

## Village deities of Davanagere District

Dr. Venkatrao Palati

Associate Professor chairman, Department of studies in History, Davanagere University, Davanagere (Karnataka)

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### ABSTRACT

Uniquely situated in the lower regions of the Western Ghats, Davanagere city lies in the province of Karnataka in India. Prior this spot was known for its material business' and cotton processes however presently it's popular for schooling and an unmistakable community for business and economy. Davanagere locale was set up in 1997 after it isolated itself from Chitradurga. A study of the strict wonder in the Indian setting according to the point of view of reality uncovers that it was rarely static however continually went through alterations by acclimatizing and retaining new highlights of practices and love. Sanatanadharma, the precursor of the later day Hinduism, pushed Jnana, Vairagya, Bhakti and Karma ways to arrive at God, while Jnana and Vairagya ways were trailed by unrivaled scholarly gatherings, the Karma and Bhakti ways are trailed by normal folk. It is a verifiable truth of history that Vedic Yagnas, love of crude divinities with offering of blood, meat and drink, the homegrown customs and love of symbol in sanctuaries of Davanagere, heterodox convictions like Jainism and Buddhism prospered next to each other, at times vieing for space and at times changing, obliging and engrossing different ceremonies into its fold. We have effectively noticed that commencement of puranic dharma in the Gupta and post-Gupta period alongside devotionalism of an individual God – Siva and Vishnu and Sakthi love restored the deep rooted Bhakti Marga as a well known approach to accomplish God and to accomplish freedom. It is to be noticed that the Bhakti development advanced in the South because of the endeavors of holy people, was not quite the same as the early Bhagavata clique of northern India.

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There is no unanimity among researchers in regards to the idea of the Bhakti religion. K.A.N. Sastri sees that this development was emphatically mystical in its person and unquestionably pointed toward putting down Jainism and Buddhism in Davanagere. R. Champakalakshmi calls attention to that the strict changes of the seventh to ninth hundreds of years are subsequently seen as a restoration of conventional structures, however not stringently a recovery of Vedic religion fundamentally. The Bhakti development in Davanagere has regularly been described as a mainstream development of dispute or dissent against the social chain of importance of the Brahmanical request. Prsents paper takes a gander at the sanctuary design of Davanagere region Keywords—Davanagere, Bhakti faction, sanctuary, Siva and Vishnu and Sakthi, Gupta, chalukya

Presentation Bhakti development addressed a philosophy which tried to reflect and legitimize the arising sociopolitical request which created as an unpremeditated side-effect of the new Brahmanical agrarian settlements fixated on sanctuaries, part of the way as a method for satisfying their missions and somewhat as a direct opposite. Anything that might have been the target and nature of the Bhakti development, a passionate customized commitment to Siva and Vishnu become profound established in the mind of the average citizens. The Saiva holy people are known as Nayanars and the Vishnava holy people are known as Alvars. We have references to 63 Nayanars and 12 Alvars. Soul-mixing melodies 158 The Post-Gupta Period in the Deuan and the Peninsula were formed in Tamil in recognition of Siva and Vishnu and sung in sanctuaries. The most significant of the Nayanars were Tirunavakkarasu, a Vellala, Jnanasambandar, a Brahmin and Sundaramurthi,

another Brahman. Nambi Anadr gathered the psalms of the over three in a sanctioned work called Theuaram. Another Saint Nayanar Manikkavasagar was additionally exceptionally mainstream.

