in this place which might indicate that this temple originally belonged to the Yāpanīya sect (Adinath N. Upadhye, “More Light on the Yāpanīya Sangha: A Jaina Sect,” in *Upadhye: Papers*. Other Publications 77 [Mysore: Wesley Press, 1983]: 197). According to Desai, too, Adargunchi was a centre of Yāpanīya Jainism (Desai, *Jainism in South India*: 165).

555 Refer to Desai, *Jainism in South India*: 165.

556 On this, see, Manjulakshmi, L. “Modes of Address in Kannada: A Sociolinguistic Study of Language Use in Mysore District,” *Language in India*, vol. 4, 09.09.2004, <http://www.languageinindia.com/sep2004/manjulakshitermsofaddress1.html> [accessed 04.01.2024].

557 For this account, consult Cousens, *The Chālukyan Architecture*: 150.

558 A temple with a similar name, the Chālukyan Doḍḍa Basappā Temple, is found at Dambal near Gadag. According to Lorenzetti in Chapter 4 in this publication, this might also have been converted by the Viraśaivas. On the temple, see Mehta, *Masterpieces*: 61, Harle, *Art and Architecture of the Indian Subcontinent*: 257, and Cousens, *The Chālukyan Architecture*: 114–15. Unfortunately, the original dedication of the temple cannot be identified as the icons adorning the lintel above the entrance to the shrine have been “knocked out,” as Cousens writes and shows in the latter publication on p. 115 and plate CXXVI.

559 On this, see Elaine M. Fisher, “Public Philology: Constructing Sectarian Identities in Early Modern South India,” in *Hindu Pluralism: Religion and the Public Sphere in Early Modern South India* (Oakland: University of California Press, 2017): 128.



Plate 5.55: The former Jina in the temple at Adargunchi has been re-used by the Viraśaivas, who have marked the icon with parallel white lines and garlanded it, making it unfit for future Jaina veneration.

Another fascinating case of the annexation and further veneration of Jain statues by Viraśaivas can be seen at Kagvad (Kāgavāḍ). Before the Viraśaivas seized the *basadi*, the main icons of the Jinas had been removed for safety and kept on two subterranean levels. The Viraśaivas took over the Jain guardians of the temple complex, the *kṣetrapālas*, which had probably been left behind, decorated them with metal plates, reminiscent of the trident of Śiva (*triśūla*), and started worshipping the former *kṣetrapālas* as figural representations of this god (Plate 5.56). In figural form, Śiva is not usually revered by Viraśaivas, but this practice is not questioned at the site. This temple is a rare example of a syncretic usage of a sacred space today. Whilst the Viraśaivas took over many Jain statues and venerate these on the ground floor, the Jainas continue to worship their most sacred icons at subterranean levels: that of Pārśvanātha in a shrine on

the lower ground floor and of Śāntinātha on the floor below that.⁵⁶⁰ Although access to these underground chambers is quite challenging, through very low, narrow passages, the Jains have still been able to hold on to their most important *mūrtis* and continue to practise devotion towards their icons alongside the Vīraśaivas. As Jaina worship is not a communal affair but usually performed individually, this does not create any real problem. It is noteworthy that in this case, what makes this parallel usage possible is that both parties blame a third group, the Muslims, for the initial devastation of the *jinālaya*. In this context it is interesting to recall Sabine Scholz's comment in Chapter 3, that although the Muslims are often blamed for the damage done to Jaina temples, in many cases, especially in the north of Karnataka, the *basadis* had been devastated by Vīraśaiva followers long before the arrival of Muslim troops.



Plate 5.56: At Kagvad, the Vīraśaivas have provided a former Jaina *yakṣa* and a *kṣetrapāla* with metal spikes, reminiscent of Śiva's trident, and worship them inside the former *basadi*.

⁵⁶⁰ Upadhye refers to a statue of Neminātha in his study and suggests a Yāpanīya association of the site (Upadhye, "More Light on the Yāpanīya Sangha": 197). In his 1933 publication he wrote: "there is the Kāgavaḍa inscription of Śaka 1316, in an underground Jaina temple which records an epithet of Dharmakīrti and Nāgacandra perhaps the pupils of Nemicandra, [...]" (Adinath N. Upadhye, Adinath

There are other instances where Viraśaivas appear to venerate other divinities outside their original strict doctrinal frame. These can be Hindu gods and goddess, such as Maisamma Devī.⁵⁶¹ Tiziana Lorenzetti in Chapter 4 in this volume describes modern Viraśaiva temples which also house statues of Gaṇeśa (Plate 4.23), Kālī, Pārvatī, Virabhadra and Subrahmaṇya. The Gavisiddheśvara Maṭha at Koppala has a wall-painting of a goddess which resembles Durgā riding on her lion or tiger but is locally referred to as Annapūrṇeśvara, the goddess of food.

In addition, more abstract elements were also absorbed from Jaina contexts, such as the foot imprints, or *pādukās* of Jaina teachers.⁵⁶² Here again, the temple at Adargunchi provides a good example. Raised on a platform outside the converted *jinālaya* is a former set of Jaina *pādukās*, which, like the statue inside, is painted with Viraśaiva markings and decorations to indicate its annexation (Plate 5.39).

The examples discussed in section 5 have illustrated the effect which assaults on their sacred sites had on the statues and shrines of the Jainas. The amount of carnage caused by these religiously motivated attacks and by neglect, the consequence of conversions and a resulting withdrawal of the funds which had secured a sacred place's upkeep, is still very visible throughout Karnataka today. However, although Jainism was decimated and its political, religious and artistic influence reduced, it never vanished completely—neither from Karnataka, nor from India as a whole. The survival of Jainism and the unremitting creation of Jaina cultural artefacts throughout the region will be briefly examined in the following section.

6 Survival, Continuity and Modernity

The fact that Jaina *basadis* were targeted not only during the period of particular unrest from about the mid-twelfth to the fifteenth or sixteenth century, but also during later periods, is attested to by various authors. The persecution of the Jainas is de-

N. “Yāpanīya Saṅgha – A Jaina Sect,” *Journal of the University of Bombay* 1, no. 4 [1933]: 229). Desai also characterises Kagvad as an important centre of the Yāpanīyas (Desai, *Jainism in South India*: 164, 165.

