CHAPTER IV
ARCHITECTURAL ANALYSIS AND SCULPTURES

1. ARCHITECTURAL ANALYSIS

The temples of the Malkhed region studied here have a number of distinctive characteristics. Some temples are very simple with a garbhagriha, an antarala and a sabhamantapa, while some others possess complex plans with three garbhagrihas, each with an antarala, a Sabhamantapa and a mukhamantapa. Still others consist of three or more garbhagrihas, a common mahamantapa and mukhamantapa. Similarly exterior and interior of some temples are scantily decorated while those of others are elaborately carved. Such similarities and dissimilarities are discussed in this chapter.

THE EXTERIORS OF THE TEMPLE

Most temples found in this region are built of Decan trap, some however are built of schist or limestone. They generally belong to the medieval times. The surveyed temples, depending upon their characteristics may be placed between the 9th and the 12th centuries AD.

TEMPLE PLAN

The temples of the region under study generally comprise of a garbhagriha, an antarala, a sabhamantapa and a
Some temples consist of more than four garbhagrihas. More number of garbhagrihas indicate separate worship of different deities in a single temple. The temples with simple plan consist of a garbhagriha, an antarala and a sabhamantapa or navaranga. Such a plan is found in the Brahamajinalaya (Fig.6) at Sedam, Shivayogisvara temple (Fig.9) at Devantegnur, Jinendra Basadi at Ingalgi, Isvara temple at Nagai, Bhoralingesvara temple at Harsur, Venkatramana temple at Chincholi and Mallikarjuna temple at Tengali. A majority of the temples belong to this category. Some temples are of trikuta plan and consist of three garbhagrihas, with an antarala arranged on three sides of a common sabhamantapa. The trikuta type of plan is found in the temples like Isvara temple at Muguta (Fig.7), Jaina basadi at Harsur, Suryanarayana temple at Kalgi and Jaina basadi at Kalgi.

There is only one temple which consists of seven (fig.14) garbhagrihas arranged round the mahamantapa and it is the Mulesvara temple at Ingalgi. The temple plan consisting of a garbhagriha, an antarala and a sabhamantapa with three entrances is noticed in the temples of Mallikarjuna and Revanasiddhesvara at Kalgi and the temple of Bhukanathesvara at Rattakal.
ELEVATION

The exterior of the temple is vertically divided into platform, *adhishthana* (plinth), wall, roof parapet, and sikhara.

PLATFORMS

A few of the temples of the region are constructed on platforms (jagati). The Panchalingesvara temple at Sedam is built on 8-feet height platform. The Revanasiddhesvara and Mallikarjun temples at Kalgi and Karibasavesvara temple at Tengali are constructed on platforms which are generally between three and five feet in heights. A majority of the temples of the region do not have platforms. Some of the temples are below the ground level. The Isvara temple at Malkhed, the Bhoralingesvara temple at Harsur, and Shivayogisvara temple at Devantegnur are located below the ground level. Entrance to each of these temples is through a flight of stairs. The temples built on the platforms have round them paved open *pradakshinapatha* because the dimension of the platform itself is larger than that of the temple.

THE ADHISHTHANAS

The height of the *adhishthana* varies from temple to temple. Some temples have a *adhishthana* which is very simple.
Other have one which is exquisitely carved and decorated with different figures, animals, flowers etc. The simplest type of adhishthana consists of upana, padma, projections and flower decoration. Such an adhishthana is found in the Jinendra Basadi, the Mulesvara temple and the Parsvanath Basadi at Ingalgi, the Anjaneya temple at Martur and the Venkataramana temple at Chincholi exquisitely carved and decorated adhishthana is found in the Revanasiddhesvara temple at Kalgi which consists of upana, Kampa, gala, kudu, kirtimukha, dvipatta kumuda, kantha and kapota. The adhishthana of the garbhagriha of the Suryanarayana temple at Kalgi consists of an upana, floral designs, a kapota with small devakoshthas and dentil projections on the top. The adhishthana of the garbhagriha of the Bhankanathesvara temple at Rattakal consists of an upana, kampa, kantha, and kapota. The adhishthana of the navaranga of Mallikarjuna temple at Kalgi consists of upana, kumuda, a band of flowers and kumuda.

THE KAKSHASANAS

The open sabhmantapas and the mukhamantapas are usually provided with kakshasana to allow for sitting place for devotees. Such arrangements are noticeable in the Brahamajinalya at Sedam, the Revanasiddesvara and Mallikarjun
at Kalgi, the Bhankanathesvara at Rattakal, the Isvara at Tengali, the Kasivisvanath and Kalideva at martur, Kallesvara and the Jaina Basadi at Kalgi.