We likewise go over a female Nayanar from Karaikkal, Nandanar, and an outcast, whose songs pulled in the consideration of numerous fans. The notable Vaishnav Alvars were Nammalvar, Timmankaiavar and very much regarded and adored lady writer Andal. The Vaishnav holy people's sytheses are gathered in a sanctioned work called Nalayirajaprabandham. In spite of the fact that there were a few Brahmins, among the holy people, the greater part of them were of the lower positions, having a place with the local area of cultivators and craftsmans. The hallowed writings of the Divyaprabhandam uncover that Vaishnavism had its significant focuses in the northern and southernmost parts of Tamil Nadu and a couple in the Kaveri district. In spite of the Vaishnava sway the Saiva focuses had their most noteworthy fixation in the Chola area, i.e., Kaveri valley, in around the Pallava and Pandya capitals Kanchipuram and Madurai and their focuses have all the earmarks of being more than the Vishnava focuses. When of the Cholas, Saiva focuses multiplied past the Kaveri region. Saivism could get a more well known and more grounded base through the fuse of mother-goddess love, alongside ancestral and famous types of love. The incorporation of Murugan, an ancestral divinity into the Saiva pantheon was likewise an astute move which made Saivism extremely mainstream. While Saivism made progress among farming and distinctive gatherings having a place with lower social request, Vaishnavism was famous among the prevailing laborer gatherings and administering world class. Countless

lithic records and some copper plates and scholarly messages like Vikramankadevacharita, Manasoltasa and Vikramankabhyudctya of Bhulokamalla Somevara, Mitakshara of Vignaneswara, Merutunga's Prabandhachintamani and Ranna's Gadayuddha and Ajitapurana are extremely useful to an understudy of history in recreating the authentic and social building of the hours of Kalyani Chalukyas. Science, Technology and Development Volume IX Issue VI JUNE 2020 ISSN : 0950-0707 Page No : 12 The consecrated writings of the Divyaprabhandam uncover that Vaishnavism had its significant focuses in the northern and southernmost parts of Tamil Nadu and a couple in the Kaveri district. In spite of the Vaishnava sway the Saiva focuses had their most prominent fixation in the Chola area, i.e., Kaveri valley, in around the Pallava and Pandya capitals Kanchipuram and Madurai and their focuses give off an impression of being more than the Vishnava focuses. When of the Cholas, Saiva focuses multiplied past the Kaveri region. Saivism could get a more well known and more grounded base through the joining of mother-goddess love, alongside ancestral and famous types of love. The consideration of Murugan, an ancestral god into the Saiva pantheon was additionally an astute move which made Saivism exceptionally mainstream. While Saivism made progress among horticultural and high quality gatherings having a place with lower social request, Vaishnavism was mainstream among the prevailing laborer gatherings and administering world class.

#### Objective:

The current paper looks to contemplate the engineering of Davangere sanctuaries in recorded setting and commitments of different realms to the improvement of sanctuary design. Chronicled setting The Chalukyas of Kalyani guarantee to be the nearby friends and relatives of the Vatapi Chalukyas. Yet, the beginning of this family is easily proven wrong. After a nearby investigation of the accessible confirmations, B.R. Gopal held the view that the Chalukyas were a native Kannada family having a place with the control of agribusiness and military foundation, who got comfortable and around and the Badami locale. B.R. Gopal further thinks the word Chalukya is a bygone Kannada term.

The originator of the Chalukyas of Kalyani line Tailapa II, who was a feudatory of Rashtrakuta Krishna III, pronounced freedom and began his rule from AD 973. He administered for a time of a long time from AD 973 to 997 and is credited with triumphs over Chedi, Orissa, Nepal and Kuntala. He is likewise said to have killed Munja, the Paramara leader of Malwa. Taila was prevailed by his child Satyasraya, who professes to have prevailed upon a triumph a Chola intruder.

Satyasraya was continued in progression by Vikramaditya V, Jayasimha I and Jagadekamalla. Jagadekamalla professes to have crushed Paramara Bhoja, the leader of Malwa and the leader of Chedi and Rajendra of the Chola line. Jagadekamalla was trailed by Somesvara I who controlled from AD 1042 to 1068 with the titles of Ahavamalla and Trailokyamalla. Bilhana in his Vikramankadevacharita states that Somesvara I fabricated the city of Kalyana and made it his capital. V. Venkataraya Sastry is of the view that Kalyana seems to have been in presence in any event, during the rule of Jayasimha II and was one of his Nelavidus or Skandhavaras. As Sankaracharya in his Soundrayalahari makes reference to the city of Kalyana as extraordinary Devipitha, it very well may be