561 Sara Mondini, in the digital lecture series “Religious Traditions of India,” organised by the University of Ghent, showed in her presentation on 17. November 2021 that the Viraśaivas of Madiyal in Kalaburagi District (formerly Gulbarga District) in northern Karnataka, carry a statue of the goddess Maisamma in procession. Fascinating is also the close connection of the Viraśaivas of that area with the local Muslim community, described by Mondini. Unfortunately, the lecture is not available digitally.

562 As I have shown elsewhere, *pādukās* are especially easy to re-use (Julia A.B. Hegewald, “Introduction: Footprints, Sculpted Feet and Shoes in the Art of Asia and the Islamic and Mediterranean Worlds,” in *In the Footsteps of the Masters: Footprints, Feet and Shoes as Objects of Veneration in Asian, Islamic and Mediterranean Art*, ed. Julia A.B. Hegewald, Studies in Asian Art and Culture [SAAC] 7 [Berlin: EB-Verlag, 2020]: 57–77, plate 1.25). However, despite their reduced iconographic and denominational indicators, foot images do not fit into an orthodox Viraśaiva context either.

scribed by Sundaram as continuing into the nineteenth century⁵⁶³ and by Cousens as right into the twentieth. In his book on Cālukyan architecture, first published in 1926, Cousens mentions that the main statue of Mahāvīra, originally enshrined in the Brahma Jinālaya at Lakkundi, was thrown out by what he called “*badmāshes*,” a few years before his visit.⁵⁶⁴ “*Badmāshes*” is an Anglo-Indian term, meaning rogues or rascals. The statue set up outside the neighbouring temple today—at least during my visits to the site in 2001 and 2007—is a representation of Mahāvīra, but it appears to be different from the one seen by Cousens, as the image reproduced in his book still has a head with curly hair and displays a complex backplate furnished with attendants and a triple umbrella above the central image,⁵⁶⁵ whilst the one found in this place in the early 2000s (see cover image of book) has been sculpted in the round and consists simply of a headless torso.⁵⁶⁶

It is noteworthy that, despite the threats and persecution which the Jaina community suffered in Karnataka, Jainism never ceased to evolve, nor Jaina art and architecture to be created. Little has been written about Jaina culture after the thirteenth century, not only in the south but in the whole of India. In this publication, too, this subject can be dealt with in only a cursory manner,⁵⁶⁷ as the emphasis here is on the establishment and proliferation of Jaina temples from the early centuries CE onwards, and the period of persecution in Karnataka with its main focus from the eleventh till the fifteenth or sixteenth century.

6.1 Fourteenth- and Fifteenth-Century *Jinālayas* at Vijayanagara

The Vijayanagara empire, founded by Harihara Rāya I and his brother Bukka Rāya I in 1346 CE, is one of the few later phases of Jaina history that has attracted scholarly attention.⁵⁶⁸ Its capital city Vijayanagara, the City of Victory, close to the modern city of Hospet (Hosapaṭṭaṇa) in Bellary District, acquired substantial supra-regional influ-

⁵⁶³ Refer to Sundaram, “Elements of Jaina History”: 35.

⁵⁶⁴ On this issue, see Cousens, *The Chālukyan Architecture*: 78. On a later visit by Cousens, also before 1926, the temple had been reconsecrated by the Jains and remained closed to visitors (Cousens *The Chālukyan Architecture*: 79).

⁵⁶⁵ For an illustration of the statue Cousens saw, consult his own publication (Cousens, *The Chālukyan Architecture*: plate LXIII).

⁵⁶⁶ It is interesting that Cousens identifies the statue as Mahāvīra but describes it as having long curls descending from behind the ears down to the shoulders (Cousens, *The Chālukyan Architecture*: 78). This iconographic feature is generally associated with icons of Ṛṣabhanātha. On this see Hegewald, *Jaina Temple Architecture in India*: 78–79, plate 158.

⁵⁶⁷ A more substantial book publication, providing an overview of Jaina temple building in Karnataka from its beginnings to the present day, is planned.

⁵⁶⁸ There is a certain variation in dates even with regards to the well-studied Vijayanagara empire. The date of 1346 CE has been taken from Saletore, *Mediaeval Jainism*: 283.

ence and developed into one of the foremost cities in medieval India. By this time, Jainism had seriously declined and had lost its power base in most other regions of Karnataka.⁵⁶⁹ Although the Vijayanagara rulers were Hindus, some had Jaina wives and they appear to have been tolerant towards other religions and provided protection to the Jainas, among others.⁵⁷⁰ An inscription of Bukka Rāya I testifies that he mediated in a dispute between the Śrīvaiṣṇavas and the Jainas in 1368 CE and extended royal protection towards the latter.⁵⁷¹ Suresh identifies this behaviour of mediation as one of *anekānta*, better known as *anekāntavāda*, and *ahiṃsā*, both core Jaina practices.⁵⁷² This regal safeguard enabled the Jainas to reconstruct damaged *basadis* and to recommence construction work on new temple sites.⁵⁷³ The wife of Devarāya I (1404–1422), queen Bhīmā Devī, a Jaina herself, is known to have donated a statue of Śāntinātha to the Maṅgāyī Basadi at Shravanabelgola.⁵⁷⁴ The imperial capital, Vijayanagara, also known as Hampi,⁵⁷⁵ on the Tungabhadra River, has a number of substantial later Jaina temples.

The largest of these sacred Jaina edifices at Vijayanagara is the Pārśvanātha Basadi, located in Pānsupāri Bazar. It was constructed under Devarāya II (1422–1446) in 1426 CE.⁵⁷⁶ The *jinālaya* has a square *garbhagrha*, leading into a shallow vestibule, a closed hall which has been provided with long benches to display statues, and a large

569 In the words of Saleore, “In the year of the foundation of the Vijayanagara Empire (A.D. 1346) Jainism stood baffled but not beaten.” (Saleore, *Mediaeval Jainism*: 283).

