

Art and Architecture of Jaina Basadies in Saligrama- A Cultural Study

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ARTICLE DETAILS

Article History

Published Online: 15 April 2019

Keywords

Jaina's, Hoysalas, Jaina Basadi, Architecture, Garbhagriha, Sukhanasi, Navaranga, Prakara, Pravachana Mandir, Sculptures.

ABSTRACT

Mysore city is one of the historical and heritage cultural city. This district surrounded with so many basadies was found. Although Saligrama is one among these site. Saligrama, the present name is located near K.R.Nagar (Old name Edathore) taluk approximately 15 km. distance from taluk head quarters. At the time of 14th and 15th century Saligrama is a belt of Jainism most of the Jaina sect people living in this place, and also some Jaina Basadi were construed.

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Kote Ananthaswamy :

This statue is made from a shining pure stone which is found at Melur 4 kms. away from this place. The statue of Bahubali is bring from Agra, while pilgrimage along with his wife Jwalamma. This one is situated on the right side of the main God. We can also seen along with its the statue of Saraswathi. In the memory of Sri Gorur Dharaniah, Smt. Radmvathamamma, their daughter Smt. Sapayamma, son-in-law Sri.S.payanna in front of Gurbagudi they built Kesaha mantapa in the year Mahaveera Saka 2500 Chitra sudha Thrayodasi (Dated 23-04-1975) on Wednesday. In the leadership of S.N.Jwalamma along with women's of the villagers constructed Mantapa's next portion. On that day, this temple priest Ayurveda Vaidya S.P.Brahmasurya is established "Lord Brahmadeva".

Kote Ananthaswamy Basadi is one of the important Basadi of Saligrama, situated in Mahaveer Road. Mahaveer Ananthaswamy is the 14th Thirthankara. This damaged old Basadi was reconstructed by Settar, S. and D.Nagendran in 1946. They build garbhagruha for Ananthaswamy 'Shila Bimba' as a main god.

Garbhagudi (Inner Sanctum):

The idol of Kote Ananthaswamy is made from Black Stone. It's about 5 feet height. Here simple Arda mantapa (Half Mantapa), with square pillars, simple walls and appears very spacious inner navaranga and also spectacular stone built Lord Ananthaswamy with Padmavathi, the idol of

Parshwanatha next to them. We can also seen the idol of Lord Brahmadeva, Jeena Bimba's, Yaksha and Yakshini idols.

Prakara (The premises):In the rear side of the temple Lord Brahmadeva along with Dwarapalakas in the main entrance and Pravachana Mandhir (discourse chamber) and Saraswathi Bahubali. This parka very much spacious, housings are built around this.

Saligrama-Pete Ananthaswamy Basadi:

Pete Ananthaswamy another one monument of Jaina Cult. This temple was built by Motikanae veerappa and his brother Thimmappa. This is a new and big temple of Saligrama premises, one of the old Basadi of 12th century. This temple situated at Saligrama village.

Still today, people called it as a new temple of Basadi. It is very spacious and beautifully constructed. Its Navaranga is big one, beautiful pictures content. It is constructed with famous oil painted rituals of Mysore style. Ananthaswamy idol height is one meter, Ananthaswamy is in Padmasana, Padmavathi, Jwalamalini and Saraswathi idols also there. These idols brought from Talakad. On this wall made from mud of different colour decorated Thirthankara idols. In the entrance the Dwarapalakas, special pooja, prayer, story of Jina and discourse more than hundred people can be sited easily.

Garbhagruha (Inner Sanctum):

Ananthanatha Thirthankara is established in the Garbhagruha. It is about 10 ft. Length and 10 ft. Width (i.e. the square) Ananthaswamy made from Panchaloha (Five metals) established on Peeta. Next to it yaksha and yakshini and 23 Thirthankara beneath Ananthaswamy's feet craniates like a statue. Around this 23 Thirthankara's statue established on the top of that a beautifully leaf structure and standing Ananthaswamy's Peeta of about 2 ft. height, this Ananthaswamy's idol established. This idol made from Panchaloha, it is about 4 to 5 ft. height. Peeta is in circular structure, below that adjacent leaf structure will be seen. Around this idol 23 Thirthankara Idols will be seen.