securely inferred that Somesvara I made Kalyana an all around protected city and moved his funding to Kalyana in the more drawn out and bigger interest of the wellbeing from the trespassers. Jayasimha Jagadekamalla's records allude to Etagiri, Kolhapur, Pottalakera or Patancheruvu, Kolippakai as Nelavidus or Skandhavaras or capitals and further a record dated AD 1044 alludes to Pottalakere as the capital of Somesvara I. B.R. Gopal is of the view that it was solely after AD 1044 that the capital was moved to Kalyani, presently in the Bidar locale of the Karnataka district 48 miles north-east from Malkhed, the capital of the Rashtrakutas. Somesvara I carried on the hit with the contemporary Chola power. While the Chalukyas guarantee triumph over the Cholas, the Cholas strongly deny it. Chola epigraphs guarantee that Somesvara I was crushed at Koppam in AD 1055 and again at Kudalasangamam in AD 1061. Apparently Dharavarsha, the Nagavamsi leader of Chakrakuta acknowledged his incomparability and the domains of Kosala and Kalinga were involved by him. After Somesvara I, his child Somesvara II turned into the ruler with the title of Bhuvanaikamalla and controlled till AD 1076. From Bilhana, we come to realize that Somesvara I needed to make his second child Vikramaditya his replacement and after the refusal of the proposal by Vikramaditya, Somesvara II was made the ruler.

The Chalukyas of Kalyani disparaged expressive arts. An epigraph dated in AD 1045 alludes to the development of a Natakasala or theater in the premises of a Jaina sanctuary. We have epigraphic references to a flute player, singers, flower vendors, drummers and artists, being given awards for their support. Based on epigraphical confirmations, K.A.N. Sastri holds the view that close to the court, the sanctuary was the extraordinary advertiser of expressive arts. Engineering, mold in stone and metal, and painting were advanced by the sanctuaries. An engraving dated AD 1085 from Nagai alludes to an incredible stone worker Nagoja, who is called Kandarana Vidyadhirajam, the expert of the specialty of etching and we have references to different figures and engravings. We have proof of an epigraph from Shirur which expresses that Kankana or arm band, Katisutra or belt, Nupura or anklet and three arrangements of neckbands with appropriate pendants were offered to the sanctuary of Vishnu. We have reference to a shipper Sovisetti who provided valuable stones to the ruler and to General Barmadeva. Trade and initiate and horticulture were the spines of the economy of the Chalukyan state. Larger part of individuals were occupied with agribusiness as an occupation. The rulers empowered rural activities by giving irrigational offices like unearthing of tanks, development of water system waterways which expanded the fruitfulness of the dirt. Various epigraphs vouch for the previously mentioned exercises. A Chola Temple in the Heartland of Karnataka, Bethuru, Davanagere There are many sanctuaries around here and Northern Karnataka worked by the Cholas in the post Badami Chalukyan period. Recently, we got an opportunity to visit Sri Basaveshwara sanctuary at Hallur of Bagalkot region, additionally worked by the Cholas around eighth century. In this manner, it was very interesting to investigate more Chola sanctuaries in the heartland of Karnataka, which in any case is overwhelmed by the Art and Architecture of the Hoysalas and Chalukyas. Bethuru is a little town lost in insensibility, and the was apparent as a considerable lot of my nearby companions

were absolutely oblivious and ignorant of its area and whereabouts.

However, this town sprung up on the google map, we were astounded that local people were uninformed of its reality attributable to its nearness to Davanagere. However, we were disappointed to observe a particularly delightful sanctuary in a sheer condition of disregard, with no consideration or support. Kaleshwara sanctuary While we were moving near, an individual stopped by and presented himself as the guardian of Sri Kaleshwara sanctuary, however an informal one. He visits the sanctuary every day to do the vital cleaning of the sanctuary and decks up the god here with the blossoms he gathers. However, there are no day by day pujas/customs being performed here, he makes an honest effort to keep the sanctuary alive by lighting deepas (lights) ordinary. He shares his own insight about how specialists surrendered trust on his endurance because of his constant diabetic condition and that he would endure just for a couple of days.