570 This has been discussed by Saleore, *Mediaeval Jainism*: 298–321, Suresh, *Temples of Karnataka*: 60, Suresh, “Jaina Monuments in and Around Hampi”: 184, and by Pius Pinto in this publication. See Chapter 2.

571 On this, refer to Longhurst, *Hampi Ruins*: 26, Saleore, *Mediaeval Jainism*: 288–89, 291, Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 365, and Pinto, “Jainism in the Vijayanagara Empire”: 83. See also inscription No. 475 (*Epigraphia Carnatika*, vol. 2, *Shravanabelgola*, 2nd ed. [Mysore: Institute of Kannada Studies, University of Mysore, 1973]: lxxx, 285–86).

572 Compare Suresh, “Jaina Monuments in and Around Hampi”: 184. *Anekāntavāda* is the Jaina doctrine of manifold aspects or realities and *ahiṃsā* the practice of non-violence.

573 The site of Vijayanagara has a long history of Jainism. The temples on Hemakuta Hill that predate the Vijayanagara empire have been discussed earlier.

574 This donation has been mentioned by Saleore, *Mediaeval Jainism*: 299, and Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 366, 369.

575 Hampi (Hampi) or Hampe are later Kannada forms which have been derived from the ancient name Pampa, Pampakshetra (Pampaksetra) or Pampatirtha (Pampatīrtha) (Suresh, “Jaina Monuments in and Around Hampi”: 177). Pampa Sarovar is a sacred lake nearby, in which Pārvaṭī, the wife of Śiva, performed penance to prove her allegiance to her husband. The lake is remarked on in the *Rāmāyaṇa* Epic.

576 On this dating, see Saleore, *Mediaeval Jainism*: 302, Pinto, “Jainism in the Vijayanagara Empire”: 84, and Suresh, “Jaina Monuments in and Around Hampi”: 184, 188. Devarāya II commissioned another Jaina temple in the capital to the north-east of the elephant stables. Despite its ruined state, this originally *trikūṭācala* temple dedicated to Pārśvanātha bears many Jaina features (e.g. Jina *lalāṭa-bimba*) and an inscription dating it to 1426 CE (Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 369). The same ruler donated the income produced by the village of Varanga (Varāṅga,

square hall, a *navaraṅgamaṇḍapa*. From the latter hall, a further shrine projects outwards from the western side. Today, both sanctums are empty. In the wall opposite the side shrine, and facing it, is a side entrance to the *jinālaya* (Plate 2.7). The *navaraṅgamaṇḍapa* has a lantern ceiling with a simple, central lotus rosette. The *basadi* has another pillared porch at the front, which faces north. This is more complex than is usually the case, as it consists of two low, flanking terraces which have double rows of columns and a door frame leading to a wide shallow porch. The arrangement survives in only a very rudimentary state, with many pillars and the roof missing. No superstructure has been preserved above the sanctum. Like most other *jinālayas* constructed under the Vijayanagara dynasty, it is built from granite. There is a small water tank to the east of the *basadi*.

The Gaṇagitti Temple (Gāṇagitti Temple), alternatively known as Gaṇigitti Temple (Gāṇigitti)⁵⁷⁷ or Kunthunātha Jinālaya, on the Kampli Road in neighbouring Kamalapuram (Kāmalāpur), is another elaborate granite structure, built from substantial elongated dressed slabs. It also faces north (Plate 5.57). According to an inscription found on the *mānastambha* in front of the *basadi*, it was commissioned in 1385 or 1386 CE by the Jaina general Irugappa Daṇḍanāyaka (1384–1442 CE), who was said to be the most famous Jaina general of his time.⁵⁷⁸ He served as a minister under Bukka Rāya II during the reign of Harihara Rāya II (alternatively known as Vīra Harihara Rāya) and under Devarāya II.⁵⁷⁹ On the approach to the *jinālaya*, one again passes through two low pedestals to reach the *mānastambha* pillar and a small miniature water *kuṇḍa*. The *basadi* has a wide shallow entrance porch which leads to the *navaraṅgamaṇḍapa*. Due to its large size, the *navaraṅga* has also been referred to as a *ma-hāmaṇḍapa*. The four central pillars inside the *mahāmaṇḍapa* are square in section and carry a lantern ceiling with a central lotus medallion. This *jinālaya*, too, is multi-shrined. As in the Pārśvanātha Temple, there is an additional cella branching off the large hall on the western side. Today, the lateral shrine and the main *garbhagrha* are

Varāṅganā) to the local Neminātha Basadi for its maintenance in 1424 (Saletore, *Mediaeval Jainism*: 301; Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 366).

577 Gāṇigitti means “oil-woman.” On this, see Longhurst, *Hampi Ruins*: 102, 140, and Pinto, “Jainism in the Vijayanagara Empire”: 83. On the site, the spelling provided is Gāṇagitti, which is translated as “old woman.” In both instances, the relevance to the local temple is not clear.

578 His name is also spelled Irugapa. On these issues, see Longhurst, *Hampi Ruins*: 140, Saletore, *Mediaeval Jainism*: 303–7, Pinto, “Jainism in the Vijayanagara Empire”: 83, and Suresh, “Jaina Monuments in and Around Hampi”: 185. On Irugappa, refer also to Jagadeesh Kivudanavar, “Jaina Generals in Vijayanagara Court,” *Jain Journal* 35, no. 1 (2000): 24–26.

579 On this, refer to Saletore, *Mediaeval Jainism*: 302, 306, Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 366, 368, and Suresh, “Jaina Monuments in and Around Hampi”: 184. In the latter passage, Suresh also refers to the fact that he commissioned the Mahāvira Jinālaya at Aneḡondi (Āneḡondi, Āneḡundi), dating from 1346 CE. For further details on this *basadi*, see the publication by Suresh, especially pp. 193–95.

empty. The elongated entrance porch of the structure is crowned by a plastered brick parapet, decorated with ornamental stucco niches containing the remains of seated Tīrthaṅkara statues, a sign of its later date.



Plate 5.57: The Gaṇagitti Temple at Kamalapuram near Hampi illustrates Jain building continuity in the royal centre of Vijayanagara during the late fourteenth century.

