

## Architecture in UDRI Village

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**Abstract:** *Udri is a small village situated in Soraba taluk of Shimoga district in Karnataka state, during the twelfth and thirteenth centuries AD, the land of 'Jiddulige' was formed as a regional division of the Banavasi Empire. Banavasi was one of the most prosperous medieval kingdoms with administrative divisions of Nadus like Jiddulag 70, Nagarkhand 70 and Edavatte 70. An interesting point is that each Nadu has its own capital. Bandalike (Bandhavpur) is the capital of Nagarkhand. Satenahalli was the central seat of Sattali. Similarly, Udri, which was famous as the capital of 70 Jiddulage, is located northeast of Soraba. Udri a Hobli village is about 14 km away from Soraba Taluk in Shimoga district. In the distance is. Further to this is the hilly Kurli in the north, Chikkavalli in the south, Togarsi in the east and Edekoppa in the west.*

**Keywords:** *Medieval kingdom, Jiddalige, Banavasi, Hobli, Administrative, Nagarkhand*

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### I. Introduction:

**The Banashankari Temple:** Looking at its structure, it is found to be very recent. This temple was probably built in the 17-18th century. Banashankari's idol is about four feet tall in the sanctum sanctorum. There is an image of Gajalakshmi on the lintel of the Garbhagriha door. There is no mention of this temple in the inscriptions. Small Basavalingappa Gowda of the Patel family, who now resides in the village, says that his ancestors brought the Banashankari idol from Badami and enshrined it here. Now Banashankari is a famous village deity worshipped by people.

#### **The Veerabhadra Temple**

Veerabhadra temple is located in the middle of Udri village. The north-facing temple has a sanctum sanctorum and a four-pillared mukha mandapa. The original structure of the temple has been fully digested, with the Garbhagriha remaining. The sculpture of Veerabhadra now worshipped in the sanctum sanctorum is four feet high and three feet wide and is very beautiful. The hands of this four-handed sculpture are carved with a sword, arrow, shield and bow.

#### **The Nandi Idol**

On the right side of the sanctum sanctorum of the Veerabhadra Temple, a Nandi Mantapa houses a rare three-feet tall black stone Nandi Idol which stands out for its artistic craftsmanship. The sculpture is in a sitting posture with a rudraksha chain tied around its neck. From the neck to the chest, the Gejje Sara s carved and looks beautiful. In front of the Nandi Mandapam, there is a three feet tall statue of Veerabhadra. The bust of the sculpture is split. This four-handed sculpture holds Trishul, Damaru in one hand and Runda (head) in the other hand. A serpent is carved in the Jata of Veerabhadra. The ring is clearly visible. In front of the temple, there are two idols of doorkeepers six feet high. The hands of the two idols are broken. Jata is artistically carved.

#### **The Ishwara Temple (Singeshwar)**

This temple is completely ruined. Only the dilapidated Garbhagriha (Sanctum) remains. Facing east, this temple is built on a high Adhithana. There is a two feet high Shiva linga in the sanctum sanctorum and four Ardha gambas (Half Pillars) in the wall. The three branches of the door panel have Lata, Ardha gamba and Surali images. Gaja Lakshmi is carved in the middle of the lalata. This temple was probably built in the late 11th century.

#### **The Lakshminarayan Temple**

This temple is built on a three feet high lawn and faces north. In the sanctum sanctorum, there is a beautiful idol of Lakshminarayan on a two feet high pedestal. The front porch of this temple is dilapidated, and Garbhagriha and Antara remain. The Garbhagriha entrance door has three branches which include the lata scroll, Ardha gamba and Ratna Patti(gemstone). There are five branches in the Antarala door panels and there is a sculpture of Gajalakshmi in the lintel. An inscription dated 1217 AD mentions a grant of land by Yekkalarasa to the Mahajanas of Brahmapuri, which falls within the jurisdiction of the Lakshminarayana temple.