Yet, since the time he began visiting this sanctuary day by day, he has just felt much improved, without confronting any significant medical problems. He proceeded to clarify that no one in the town is keen on the childhood of the sanctuary and its upkeep, and what small amount cash was raised to reestablish the sanctuary was taken off by a couple of insatiable individuals who fled from the town and stayed away forever. A great deal of snakes end up visiting this sanctuary consistently and embrace the Shiva Linga here, with one such episode having happened as of late during the Dasara celebration. This sanctuary was worked by the Cholas between the eighth and ninth hundreds of years, post the debilitating of the Badami Chalukyas and before the ascent of Rashtrakutas. Later in the eleventh century, this sanctuary underwent a couple of increases under the Kalyana Chalukyas. Numerous legend stones found here which are currently kept close to the sanctuary have a place with the Kalyana Chalukyas. The most satisfying sight here is that of an excellent cutting on the roof board of 'Gajasura Samara/Gajasurasamhara' (portrayal of Lord Shiva killing the elephant devil Gajasura) in the focal bit, encircled by the Ashtadikapalas. The sanctuary is committed to Lord Shiva as a Linga, with murtis of goddesses Saraswathi and Saphamatrikas and Lord Subramanya kept in the Navaranga of the sanctuary. The Shikara of the sanctuary is an ideal illustration of early Cholan engineering. This sanctuary unquestionably needs and merits more consideration and upkeep to be protected for people in the future. Western Chalukyas: Bagali otherwise called Balgali during the archaic period, was a significant agrahara directly from the hours of the Western Chalukyas of Kalyana who were prevailed by the Hoysalas and Vijayanagara. The principle sanctuary was developed during the reign of the western Chalukyan King Ahavamalla in 987 AD and blessed by Duggimayya.

Inscriptionally the fundamental divinity is known as Kalideva. The sanctuary, pointing toward the east, is developed near the bank of gigantic tank of the town Bagali to its north. The sanctuary on arrangement comprises of a garbhagriha, an antarala, a mahamandapa with a passageway in the south and east, a colossal open sabhamandapa, a holy place for Surya with an astylar mukhamandapa assembled somewhat away from the principle entrance, all in east-west direction. An altar of Narasimha with an antarala and a section exists toward the north of the sabhamandapa. The sabhamandapa is notable for

its fifty elaborate columns supporting the profoundly brightened roof. Of these 24 columns are developed over the jagati gave kakshasana. The sanctuary is likewise known for unpredictably cut entryways. The eastern finish of the sabhamandapa obliges a couchant bull. There are eight altars worked around the primary one. The late Chalukyan models, kept in the mahamandapa of the sanctuary, incorporate Siva, Umamahesvara, Ganesa, Kartikeya, Surya, Anantasayana, Sarasvati and Mahishamardini. There are 36 engravings in the sanctuary assignable to the tenth - eleventh century AD which record gifts to the divine beings Kalideva and Narasimha. Santhebennur: brilliant designs of South India The name of Santhebennur town in Davangere area infers pictures of an authentic pushkarini (sacrosanct lake), which is known for its structural magnificence. Indeed, the historical backdrop of Santhebennur is firmly connected to the pushkarini. The district was a piece of the Vijayanagar realm, and Kenga Hanumantappa Nayaka, a nearby palegar, assembled a Rama Temple and a pushkarini here in the sixteenth century. God Rama was the family divinity of the Nayaka rulers. Presently, even following five centuries, the construction stays flawless. Today, the pushkarini with a superb mantapa at the middle is viewed as one of the radiant designs of South India. Indo-Arabic style It is said that the Vasanta Mantapa, at the focal point of the pushkarini, was worked to recognize Kenga Hanumantappa Nayaka's triumph over the leaders of Bijapur. The sides of the pushkarini, otherwise called Santhebennur Honda, are veneered with stone advances. There are 52 stone strides from the principle entrance the west way and 44 stages in other three sides. At first, there were eight pinnacles at the cardinal focuses (addressing eight bearings). In any case, of these eight, just six stay flawless at this point. The lake ranges over a space of around 250 feet (length) and 240 feet (width), with a profundity of more than 30 feet. The Vasantha Mantapa is an even pillared pinnacle and displays Indo-Arabic style of design. The staggered mantapa covers a space of around 34 square feet. While the curves, vaults and vaults of the mantapa address the Arabic style; its segments, pyramidal pinnacles and cutting exemplify Indian style of design. The mantapa is underlying such a way that, for a spectator on the banks of the pushkarini, it seems, by all accounts, to be drifting on water. It is said that the mantapa has a water storeroom at its base and supplies water to an inbuilt working wellspring. This element of the mantapa gives it another name — karanji mantapa (wellspring mantapa). Distinctive mathematical figures, explicitly blossoms, embellish each floor, upgrading its excellence.