A number of other Jain *basadis* in and around the capital city of Vijayanagara are today in a bad state of repair. The early fifteenth-century Jain temple close to the Sōmavārada Bagilu, the “Monday Gate,” is a case in point.⁵⁸⁰ However, despite their ruined state, these *jinālayas* show how popular the faith was at Vijayanagara, at least during the fourteenth and fifteenth centuries.⁵⁸¹ With regards to the importance of the Jains in the region at the start of the twentieth century, Longhurst wrote in 1917: “The ruins of their temples at Hampi, and also those scattered throughout the Bellary district show how widely the Jain faith must formerly have prevailed. Even to-day, a

⁵⁸⁰ For further details on this *basadi* and the dating, see Suresh, “Jaina Monuments in and Around Hampi”: 190.

⁵⁸¹ Five Jain temples can be found close the elephant stables, including the large Pārśvanātha Basadi.

few Jainas occur in the district but their numbers are very small and their influence upon the religious life of the district is now a negligible quantity.”⁵⁸²

However, during these difficult times, it was not only in the capital city of Vijayanagara that Jainism continued to flourish. The religion was still well represented throughout the Vijayanagara empire, in particular in its early days. It was especially prominent at sites such as Anegondi, from where the new empire had come into being, Hospet, Kalleha and Penukonda (Penugonḍa, Penukoṇḍa), the last is in Andhra Pradesh today.⁵⁸³

6.2 Later *Basadis* at Shravanabelgola and at Other *Tirthas*

Another place where Jainism endured beyond the thirteenth century was Shravanabelgola, the faith's most important religious site in the region, known as an *ādītīrtha*.⁵⁸⁴ The earlier temple constructions at the site have been described in detail above. Throughout these more troubled times, Shravanabelgola, too, enjoyed uninterrupted building activities, as ruling dynasties continued to wish to contribute to its grandeur.⁵⁸⁵ The new shrines of later periods were erected above all on Viṇḍhyagiri and in the town below the two hills. In this major pilgrimage place, the style of the *jinālayas* followed the earlier Hoysaḷa layout in many respects. However, the *basadis* are usually simpler in design, returning in many ways to an earlier idiom established under Gaṅgā rule, probably because less money was available for building projects during later phases, and because the Jainas felt less influential after their multiple set-backs.

Reflecting this more modest approach to temple building, the Jaina structures dating from the fourteenth century and later generally have a plain exterior with entirely unadorned walls, usually even without wall pilasters or niches. Similarly minimal are the ceiling panels, which are usually flat and without decoration. In some *basadis*, there is a simplified and very small lotus rosette in the centre of the *navaraṅga* ceiling. Larger *jinālayas* continue to have flights of steps flanked by balustrades. These can be adorned with elephants or mythical creatures, *yālīs*. The *vimāna* towers are once again lower. Nonetheless, additional elements such as high compound walls,

⁵⁸² This quote has been taken from Longhurst, *Hampi Ruins*: 26.

⁵⁸³ Refer to Saleore, *Mediaeval Jainism*: 290.

⁵⁸⁴ It is also a *mahātīrtha*, which means important sacred centre and also applies to other places, such as the aforementioned Koppala. On the concepts of *ādītīrthas* (foremost sacred centres) and *mahātīrthas* (important centres), refer to Saleore, *Mediaeval Jainism*: 185, 201.

⁵⁸⁵ Compare Narasimha Murthy, “History of Jainism in Karnataka”: 51. Del Bontà stresses the importance of Shravanabelgola and “its endurance and growth throughout the centuries. It is a site of incredible diversity of form, of style, and dynastic patronage.” (del Bontà, “The Shantinatha Basadi”: 118).

gateways (*gopuras*)⁵⁸⁶ and various types of free-standing pillars regularly complement Jaina temple complexes from the fourteenth and later centuries.

One of these later *jinālayas* from the two hills and the town of Shravanabelgola is the Maṅgāyi Basadi, found inside the urban fabric at the site. The *basadi* dates from about 1325 CE⁵⁸⁷ and has been mentioned before, in connection with the statue of Pārśvanātha that was donated to it. Another is the small Śrī Siddha Bhagavāna Temple or Siddha Basadi (1398 CE) on Viṇḍhyagiri, close to the entrance of the Gommaṭeśvara enclosure. This is named after the statue of a *siddha*, a fully enlightened Jaina teacher, enshrined inside. The Cennaṇṇa Basadi, on the same sacred hill, is an even later temple. The *jinālaya* dedicated to Candranātha, dating from 1673 CE,⁵⁸⁸ is found to the west of the Odegāl Basadi.⁵⁸⁹

Other ancient or medieval sites of Jaina religious importance have continued to expand during more recent years as well. We can see this, for example, on the sacred Jaina hill site of Kanakagiri (Kanakagiri).⁵⁹⁰ There are a number of mutilated Jina statues preserved at this site, indicating threats to its sanctity during the late eleventh or twelfth to the fourteenth century. However, we also find evidence here of damaged *jinālayas* being repaired and older structures extended. In addition, many records dating from the mid-fourteenth to the sixteenth century concern the construction of new *basadis* (Plate 5.58). In actual fact, like Shravanabelgola, Kanakagiri has remained a bastion of Jainism and a centre of active temple building activity to the present day.⁵⁹¹ Again, the sacred site of Sthavanidi (Tavandi, Tavandī, Tāvandi, Tavanandi) continued to expand during these troubled times, though it is of slightly lesser importance. We have records from this *tīrtha* firmly connecting it to the Jaina faith during the second half of the fourteenth century.⁵⁹² Narasimharajapura (Narasimharājapura, Narasiṅharājapura) is another Jaina holy centre which survived the period from the twelfth to the fourteenth century to become a flourishing religious centre in the sixteenth century and persist to the present day.⁵⁹³ However, Narasimharajapura really falls into the regional remit of section 6.3 below.

586 A *gopura* is a typical south Indian gateway with a tall tower. In Kannada, *gopura* is usually spelled *gōpura* (Dhaky, *Encyclopaedia of Indian Temple Architecture*: 573).