The *kakshasana* of the Mallikarjun temple at Kalgi is decorated elaborately. It is decorated one above the other horizontally in courses of diamond shaped flowers, miniature figures standing on small pedestals, rampant lions between pairs of *sikhara* motifs and small figures in different postures. The *kakshasana* of the Revanasiddhesvara at Kalgi is decorated with diamond-shaped flowers interspersed by pilaster motifs. The course above it consists of a series of miniature figures interspersed by pairs of pilaster motifs.

**THE WALLS**

Two types of walls can be recognised in the temples of the region. One of them is simple, decorated with simple pilasters. In the case of the Parsvanatha Basadi at Ingalgi, the Isvara temple at Muguta, the Shivavogeesvara at Devantegnur and the Ramesvara at Nagai, the walls are plain decorated with pilasters and offsets and recesses.
The second variety is somewhat ornamental, providing a koshtha-shrine in the wall. In these temples the wall is decorated with a series of pilasters and stambhapanjaras topped by sikhara motifs. The wall of the Revanasiddhesvara temple at Kalgi is decorated with a series of large sculptures in between and against pillasters. There are about twenty-eight such sculptures found on the wall. There are three devakoshthas in the wall. The wall of the Bankanathesvra temple at Rattakal is decorated with diamond-shaped flowers, geese, dancing figures, seated figures, garland-holders and offsets.

The wall of the garbhagriha of the Suryanaryana temple at Kalgi is divided into pilasters and about thirty-nine sculptures are found on it. Each of them is standing on a projected pitha.

THE SIKHARAS

The sikhara of the Kallesvra temple at Kalgi and the Kasivisvanatha temple at Martur are modern constructions. The Bhankanathesvara temple at Rattakal has a Dravida type of sikhara, consisting of a number of tiers crowned on the top by a Kalasa. But this is apparently built at a later period. The kalideva temple at Martur has a small shrine on the roof which consists of four pillars. This may also be of later origin.
THE INTERIORS OF THE TEMPLES

A conspicuous feature of the interior part of the temples of the region is the fact that the interiors in contrast to the richly carved exteriors. However, the presence of the niches can be seen in certain cases in the antarala, navaranga or sabhamantapa.

GARBHAGRIHAS

There are usually four canton pillars in the garbhagrihas. But there are no pedestals in the walls of the garbhagrihas. However, projected slabs in the walls are clearly visible in many temples. The pithas in the garbhagriha are of different types. The square pitha of the linga in the garbhagriha of the Mallikarjuna temple at Kalgi consists of padma, vritta kumuda in the middle and square pranala. The square pitha of the large linga in the west garbhagriha of the Suryanarayana temple at Kalgi has only lower and upper Padma mouldings. But the pitha of a small linga of the main shrine of the same temple is rectangular with sockets for brahma and Vishnu. The pitha of a linga of Bankanathesvara at Rattakal is yonipitha. The pitha of a linga of the Kalesvara temple at Kalgi is below the ground level.
The door frame of the temples under study is generally divided into four or more vertical bands. All the door-frames have a prominent pilaster. Some are very simple with scanty decorated sakhas, dvarapalas, and Gajalakshmi or Ganesa on the lalatabimba while some are richly decorated from threshold to makaratorana. The doorframes of the Mallikarjuna and Revanasiddhesvar temples at Kalgi and the Shivayogeesvara at Devantegnur, the Kasivisvanatha at Martur and the Bhorlingesvara at Horsur, are richly decorated with chitra sakhas, number of dvarapalas and well-carved makara torana. It is interesting to note the presence of sculpture of a warrior fighting the tiger (generally asummed to be Hoyasala emblem ) are represented on the front threshold of the Suryanarayana temple at Kalgi. This is the only temple in the region to have such sculpture.

The simplest forms of doorjambs are found in the Jaina Basadi at Ingalgi, the Parsvanath Basadi at Chitapur, the Mallikarjuna temple at Tengali, the Mallesvara temple at Ingalgi, the Ramesvara temple at Nagai, the Kalideva temple at Martur and the Isvara temple at Muguta.
THE PILLARS

In the structural temples, the pillars are absolutely functional bearing the load of the beams and the ceiling. The features of the pillars has been already discussed. The pillars generally found in the navaranga are of four types.