The development of the sanctuary traverses the standard of two Kannada lines: the Rashtrakuta Dynasty during the mid-tenth century, and the Western Chalukya Empire, during the rule of establishing King Tailapa II (likewise called Ahava Malla) around 987 AD. (the administration is likewise called Later or Kalyani Chalukya). The sanctification of the sanctuary was finished by an individual called Duggimayya. Craftsmanship history specialist Adam Hardy orders the design style of the sanctuary as "Late Rashtrakuta vimana (place of worship and pinnacle) with sexual carvings, and a shut mantapa (lobby), fronted by a Later Chalukya non-standard open mantapa, the structure material for which is soapstone". The current pinnacle over the sanctum might be a later day re-development. The sanctuary, whose premises have yielded 36

old Kannada engravings (danashasana, lit, depicting gifts) from the tenth and eleventh hundreds of years, is ensured as a landmark of public significance by the Archeological Survey of India.

#### Sanctuary plan and decoration

A perspective on the lavish open lobby confronting the Nandi (bull) in the east in Kalleshvara sanctuary at Bagali

Perspective on mantapa confronting a minor hallowed place in the Kalleshvara Temple at Bagali

The sanctuary plan involves a fundamental hallowed place for the Hindu god Shiva with a sanctum (cella or garbhagriha) pointing toward the east, a vestibule (waiting room or antarala), a primary shut corridor (mahamantapa) with a passage in the south and east. These constructions are ascribed to the tenth century Rashtrakuta rule. The shut lobby is gone before by a huge, open social occasion corridor (sabhamandapa) with fifty exceptionally elaborate machine turned columns that help a brightening roof. Additionally gave are a sanctuary to the Sun god Surya with a corridor (mukhamandapa) confronting the east-west direction, and a little sanctum for the divinity Narasimha (a type of the Hindu god Vishnu) in the north of the get-together lobby. These developments are credited toward the Western Chalukya rule.[1][2] In all, there are eight little sanctums worked around the fundamental holy place. Of the fifty columns, 24 columns are situated over the stage (jagati) furnished with a gallery seating (kakshasana). The entryways (doorjamb and lintel) of the eastern entryway that faces the Nandi (bull, a buddy of the Hindu god Shiva), and the southern entryway that frames a passage into the nearby lobby are complicatedly embellished. A couple of autonomous figures from the late Chalukyan period are found in the shut lobby. These incorporate Shiva, Umamahesvara (Shiva with his partner Parvati), Ganesha, Kartikeya, Surya, Anantasayana (the god Vishnu situated on a snake), Sarasvati and Mahishamardini (a type of the goddess Durga).

The Bhimeshvara sanctuary (additionally spelt Bhimesvara or Bhimeshwara) is a sanctuary in the town of Nilagunda (likewise spelt Neelagunda) in the Davangere region of Karnataka state, India.

Enriching lintel and door frame at access to vestibule in the Bhimeshvara sanctuary at Nilagunda

Kirtimukha help design on layered superstructure over sanctum in the Bhimeshvara sanctuary at Nilagunda

As indicated by the Archeological Survey of India, the development of the sanctuary was under taken in the last quarter of the eleventh century during the standard of the Western Chalukyas (otherwise called Kalyani or Later Chalukyas) over the locale. Workmanship history specialist Adam Hardy dates the sanctuary to the twelfth century and arranges the design style as "Later Chalukya, non-standard", with Hoysala impacts. The sanctuary has four sanctums (chatuskuta vimana) with a superstructure (shikhara) enduring just over the principle west-bound place of worship. The

structure material is soapstone. The sanctuary is secured as a landmark of public significance by the Archeological Survey of India.