587 The name of the temple, alternatively also spelled Maṅgāyi, reflects the name of its supposed patron, who is said to have been “Maṅgāyi of Beḷugūḷa” also provided as “Maṅgāyi of Beḷgoḷa.” For this information and the date, refer to Saletore, *Mediaeval Jainism*: 143, 299, and Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 369.

588 For the dating of both temples, see Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 369–70.

589 Further details on these later *basadis* can be found in Hegewald, *Jaina Tradition of the Deccan*: 32–33, 37, 48–49.

590 On this, refer to Saletore, *Mediaeval Jainism*: 328. It is close to Malayuru or Maleyur (Maleyūr) Village.

591 Compare Saletore, *Mediaeval Jainism*: 328–30.

592 On this and for further details on the site, see Saletore, *Mediaeval Jainism*: 335.

593 For further information, refer to Saletore, *Mediaeval Jainism*: 356–57.



Plate 5.58: Kanakagiri is a good example of a sacred centre in which an unbroken development of Jaina architectural activities can be observed, with many shrines dating from the period from the fourteenth to the sixteenth century.

In general, there is less Jaina continuity in the northern regions of Karnataka, due to a pronounced Vīraśaiva and Islamic presence. Nevertheless, during the first quarter of the sixteenth century, Kṛṣṇa Deva Rāya (r. 1509–1529 CE) donated a number of Jaina temples and made a gift to the Jaina *basadi* at Chippagiri in Bellary District.⁵⁹⁴

6.3 Continuity in the Kanara Region

From the fifteenth century onwards, in particular, Jainism flourished not only at large political centres, such as Vijayanagara, and sacred *tīrthas* like Shravanabelgola, but also at a number of provincial courts.⁵⁹⁵ The *basadis* constructed in the coastal region of Kanara (Canara) or Tulunadu (Tuḷuvanāḍu, Tuḷuva) during this time are impressive in number and have a distinctive style of architecture, otherwise not common on the high Deccan plateau.⁵⁹⁶ The major centres of Jainism in the region are Mudabidri (Mūdabidri, Mūṛabidri, Mūḍabidure, Mūḍabidri), Karkal and Venur (Vēṇur, Venupura, Vaṁśapura), all located in the South Kanara District. These Jaina places grew to prominence chiefly during the fifteenth and sixteenth centuries.⁵⁹⁷ However, almost every village and small town throughout the area preserves important Jaina remains. It is fascinating that even today, Jainism still maintains an active presence in the area. As the architecture of this region is generally less familiar to architectural historians, more emphasis will be laid on the sacred building traditions of this part of Karnataka than on the structures considered in the previous two subsections (6.1, 6.2) that discussed continuities.

The Jaina *basadis* of the coastal region are characterised by widely projecting sloping roofs, covered with either terracotta tiles or stone slabs, usually made of a local laterite. This represents an adaptation to the local climate, which is marked by heavy monsoon rains.⁵⁹⁸ The outer walls of the temples are plain. They were tradi-

⁵⁹⁴ Additional information can be found in Saletore, *Mediaeval Jainism*: 301, who provides the date of 1528 CE for this donation. See also Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 366.

⁵⁹⁵ Srinivasan points out that in the provincial region of western Karnataka, Jainism became a popular religion from the fourth century onwards and that it flourished especially at regional courts since “they were more congenial for its growth than the capital of the empire” (Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 366, 370).

⁵⁹⁶ On this region, refer to Saletore, *Mediaeval Jainism*: 115, 268. According to him, Jainism can be traced back to about 1100 CE in the region of coastal Karnataka (Saletore, *Mediaeval Jainism*: 351–52). However, this seems quite late and Jainism in this region appears in fact to be traceable back to the fourth century CE (Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 370).

⁵⁹⁷ On this dating, refer to Pinto, “Jainism in the Vijayanagara Empire”: 87, and Hegewald, *Jaina Tradition of the Deccan*: 84.

⁵⁹⁸ Terracotta tiles were first introduced to the region during the activities of the Basel Mission in the 1880s (I am grateful to Kevin Fernandes for this information). Before this, wood or other perishable materials, such as thatch and palm leaf were used. Krishna Murthy, “The Development of Jaina Temple Architecture”: 100, has written on the continued construction of wooden roofs.

tionally made of wood and mud. Since the late nineteenth century, bricks have also been used, as have concrete building elements in more recent times. The roof designs and those of the multiple pillars supporting the superstructures are derived from wooden construction techniques.⁵⁹⁹ In this area, the interior of the *jinālayas* continued to be richly carved during later periods. Many of the sacred structures are multi-storied and accommodate superimposed sanctums on a number of levels.⁶⁰⁰

The largest Jaina centre in the coastal belt is Mudabidri,⁶⁰¹ which due to its large number of *basadis* and with reference to the Hindu pilgrimage site of Benares (Banāras), is also known as Jina Kāśī.⁶⁰² By the seventh century CE, Jainism already represented a prominent faith in the town, and it has been a major Digambara pilgrimage centre since the twelfth century. It owes its grandeur largely to the local merchant community of the Setṭis or Setṭikārs. Today, about nineteen Jaina *basadis* and an active *maṭha* survive at the site.⁶⁰³

The largest and most celebrated of the *jinālayas* in this small town is the Candranātha Basadi, also known as Hosa Basadi, dating from 1429 to 1430 CE (Plate 5.59 above).⁶⁰⁴ The temple was built under the patronage of the Vijayanagara ruler Devarāya II.⁶⁰⁵ It has three storeys, of which the lowest is made of stone, the next of wood and stone, and the top storey of wood only, covered with a roof of copper sheeting. The main sanctum on the ground floor houses a tall standing statue of Candranātha. Access to the small sanctum is via a line of four halls: the Lakṣmī, the Tīrthaṅkara and the Namaskāra Maṇḍapas and the slightly later detached structure of the Bhairavdevī (Bhairādevī) or Citra Devī Maṇḍapa, at the very front of the *basadi*. The latter was added between 1451 and 1452 CE, donated by Gopaṇa Oḍeyar under Vijayanagara emperor Mallikārjuna Immaḍi Devarāya (1446–1467 CE).⁶⁰⁶ Later, the Bhairavdevī Maṇḍapa was connected to the Namaskāra Maṇḍapa through a small roofed section. The large temple structure is contained inside two concentric walled enclosures and entered through a pair of monu-

599 Refer to Desai, “Stone-Built Jaina Temples of Mudabidri”: 202–8, and Hegewald, “Temple Architecture in Coastal Karnataka”: 83.