Sukanasi:

It is about 15 ft. height and 10 ft. width on Sukanasi Ananthaswamy's idol is situated, on the right side of Garbagruha which is made by Black stone. Next to it the same Ananthaswamy Idol made by Amruth Shile (Marble Stone). It is in Meditative posture. This Idol, the two legs is folded, the two hands palm will be folding with each other sitting in the meditative way and on the top of the head nine heydey's (nine head serpent) sculpture.

Navaranga:

Navaranga is about 15 ft. width, 8 ft. length. In the Navaranga (means nine holes) Jeena Bimbis and Panchameru Deepas (Five lights) can be seen. In the same way, the Saraswathi Devi (Shruthaskunda yenthra) and in Navaranga the other Jeena Bimba's can be seen.

Pravachana Mandir:

We can see in the Ananthaswamy's Basadi Kunda Pravachana Mandir (discourse chamber). Here they give pravachana. Mother of Adi Thirthankara's Marudevi's meditative posture will be observed. In the same way, in the pravachana mandir, the name plate of the Threeloka chithra is placed on the Airavata (the Elephant) bring Thirthankara, Ksheera samudra (milk ocean) brought from Panduka Shilye (Panduka Stone) pure water bathed like a Janma Kalyana (Birth Kalyana)'s depiction on top of the wall, different kind of beautiful Kamadenu (the cow, what even you pray that gives you is called Kamadenu) is sculptured. At present in this Pravachana Mandi pooje, punaskara is going on.

Shikara:

Shikara is built along with the Garbagruha, it is extended upto garbagruha. Shikara, is sculptured in three parts on the four sides of gopura, the Lord Ananthaswamy Shilpa (Idol) is beautifully sculptured.

Pradakshina Patha:

Ananthaswamy Basadi have pradakshina patha. A snake sculpture can be seen while pradakshine. It is seen in three types having twisted. Each twisting have gods sculpture (Devara Vighraha) on the third twisted, the hen can be seen. We can see the two Dwarapalakas, that looks like coming outside.

Neminathaswamy Basadi-Saligrama:

The 22nd Thirthankara Neminatha is in Gandhi Square (Gandhi Chowka). In the memory of Dodamane Nemirajaiah's children and his family built this Basadi. The two children Suraiah and Chandraiah, Mahaveera 240 Eee.sa. 1836-1914 Mahananda Nama Samvasthara yaishaka sudha chowthi Wednesday Poornima Sunday Purtha that means 12 days-swaparahithathavagi Sri Pancha Kalyana Manuthasava Poorvaka Sri 1008 Shila Bimba is established.

Its start from the Ancestor Sri Bhagavan Nemiji Nendra's Divya Sundara Shila Bimba, even though it is established from the Ancestor, Sri Bhagavan Nemishwara swamy's Chaityalaya is on the blessing of ESHA Krupe this temple is established. This was in process in 1906 A.D. itself.

The white stone Sri Parsvanathaswamy is on the right side of the main god (MulaBimba), before that it is in Dodamane Anantharajaiah's house. It is in Padmasana posture. Two and half feet height beautiful Idol. It is snake posture seven heads top of the head is in meditative posture, and on palm symbol of wheel is forming. It says this Idol is found in the land of Hombuja having beautiful structured (Prabavali) Kooshmandini Mahamathe's Divya Sundara Kappu Shila bimba (Black stone) is established by S.P. Shatharajaiah on behalf of Hombuja Jaina Mata's Swasthisri Sri Madve Devendra Keerthi Bhataraka Mahaswamy brings this Idol of their father's wish is establishing Sri Shruta panchami S.P. Anantharajaiah on his memory of his pilgrimage he brought Sri Padmavathi Mahamathe's white stone beautiful Idol is worshipped.