1. The canton pilasters at the corners.
2. The pilasters projecting from the walls.
3. The central pillars in the facade of the antarala and the sabhamantapa.
4. The short pillars set on the kakshasanas. Most of the pillars of the temples in the region are of square type, the other type being round shaped pillars.

a. SQUARE PILLARS

These type of pillars consist of two squareblocks, one at the bottom and the other at the top and in between these blocks the shaft is fashioned into an octagonal band succeeded by a sixteen-sided band. The top square block contains geometric designs of miniature reliefs of gods and goddesses. Such pillars are found in the Mallikarjuna temple at Kalgi, the Panchalingesvara temple at Sedam, the Revanasiddhesvara temple at Kalgi, the Shivayogisvara temple at Devantegnur and the Jain Basadi at Ingalgi.
b. ROUND PILLARS

Simple round pillars consist of a lower square block and the remaining circular portion with pot-shape at the top. Such type of pillars are found in the Masudi Bhavi at Nagai. The pillars of the Isvara temple at Malkhed, the Brahamajinalaya at Sedam and Jaina Basadi at Harsur consist of a square block, shaft, upper square block the remaining part being circular with pot-shape at the top.

NICHES

The main deity is worshipped in the garbhagriha, but the associated deities are placed in the devakoshthas or niches in the antaralas and the navaranga. Some times these niches are crowned by sikharas of the Dravida order. Such niches are found in the Isvara temple at Malkhed, the Shivayogeesvara temple at Devan tegnur, the Revanasiddesvara and the Mallikarjuna temple at Kalgi and the Jaina Basadi at Harasur.

THE CEILINGS

The well-cut and dressed slabs constituting the ceiling of the garbhagriha, the antarala and the sabhamantapa are so arranged as to exhibit certain geometrical desingns and an
ornote lotus in the centre enhancing the architectural beauty of the ceiling.

Some ceilings are flat and some ceilings contain a series of corbelled squares, rectangular octagons, and circles, and end with a flat slab. The ceilings of the navaranga are noted for richly carved decoration. These contain ashtadikakpalaka panels or padma motifs. The central ceiling of the Isvara temple at Malkhed is diamond shaped and consists of three tiers. The most elaborately carved ceiling is found in the Panchalingesvara temple at Sedam.

This deep domical ceiling consists of four tiers decorated with miniature figures standing on the pedestals one above the other, geometrical designs and flowers. Theis is the only temple to possess such type of the richly carved ceiling in the region. The central ceiling of the Karibasavesvara temple at Tengali is decorated with sixteen petals and nine flowers surrounded by square mouldings.
Sculpture, like other arts, is a record of human experience from earliest times to our own day. The beauty of the temples in the region under study is enriched by the sculptures found in the garbhagrihas, antaralas, sabhamantapa devakosthas, and the loose sculptures brought from outside and preserved in the temples. Sculptures are also found on the walls, pillars and other parts of the temples such as the adhisthana. These sculptures generally consist of religious figures such as the images of gods and goddesses, but there are also secular sculptures which include dancers, musicians and ladies in different postures; others sculptures are of animals, plants and floral motifs.

The sculptures of the region under study belong to various sects like Buddhism, Jainism, Saivism and Vaishnavism. A majority of the sculptures are in stone.

BUDDHIST SCULPTURES

The earliest sculptural remains in the region are of Buddhist affinity. A Buddhist stupa and numerous Buddhist are reported from Sannati, situated in the region under study, and these are dated to a period commencing from the time of Ashoka.
Maurya, i.e. the third century B.C. A majority belong to the Satavahana period, where after the popularity of Buddhism seems to have declined.

Buddhism steadily lost its importance and in medieval times very meagre evidence relating to that religion in Karnataka is available as at Balligave (Shimoga District), Kolivada (Dharwad Dt) etc. A solitary sculpture of Buddha has been reported recently from Evur in shahpur Taluka of Gulbarga district. The sculpture is fixed on the exterior wall of Hanuman temple at Evur. Buddha is seated in padmasana. The remains of a Buddhist temple are, however, not yet found in that locality. But a few relief sculptures depicting the Buddha incarnation of Vishnu are found nearby that of Buddha sculpture.

SCULPTURES OF JAINA

A good number of Jaina sculptures are found in the Neminatha Jinalaya at Malkhed, the Parsvanatha basadi at Harsur. Brahmajinalaya at Sedam, the Jaina basadi at Ingalgi, the Mahavira basadi at Chitapur at Jinendra basadi at Ingalgi.

A bronze icon of standing Neminatha on a moulded pitha surrounded by twentyone seated tirathankaras is an impressive
sculpture kept in the *garbhagriha* of the Neminatha *basadi* at Malkhed. Besides, there are three marble sculptures of Neminatha, seated in *dhyanamudra*; three bronze sculptures containing the figures of *tirthankaras* and prominent sculptures of Dharanendra *Yaksha*, Padmavati *Yakshi* and the Ambica *Yakshi* all of which are remarkable for their beauty.