600 The Śāntinātha or Śāntiśvara Basadi at Venur (1489–1490 CE), for instance, has a raised second sanctum of this type.

601 For further details on the site, refer to Saleore, *Mediaeval Jainism*: 351–53, and Hegewald, *Jaina Tradition of the Deccan*: 82–106.

602 This has been pointed out by Saleore, *Mediaeval Jainism*: 353.

603 For information on the *maṭha*, see Hegewald, *Jaina Tradition of the Deccan*: 90–93.

604 This temple is known by a number of names. Popular ones are Tribhuvanna-Tilaka-Cūḍāmaṇi Basadi (temple of the crest jewel of the three worlds) and Thousand-pillared Basadi, referring to the large number of carved stone pillars supporting the overhanging eaves of the roofs.

605 See Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 370.

606 Refer to Saleore, *Mediaeval Jainism*: 352, and Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 370.

mental gateways. Inside the walled compound, at the front of the *jinālaya*, are a *māna-stambha* and a flagpole, indicating that the temple hosts its own chariot festival.⁶⁰⁷

Karkal is another important Digambara Jaina pilgrimage centre in the coastal region, which flourished in particular from the thirteenth century onwards. It is especially famous for its tall Gommaṭeśvara statue (Plate 2.8). At roughly thirteen metres in height, this monolith is smaller than the most famous monumental statue at Shravanabelgola, which measures about eighteen metres and which must have been its model (Plate 1.2). Both colossal images stand on prominent hills and are the focus of elaborate ritual proceedings, carried out at regular intervals. The Karkal colossus was commissioned by Vīra Pāṇḍya in 1432 CE.⁶⁰⁸ Saletore points out how specifically Jaina these statues are and notes that they all face north.⁶⁰⁹

Karkal also has a prominent *basadi*. This has a *caturmukha* layout with a very large central block whose four sides face the four cardinal directions. On each side, we find a statue of Aranātha, the eighteenth, Mallinātha, the nineteenth, and Muni-suvratnātha, the twentieth Tīrthaṅkara. Consequentially, the *jinālaya* is known as the Caturmukha Basadi (Plate 5.59 below). It is made of grey granite and was built between 1586 and 1587 CE,⁶¹⁰ with all the characteristic features of the local temple style, including strongly sloping roofs covered with stone slabs.

The sixteenth-century Caturmukha Temple at Gerasoppe (Gērusoppe), also known as Gerasoppe (Gērasoppe), in the northern region of coastal Karnataka, is another substantial quadruple *basadi*. Gerasoppe became an important Jaina centre in the middle of the fourteenth century and flourished during the fifteenth and sixteenth centuries in particular, as a prominent temple site, a stronghold of Jainism and a substantial city.⁶¹¹ Today, however, it is only a small hamlet and the *jinālaya* is in a ruined state.⁶¹²

Venur is another prominent Jaina *tīrtha* in the coastal region. Here, we find another tall Gommaṭeśvara colossus (Plate 3.3). This measures about eleven metres in height

⁶⁰⁷ For further particulars on the temple, refer to Hegewald, *Jaina Tradition of the Deccan*: 84–90. For information on the *maṭha* and other *basadis* in this town, refer to the same source on pages 90–106. Saletore identifies the many free-standing pillars associated with *basadis* in this region as one of the local peculiarities (Saletore, *Mediaeval Jainism*: 369).

⁶⁰⁸ On the history of Karkal, see Saletore, *Mediaeval Jainism*: 360–64. For the Gommaṭeśvara statue, refer to Saletore, *Mediaeval Jainism*: 268, and Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 224.

⁶⁰⁹ Compare Saletore, *Mediaeval Jainism*: 367.

⁶¹⁰ For the date, compare Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 371. Together with the general feature of having regular raised shrines, the *caturmukha* layout, when applied to principal temple structures, is a distinctive feature of Jaina temple architecture (Soundara Rajan, “Monuments & Sculpture”: 312).

⁶¹¹ Saletore has written on this (Saletore, *Mediaeval Jainism*: 340).

⁶¹² For information on the history of Gerasoppe, see Saletore, *Mediaeval Jainism*: 340–50.



Plate 5.59: The fifteenth-century Candranātha Basadi at Mudabidri (above) and the sixteenth-century Caturmukha Basadi at Karkal (below) are typical examples of continuity in the provincial region of coastal Karnataka.

and was commissioned by a local chieftain called Timmarāja in 1604 CE.⁶¹³ As such, it is the latest and smallest of the medieval Gommateśvara statues, although not less refined. Close by is the comparatively early Pārśvanātha Basadi, whose foundations date from the thirteenth century.⁶¹⁴ Originally constructed out of locally available building materials, such as mud, wood and burned clay tiles, it was restored and rebuilt many times during its history. Despite the recurrent renovation campaigns, this *jinālaya* still has a traditional red-tiled roof.⁶¹⁵

Having discussed the three main Jaina sites of Mudabidri, Karkal and Venur and mentioned one *basadi* from the very north of the region, we shall conclude this section with an account of one further temple from a town in the north, namely, from Bhatkal. This coastal town has another especially elaborate *jinālaya*, the Candranāteśvara Basadi, alternatively known as the Jattappa Nāyakana Candranāteśvara Basadi.⁶¹⁶ The temple incorporates ornate pierced stone screens and a double-storeyed gateway structure. In this *jinālaya*, too, stucco figures have been inserted, in this case in the form of bracket figures positioned below the overhanging eaves.⁶¹⁷

Although evidence of Jaina activities in the region goes back to the fourth century CE,⁶¹⁸ in their present form, most of the *basadis* of the coastal belt of Karnataka date predominantly from the period after the main phase of Jaina ascendancy in Karnataka, from about the fifteenth century onwards. These illustrate an uninterrupted continuity of creating Jina statues and erecting sacred edifices for the glorification of the faith in Karnataka.⁶¹⁹

6.4 Modern and Contemporary Temple Building

Despite the enormous loss in influence which the Jaina religious community suffered in Karnataka from about the eleventh to the twelfth century onwards, and although the Jinas and their *basadis* are now very much in the minority in the State of Karnataka, there has been an uninterrupted continuity of Jaina temple construction throughout

⁶¹³ On the dating of the Venur Gommateśvara, refer to Srinivasan, “Monuments & Sculpture A.D. 600 To 1000: South India”: 224, and for particular information on its donor, to Saletore, *Mediaeval Jainism*: 269.