### The Eshwar Temple (Boppeshwar)

The shrine and Antarala of this temple, are in a dilapidated state although these have survived. The Adhithana of this temple built on a four feet high Jagati(Platform) is completely ruined. The Garbhagriha has four Ardthagambas (Half Pillars) and a four feet high Shivlinga. At the entrance of the sanctum sanctorum, there are seven branches namely Ratna, Latasurali, and Ardthagamba, with the image of Gajalakshmi on the ledge. The moonstone set at the threshold of the sanctum sanctorum is worth noting here. It is about five feet wide and has lotuses in it. There are four half-pillars in the open interior wall. It has three branches to its entrance, and two sides feature lattices. These are carved between the doorway and the Ardthagamba.

There are sculptures of Brahma, Maheshwara and Vishnu on the Lalata image panel. Brahma is on the right side and Shiva is carved in the middle. Then there is an idol of Vishnu with one of his four hands in Samabhanga in the Abhaya mudra and holding a conch, wheel and mace. An idol of Garuda with both hands joined is carved below. The wall of this temple is decorated with shikhara on half pillars. Koshtha is built in the three walls of the sanctum sanctorum and there are no deity idols in them. The top of this Koshtha is decorated in the shape of a plane. This temple was probably built by Ekkalarasa I. In 1255 Sarangadeva's time donation was given to Nanda Devi of that god. This inscription is at the foot of the pillar of the temple, which is kept at the Shimoga District Police Office.

### The Shanthinatha Jain Basadi

Among the monuments of Udri, the Eraga Jinalaya (Shantinath Basadi) is still in the best condition. Other traces of Jainism are also significant. But now there is not a single Jain family among the 250 families of Udri. The panel on the Navaranga door of the Jain Basadi was removed and a makartoran with an idol of Shiva was placed there. Also, two sculptures of Bhagna Tirtha and one sculpture of Bhagna Vishnu are lying on the premises of the Basadi.

### Structure of the Basadi

There is a Jain Basadi on the left before entering Udri village. In the inscription, it is called Eraga temple. Mahadeva Dandanayaka in AD. In 1187 he built this Basadi and installed the idol of Shantinath. The entire Basadi has now been converted into a Shaiva temple. A five-headed idol of Shantinath, which is the same as that installed in the sanctum sanctorum, is placed in the Navaranga. The lower part of this idol is kept on the premises of the Archaeology Department of Shimoga District near the Police Office. Now a four feet tall lingam has been installed in the sanctum sanctorum. There is a sculpture of Tirthankara in the frontal image of the entrance of the hall, there are three branches on the door panel, there are four pillars in the centre of the Navaranga and the floor of that part is a little higher. Bhubaneswar has star-shaped lotus decorations. There are five branches to the gate of Navaranga. There are latasuruli, ardha gamba, sarapatti, jalandhra and ardha gamba. Adjacent to the Antara, there are niches each on the left and right sides, in which idols of Ganesha and Shanmukha are kept. At the pediment of Navaranga gate is an idol of Gajalakshmi and on its top, there is a panel with the sculptures of six Tirthankara. An inscription about twelve feet high is enshrined in the Basadi enclosure.

## II. Conclusion:

The kings of Udria have given donations and endowments to Brahmapuri, the deity of Shri Lakshminarayana. Vajjnath Chattopadhyay was the head of Brahma Puri. An inscription from Udri (1217 AD) mentions the donation of Yekkalarasu to the Brahmapuri Mahajanas of the god Lakshminarayan there. This is the first available information about Vidya Dana. From this, it is clear that Udri was a famous Brahmapuri in the land of Jiddulige. Vajjnath Bhattopadhyaya, the head of Brahmapuri, is described as "Emperor of Learning" in the same inscription. This Agrahara had seven preceptors namely Vishnubhatta, Govinda Kramita, Kavadeva, Chandrabhatta, Bhaskara Bhatta, Vasudevabhatta and Damodara Upadhyaya. Puranas and Vedas were given more scope in education. In Purana, Vasudeva Bhatta and in Samaveda Shastra, Damodara Upadhyaya were scholars. Yekkalarasa encouraged his scholarship by giving him land

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