

# A study on VrindhavanMahaveera Swami Basadhiat Sankighatta

**Dr.Devegowda S.K**  
Assistant Professor  
DeptOf History  
Govt First Grade College  
Channapattana,Ramnagar District.  
Karnataka,India

**Abstract:***Sankighatta is a district 15km away from Magadi which is one of the prominent places for Jain religion. Narasandhra which is a neighbor village is also a Jain community. There is a recently constructed basadhi and is being worshiped by Jain community.In the middle of Sankighatta village there is a Jain Basadhi which is constructed in Hoysala Style. The idol depicts the style very prominently and the information is availed from the inscription.*

**Key words:***Sankighatta, Narasandhra, Vinayadhithya, gharbhagruha, sukhanasi, navaranga,mukhamantapa, maanasthambha, prakaranna and mahadhvara.*

## Introduction

Sankighatta is a district 15km away from Magadi which is one of the prominent places for Jain religion. Narasandhra which is a neighbor village is also a Jain community. There is a recently constructed basadhi and is being worshiped by Jain community.

In the middle of Sankighatta village there is a Jain Basadhi which is constructed in Hoysala Style. The idol depicts the style very prominently and the information is availed from the inscription. The inscription placed behind the idol VardhamanaSwamy talks about the detailed family tree of Hoysala kingdom from Vinayadhithya to Narashimha I. The inscription belongs to 12th century which from the ruling period of Vinayadhithya and inscriptions can be spotted on the peeta, but unfortunately the carving is almost erased. 1141Ad to 1173Ad is the time of Narashimha I, construction took place during his period, this is specified in the inscription behind the peeta. When compared with other inscriptions this is found to be the oldest and biggest as per a letter from C R Narashimhacharya. As per the sources available the prakara of the mukhamantapa got constructed by Kempegowda of Magadi. Mostly the Prabhavalli of the Ghrabhagudi also is a depiction of Hoysala Style, it belongs to 12th century. Navaranga, Mukhamantapaand Prakara style is from Vijayanagara kingdom style of temple construction. Hence it could be noted that the above mentioned letter is correct.

This basadhi is facing towards south and is constructed with granite stone also consists of gharbhagruha, sukhanasi, navaranga covered mukhamantapa, maanasthambha, prakaranna and mahadhvara which is maintained in a good condition.

**Gharbhagrha :**Gharbhagruha is modernized and the Peeta is constructed with marble and stone idol is adorned with gold plated bronze sheet. There are idols of Yaksha-Yakshi carved on both side. Behind this

idol we have a prabhavali made out of Chloro-systa stone and portrays the Hoysala style of carving. This prabhavali is very attractive and in the middle kerethimukha, hobhali, yalis and few Hoysala style pattikes, beneath this we can see the four handed Yaksha and Yakshi idols adorned with lot of jewelries. As it's a restricted entry inside the garbhagruha, there is no information about veethana characteristics. The dwarabandha of gharbhagruha is also renovated. Sukanasi that is after the gharbhagruha does not have any idol. We can see 3ft tall embossed Jain dhwarapalaka on both sides of beautifully carved dwarabandha. The idols are covered with gold coated bronze sheet and hence the original sculpture details can't be identified.

**Navaranga :** Navaranga contains four brahmakanta pillars, pita, chaturasa shaped dindu, asta and shodasha faced ghata, round kumba, tatikakanta, mucchalapalaka and poti. Inside the central place, on the roof we find nabichanda. On the right side of the navaranga, a east facing, newly constructed temple belonging to brahmayakashas. On left side of navaranga we have brass idol. On dwarabanda of which we have meditating Tirtankara surrounded by elephants. On one side of dwara we have chaturbuja (four shoulders) yakshayakshis decorated with many ornaments. Attached to this dwara we have open face mantapa which was added in a later age. The front dwara of navaranga has to square harestamba, the top portions of which are decorated. The pillar base stone contains carvings of Ganga Yamnuna and Valli mandala. We can find similar carvings in Magadi Someshwara temple which was built during Magadi dynasty and the mukhamantapa was constructed during their time.

Mukhamantapa contains twelve pillar housing a open a mantapa, biti constructed out of mud bricks and plaster on two sides is protected by steel bars. These pillars are very similar to navaranga pillar and contains row of bramakanta flowers, decorated pita, chaturasadindu, shodasra, astasra, ghata, kumba, tattika, kanti, mucchala, palaka and supported poti. The base of this pillar has circular, blossomed lotus, nagabanda, prane, jain sage, yakshini's carvings. The central ankana's roof has a simple vitana with lotuses. The right side of the mukhamantapa contains a temple in which we find recently place Mahavira's statue. The stairs of leading upto the door has on two side elephants in hastiastisoophana also in front we find bali pita and manastamba.

Adhistana has manchbinda characteristics and the biti has simple palaka. The next prastara is also very simple and has utara, vallabi front protruding kapoota. The next prastara and shikara is built in dravidian style using bricks and mortars and was constructed recently. A main wall was constructed on top of navaranga and mukhamantapa and on the four sides of which we have lions with two bodies and single head. All around this temple we have tall prakara wall. The two sides of mahadwara (main door) has space and there is no tower on top of it. The right side of mahadwara has a temple which is three feet wide and four feet tall and contains idols meditating mahavira, chamarajakarni/yaksha-yakshi. On observing this statue we find they are older than Hoysala and probably work from Gangas time and hence inferring that this area was Jain center even during that age. The Mahavira statue does not receive any puja and this place in prakara along with nishiddi stone.

## References:

1. Ha.Ma. Nayaka-Kannada VishayaVishwakosha, Vol. 2. Prasaranga, University of Mysore, 2007.
2. Epigraphy of Carnatika, Vol. 2, Shravanabelalgola.
3. Srikantashastri, S.-HoyslaVastushilpa, Prasaranga, University of Mysore, 1965.
4. Padmavathamma.H.C. – LekhanaJnana Dharma and Maheleyaru, Vrushabha Sri SamaranaSanchikeSaligrama – 1999.
5. HampaNagaraiah – LekhanaSeligramadaJeenalayaguluSmaranaSanchike, Saligrama – 1999