⁶¹⁴ Consult Saletore, *Mediaeval Jainism*: 352.

⁶¹⁵ For further details on Venur, the Gommateśvara and the Pārśvanātha Basadi, refer to Hegewald, *Jaina Tradition of the Deccan*: 107.

⁶¹⁶ This alternative temple name was supplied by Cousens, *The Chālukyan Architecture*: 135.

⁶¹⁷ Additional information on this *jinālaya* can be obtained from Cousens, *The Chālukyan Architecture*: 136–37.

⁶¹⁸ This has been pointed out by Srinivasan, “Monuments & Sculpture A.D. 1300 To 1800: The Deccan”: 370.

⁶¹⁹ Further details on the Jaina *basadis* and the bronze images of the region can be found in the article by Julia A.B. Hegewald, “Pagodas, Pillars and Popular Cults: The Jaina Bastis of Coastal Karnataka,” *Veranda: Journal of Sushant School of Art and Architecture* 1, no. 1 (2019): 14–37.

the region to the present day. The Jaina custom of demolishing ancient *jinālayas* and constructing them anew, often in concrete with thin stone cladding, has already been mentioned. Examples of such entirely replaced Jaina temples can be seen at Guruvayanakere, Dharmasthala, Humcha and Narasimharajapura. Nevertheless, Jainas emphasise the great antiquity of these places, citing their early foundation dates and the long continuity of religious practice, even if the temple structures standing there today are largely modern. At other places, such as Hassan, older *basadis* have been preserved and new additions in the form of subsidiary constructions have been made.⁶²⁰

The period from the 1920s to the 1980s in particular represented an active time of the enlargement of sacred areas and construction of new *jinālayas*, particularly in provincial towns throughout South India. The colossal statue of Gommaṭeśvara at Dharmasthala, for instance, was commissioned in 1966 and installed on site in 1975, with the consecration ceremony (*pratiṣṭhāpanā*) performed in 1982. Other *basadis* built at this time include the Pārśvanātha Digambara Jaina Temple in Bagalkot, constructed in 1976,⁶²¹ the Cintāmaṇī Pārśvanātha Temple in Gogi village, erected in 1986 and the contemporary Pārśvanātha Digambara Jaina Temple at Bijapur, known for its buried statue. Many modern structures surround the hill carrying the Gommaṭeśvara statue, known as Gommaṭagiri, close to Mysore. In addition, many of the Jaina *tīrthas* which continued to flourish during the fifteenth and sixteenth centuries also display modern and contemporary continuities. They include, for instance, Kanakagiri, Narasimharajapura and Humcha, to mention but a few.⁶²²

A fascinating aspect of contemporary Jaina temple architecture in the south is that many temples have been commissioned by the local Śvetāmbara Jaina community. From around the 1950s, commerce and trading opportunities have encouraged Śvetāmbara Jainas, especially those from the north-western Indian Mārṇwārī community, to settle in the south. The Pārśvanātha Śvetāmbara Temple established in Gadag in 1914 is a prominent modern Śvetāmbara construction.⁶²³

Today, Bangalore in particular, as one of the largest trading hubs in Karnataka, abounds in contemporary Jaina construction. In this State capital and largest city of Karnataka, the Digambaras of course also play a prominent role as the dominant Jaina denomination in the south. However, as the Digambaras have so many traditional *basadis* and pilgrimage sites to frequent, for which long family traditions exist,

⁶²⁰ This can be seen in the Digambara Pārśvanātha Temple in Hassan. There are other modern and contemporary Jaina constructions in this town.

⁶²¹ I visited the temple in 2001, just before the entire area was going to be submerged by the waters of the Upper Krishna Project (UKP). This modern *basadi*, too, follows the typical layout of having a raised shrine reached by an external staircase.

⁶²² Illustrations of modern *basadis* at Humcha, Bijapur and Narasimharajapura have been published in Hegewald, *Jaina Temple Architecture in India*: 550–52, plates 919–23.

⁶²³ For a photograph of this *jinālaya*, refer to Hegewald, *Jaina Temple Architecture in India*: 503, plate 852.

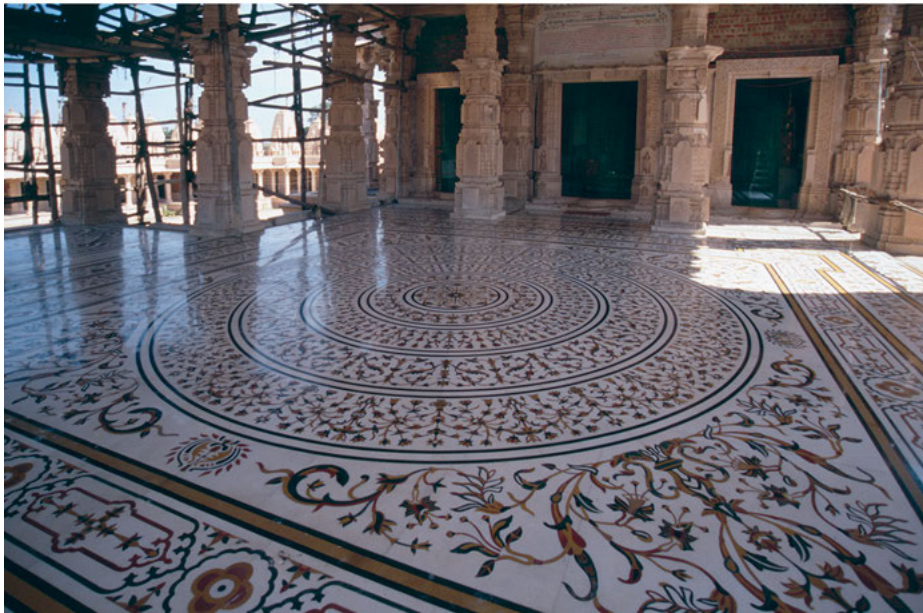


Plate 5.60: Many contemporary Śvetāmbara Jain temples, such as the Ādinātha and the Nakoḍā Pārśvanātha Temples, have been built at Devanhalli, close to Bangalore, in recent years.