#### Sanctuary plan and enrichment

Of the four sanctums in the sanctuary, the ones in the north, west and south each have a vestibule (called antarala) and a typical lobby (called sabhamantapa or just mantapa). The normal corridor opens to a yard entrance (called mukhamantapa) in the east which has a minor fourth altar joined to it. The passageway to the patio is a parallel one. As indicated by the history specialist Kamath, Western Chalukya sanctuaries for the most part display vesara style superstructure (called shikhara), and this is affirmed by the Archeological Survey of India which assigns the general arrangement as vesara (a combination of south and north Indian styles). The superstructure as a 3-layered pinnacle (called tritala).

The external mass of the sanctuary has projections and breaks making specialties. In these specialties are smaller than expected embellishing towers in help (called aedicula or turrets), the execution of which developed during the Later Chalukya rule. The vesara style aedicula are upheld by twofold pilasters while the dravida (south Indian) style aedicula are upheld by single pilasters. The craftsmanship history specialist Percy Brown calls the Later Chalukyan style of divider enhancement "particularly very much delivered", and as indicated by Kamath, the little pinnacles are fashioned in a "most creative abstain". Every level of the superstructure has a kirtimukha (figure of deformity like face). Beneath each kirtimukha, is an alleviation of a god like the Nataraja or Maheshvara (the two types of the Hindu god Shiva). Deserving of notice is the resplendent alleviation on the lintel and door frame at the passageway to every sanctum (garbhagriha) which show Saiva dvarapalas ("gatekeepers" to an altar of the god Shiva) flanked by female umbrella (chauri) conveyors. Confronting the west sanctum is a little model of Nandi the bull. There are models of different divinities from the Hindu pantheon in the specialties in the inside mass of the sanctuary, like Ganesh (elephant headed lord of "beginnings" in Hinduism), Mahishasuramardini (a type of Durga) and the Saptamatrika (the seven Hindu goddesses). The roof in the normal lobby is upheld by four cleaned machine turned columns, which as per Kamath is likewise a trademark highlight of Western Chalukya sanctuaries.

These works of art show the inventiveness of craftsmen of that period. The principal floor has comparative openings on every one of the four sides. The highest level has a hemispherical arch implanted with carvings. Nearby individuals say that when the lake is full, the water can cover the mantapa till a stature of 10 feet. The lake was utilized to perform teppotsava, or drifting celebration, of the divinity. According to the custom, the utsava murthi of the primary divinity was removed from the sanctuary and was put on an enriched stage on a boat and taken around the pushkarini. It is said that scores of individuals from across the district used to assemble to observe this beautiful celebration and the relatives of the Nayaka rulers would observe the celebration from the mantapas on the banks of the pushkarini. A spot to rest According to chronicled records, later in the seventeenth century, the multitude of Bijapur ruler drove by authority

Ranadullakhan attacked Santhebennur. Ranadullakhan, alongside his devotees Pattekhan and Faridkhan, developed a musafirkhana (a spot to rest) on the bank of the lake. The extensive structure with a component of 150 feet length and 40 feet width shows Muslim building style and is made of rock stones. A huge, pillared lobby with pointed curves and alluring decorate work was most likely utilized as a supplication corridor also. The passage to the lobby is flanked by many angled windows. The passage is curved and can be distinguished by

its enormous width. These are implicit the Indo-Arabic style. Imaginative stone columns with sections on four sides can be seen supporting the rooftop inside this structure. The insides of the structure with columns set in three level and eight vertical lines makes it a geometrically perfect plan.

The four-exceptionally old structure is as yet solid and the minars cut on the edges of the forward portion of the structure add to the magnificence of the structure.

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