Garbagruha (Inner Sanctum):

We can see in the inside the Garbagruha an 5 ft. height Idol of Neminatha's made from black stone. Besides Neminatha Yaksha and Yakshini's is also established, this one also made from black stone. The Idols of yaksha and yakshini, it is about 2 ft. height in between these two Idols centrally located bronze metal flower plates. There is also we can see on the top of the head of Neminatha's, there is a Horse shoe (Kudure lalakerada) is also a bronze metal.

We can see on one of the wall two swans along with each other. Lord Neminathaswamy is put inside the ensure Mantapas. After cleaning idol by water, that made a small path to flow the cleaned water. Next to black stone Idol, another Parshwanatha's Idol will be seen.

Beside Neminatha, There will be Nandishwara and Panchameru ((Sudharshana Meru) Lamps is seen. Nandishwara Lamps is in the form of square type Kalasha. Pancha Meru lamps are less than Nandishwara lamp, this one also in the square form.

Sukanasi:

In Sukanasi is seen Neminatha, having Chaurbuja (that means four hands) is made from Panchaloha (made of five metals). Next to this Idol, yaksha and yakshini idols is established in one peeta. It is possible to see Lord Neminatha Idol on all the four sides of the statue and next to this Idol Saraswathi can be seen. Devi is decorated by a light blue colour saree is wears and also opposite to Saraswathi Devi, a Padmavathi Devi is situated wearing green saree.

Pravachana Mandira:

Inside the Pravachana Mandira, a different kinds of pooja materials is placed, Pravachana is sermoned then Jaina Thirthanakara's marble stone Idols is seen, also inside the Pravachana Mandira, Bhagavan Neminatha Temple, a pancha Mani and Nandishwara Mani is seen. These Mani is four feet long and three feet of wide on top of Mani both Surya(Sun) and Chandra(Moon) is sculpted by engraving. In this Mani's top Astamangala (Eight Devi's). Devi's is picturise, each and every one picture is sculpted in different way. In the same way on Panchameru's mani top also picturise Asta Mangala. These Mani's is four and half feet wide and three feet long one. On top of Mani's, Neminatha is sitting on Flower Lotus (Puspha Kamala) is picturised.

Parswanatha Temple – Saligrama :

On Mahaveera Road of Saligrama, in the Parswanatha Temple, the 23rd Thirthankara. Daily routine practice of Deva Pooja is inspired by the Saligramada Sriman Nagarajaiah's feel that is more greatness to built a temple than the Deva Pooja, Approximately about 20 thousand Rupees Cost, this new temple (Basadi) is fully marbled. Sri Mahaveera Saka 2460 th Bhava Samvatsara Vaishaka from Suddha thadige Akashya's to Thrayodasi 1938 A.D. that means Eleven (11) days worshipped of Sri Prathista Mahotsva is held. During this worship period to spread the knowledge of sastra, Varthuru Saheyoja Sastri, the lorganiser of Uthsava Prathista Charya is written and published about Sri Parsvathirthankara Charitha. He is donated the land for the daily pooja. Infront of Temple's entrance (Pravesha Dwara) left and right side each one room is adjoining to upstairs is built. In future infront of Temple, he is more interesting to built Jaina Patasale.

Later, he is felicitated by Shravan Belagola is Swasthisri Charukeerthi Bhataraka Mahaswamy and grace him as a "Jaina Dharma Bhusana" entitled. It is learnt that Nagarajaiah is Basadi Dharnamma's younger brother, Infront of upstair, adjoining to building, face to Road, three shops is built. Front portion of building is very much damaged and sneak of dangerness of collapsing of building, the care taker Sri S.S.Nagaraju, even though he repair the upstairs, still today totally this Basadi(temple) is in ruined.