most *jinālayas* raised in the past ten or twenty years have been Śvetāmbara. Since about 2000, outsize Jaina complexes have been under construction at the foot and all over the sacred hill at Devanahalli, known as Devanagiri, close to Bangalore airport. The temple designs incorporate many references to the past but also explore novel ways in which a combination of traditional and modern building materials, such as glass, can give tried and tested concepts a new lease of life (Plate 5.60).

7 Concluding Thoughts

This chapter has illustrated the connection between historical, political and religious changes in Karnataka and the effect these had on the development of Jaina temple building activities from the early centuries CE to the present day. Jainism probably reached the region of modern-day Karnataka in the second century CE. The earliest datable rock inscriptions to have survived are from the fifth century CE, along with linear drawings of footprints as markers of sites of enlightenment, for instance, on the sacred hills at Shravanabelgola. From the fifth to the ninth century CE, the Jainas appear steadily to have increased their influence. The earliest surviving constructions in the region are cave excavations, which commenced under the Early Cālukyas in the sixth or seventh century CE. During this period, the first structural *basadis* were also raised. These are generally reasonably plain, cubical temples, which, however, do not lack in spatial complexity, given the multiple sanctums that many of them have. The first raised *jinālayas* display little ostentatious ornamentation, reflecting the more ascetic outlook of early Jaina practice, but they often have a number of *garbhagr̥has*, arranged either on a horizontal or on a number of vertical levels. Triple-shrined arrangements, *trikūṭācala* temples, were especially popular at this time. These could later also be transformed into five-shrined constellations by adding a set of two flanking shrines at the front. Double-storeyed *basadis* are also typical of this period.

From the tenth century CE, Jainism flourished throughout the region and large numbers of *jinālayas* were constructed. With their increase in power and the accumulation of donations, including land grants, the Jaina monks were turned into wealthy landowners. This opulence soon became visible in the style of their *basadis*, too. The number of decorations on facades and in particular on the inside of the structures increased, with a hitherto unknown degree of decoration and complexity transforming the formerly plain, dark, cubical halls into spacious, well-lit and heavily adorned airy spaces.

In this situation of superiority and strength, the Jainas introduced castes and subgroups, established permanent monastic institutions and a complex structure of dependent administrative headquarters, strongly enlarged their pantheon of venerated icons and expanded their ritual practice. Through these changes, however, they appear to have become more vulnerable, as these modifications led to a fragmentation into small subgroups, made them dependent on large sums of money for the upkeep

of institutions and employees and made their religion more similar to other alternatives, which at the same time became their rivals. In addition, resentment started to grow towards what might have been perceived as an authoritarian and wealthy Jaina elite, and this led to communal upheaval and threats, starting from the late eleventh century onwards. This tension was further aggravated through the creation or reformation of a new cult in northern Karnataka, known as Viraśaivism. In contrast to the Jaina path towards increased complexity and an ever more elaborate temple ritual, involving Tantric practices, the Viraśaivas offered a simpler approach to life and ritual. By contrast with Jaina practice at the time, Viraśaivas needed no temples and images other than the *līṅga* they wore on their own bodies. This and their egalitarian approach to society appear to have appealed to many people at this time. In addition, Śrīvaiṣṇava *bhakti* followers entered the area from the south-east, as did Muslims from the north. This created a situation of intense religious strife between a number of prominent players.

From the eleventh or twelfth century onwards, one of the many competing faiths of Viraśaivas, Śaivas, Kāḷāmukhas, Śrīvaiṣṇavas or Muslims always dominated, especially in the north of Karnataka, with the Jainas, in most instances, now taking a subordinate position. As what provided the Jaina community with authority and legitimacy were their *basadis* and sacred icons, these were targeted first in the fight for religious and political survival in the area. This chapter has shown a number of different approaches in the attacks launched on sacred Jaina sites. In some instances, icons were removed or destroyed and *jinālayas* were severely damaged or completely razed to the ground. This was the most destructive method of undermining the Jainas, which almost entirely prevented continuity, restitution or later reconciliation. In such a case, only a general continuity of the sacred site was possible, if a new Jaina temple or other religious structure were built above the demolished *basadi*. In other instances, statues were desecrated, mutilated or decapitated. The re-use of sacred spaces and images, while still extremely harmful, is generally less devastating and more conducive to a continued cultural dialogue. Although Viraśaivas should theoretically not own or use icons and temples, their new ruling elite absorbed, renamed and rededicated shrines, statues and other objects of veneration, especially in the northern regions of the State. This came to be typical of Viraśaiva-Jaina exchanges.

Despite this severe onslaught, which involved the obliteration of Jaina sites and the assassination of Jaina followers, Jainism was able to survive in Karnataka in a decimated form, albeit with the loss of nearly all their political influence. At first, survival was possible only in certain imperial centres, in sacred Jaina pilgrimage towns of especial popularity or in more remote and protected provincial areas. However, during the calmer fifteenth and sixteenth centuries, some Jaina faith communities at least were able to recover strength and start to expand again.

Although the Jainas never regained their former influence and power in the region, they constitute an important presence at least in specific areas, such as the coastal belt, to the present day. Due to the influx of Śvetāmbara Jaina families, partic-

ularly from the north-western region of the subcontinent, and the development of Bangalore into a modern and supra-regional commercial and IT centre, the Jaina community has grown again during recent years and funds continue to be invested into often large-scale temple building campaigns throughout the region.

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