Garbha Gruha (inner Sanctum) :

The Main Idol of Sri Parswanatha is made from Black stone. On top Parswanatha Idol Nine headed Serphant or dragon is seen and Six (6) Jina Thirthankara's Idols is sculpted and the main Idols right side is placed Navadevathe (Goddess of nine) is made from Pancha Loha, on left side 24 Thirthanakar's Idols is placed made from Pancha Loha.

Sukanasi :

In Sukanasi, another Thirthankara's Idols is seen. It's about five(5) feet height Idol made from Pancha Loha Arch (prabhavali) is seen. In front of it Jeena Idols is seen made from Bronze. Next to this Idol, the status of Saraswathi is placed, very, very small Idols and Saraswathi Devi is decorated. Made from Marble stoned Parswanatha Idols and made from Pancha Loha's Yaksha – Yakshini, Nandhishwara lamp, Pnachameru Lamps is seen. Also Nava Devathe made from Pancha Loha and 24 Thirthankara's Idols is placed.

Sikara (Tomb) :

On top of Garbhagruha (inner Sanctum), a Sikara placed is seen. Surrounding the Gopura (tomb) leaf like structure is sculpted and a line draw is also sculpted. On topmost of Sikara, a small Gopuru is built.

Vrushabhanathaswamy Basadi(temple) :

On Bahubali Bhavana Road of Saligrama Kote the 1st Thirthankara Aadinatha OR Vrushabhanatha Basadi, he is called the 1st Thirthankara of Jaina Dharma's. Non-violence, Truth, Humble, Equality other noble valued of Humanisim is the root place of Jaina Dharma's oldest main root is found while discovering it is learnt that on the time of Veda's it is

strongly growned is clearly give evidence of source is available, these value oriented important of promoter of Jaina Dharma is Bhaghavan Vrushabhanatha with reference to somany books and materials of knowledge source is learnt.

Bhaghavan Vrushabhanatha – the First Thirthankara inreference to Purnas learnt that Vrushabhanatha is born during the social advent beginning period. In Jaina Puranas Vrushabhadeva called – Aadhi Grustha, Aadhishiksaka, AadhiRajja that means Prakashaka, Aadhi Krushika, AadhiShilpa, Aadhi Muni, Kivalyajnani, Sarvagna (here the Aadhi mean the first one, the beginner) is recognised. Praise Lord Vrushabhadeva, the enchanting slokas of innumerable numbers is available in Gujarathi, Shovra Shene Languages.

The most popular and graceful enchanting slokas of Vrushabhanatha is written by Bhaktha Mara stutrivanthi Mana thunge charya. The first Prophet of Jaina Dharma's Vrushabhanatha is very much wroshiped, likewise he is very much admirably practising, the lotus of Vaidhika with reference to so many sources is confirmed. On the rituals of Vaidhika, Mahapuranas Bhagavatha Vrushabhanatha is the avathar of Bhaghvan Lord Vishnu, In Shivapurana the 28th Avathar of Lord Shiva is Vrushabhavathara, In upanisth called Vrusha as a Aadhi Brahma. So, in this way in all Veda, Bhagavatha, Upanishada's called as "Avathara Purusha" is wroshiped each and every one.

Conclusion:

During the period of Vrushabhanatha rendering so many discussions, debate of archaeological documents and sources bring back to the heritage of Sindhu culture. On the archaeological survey of excavation of Sindhu Plain found Bhagavan Vrushabhanatha's Idols, he was wroshiped as a goddess of Jaina Dharma even before the Aryan invaded the Sindhu Civilization.

As the above reference, the five(5) Jain Basadi (temples) are regional legacy, locally enriched on their solid activities of divine art from the period of Ancestor to present period is narrated and few of them is repaired can be seen. In the intention of recornation of Jain Basadi's, this article may be useful, if the Karnataka Government and the Archaeological Department of Karnataka take notice of these Jaina temples is to be preserve the next generation, then only it is most satisfactory heartfelt thanks will be serve by the author.

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