A large image of Parsvanatha in *kayotsarga* posture on a plain *pitha* is enriched in the *garbhagriha* of Brahmajinalaya at Sedam. Small tirthankara figures are carved on the lower portion of the *pitha*. A sculpture of Ambika *Yakshi* is placed in the *sabhamantapa* of the Parsvanath *basadi* at Ingalgi. Locally this deity is called Vaijakamma. She is seated on a plain *pitha*, her hands are damaged. A sculpture of Padmavathi *Yakshi* is kept in the vicinity of the Jinendra *basadi* at Ingalgi. She is flanked by tirthankaras. Above is a *makaratorana*. This person of the deity is decorated with necklaces, *kiritamukuta* and anklets. Her left hand is broken. Two large sculptures of Dharanendra *Yaksha* and Padmavati *Yakshi* are found in the jaina *basadi* at Harsur. Dharanendra is seated in *dhyanamudra* decorated with ear-rings, necklaces and *yajnopavitha*: at the back is a five hooded snake canopy. Padmavathi *Yakshi* wears necklaces, ear-rings, armlets, bangles and anklets. At the back
is five hooded snakes. A marble sculpture of seated Mahavira in the garbhagriha of Mahavira basadi at Chitapur is in dhyanamudra.

SAIVA SCULPTURES

A majority of temples in the region are dedicated to Siva. These temples contain images of several forms of Siva. The principal object of worship in almost all Siva temples is Linga.

a. LINGA: Linga and yoni (pitha) symbolically represent the two great generating principles of the universe. As already noted above, such lingas are commonly found enshrined in principal sanctums of most siva temples.

b. UMAMAHESVARA: Sculptures of Umamahesvara depict Siva and Uma seated embracing each other. A sculpture of Umamahesvara is found fixed in the wall of a modern temple at Chitapur. Uma is seated upon the left lap of Siva, holding a fruit in the left hand and right hand thrown on the back side of Siva. The right hand of Siva is broken. Siva was decorated with necklace, yajnopavita, ear-rings, armlets, anklets and jatamukuta. Nandi, his vehicle, is carved on the front face of the pitha. Uma is decorated with a variety of necklaces, ear-rings and kiritamukata. This is found on the makaratorana of the antarala in the Bhoralingesvara temple at Harsur.
c. GAJASURASAMHARAMURTI: Siva in the form of destroying Gajasura (elephant-demon) is dancing as his left leg is placed on the head of the elephant. He has eight arms some of them are broken. This sculpture kept in the sabhamantapa of Kalideva at Martur. Siva is in the posture of dancing his left leg kept on the head of the elephant. He has twelve hands holding above the torn skin of the elephant in upper two hands.

d. VIRABHADRA: A large stone sculpture of standing eight armed virabhadra is placed in a modern temple at Harsur.

e. NATARAJA: Shiva as the king of dancers (Natraj) is a popular form depicted in most of the Saiva temples. Sculptures of these forms are found carved usually on Makaratorana. (Borlingeshwar at Harsur, Mallikarguna at Kalgi, Panchalingesvara at Sedam, Revanasiddlesvar at Kalgi and Shivayogeesvara Devantegnur).

f. GANESHA: A large number of ganesa sculptures are scattered in the region. About eight Ganesa sculptures are preserved in the premises of Hanuman temple at Malked, probably brought from other ruined temples. In almost all Saiva temples of the region Ganesa sculptures are found. Some are larger in size, as the one at Devantegnur which is 5 feet high, while others are smaller.
VAISHNAVA SCULPTURES

Vishnava Sculptures are found in very few places as at Hasrur, Tengali and Kalgi.

1) VISNU AS NARAYANA: An image of Vishnu standing in Samabhanga is in a small modern shrine at Harsur located infront of the Anantasayana temple. He is four armed and he holds Shanka, Padma, Chakra and Gada. This sculpture is richly ornamented from feet to head.

2) ANANTASAYANA: Vishnu in the form of Anantasayana is depicted reclining on snake, right feet thrown on the lap of Sridevi. This right front hand holds japamala, right back hand supports the head, gada is aside, left back hand holds Chakra. This deity is mentioned in an inscription as Laxmipati. It is preserved in a modern shrine at Harsur. Many Vishnu sculptures are found on the exterior walls of the Suryanarayan temple at Kalgi.

3) GARUDA: A sculpture of Garuda (vehicle of Vishnu) in Anjalimudra is depicted on the beam of Mallikarjuna temple at Tengali.
4) **TRIMURTY:** This sculpture contains the mythical legends of Brahma, Vishnu and Maheshwar on a single stone preserved in the village of Devantegnur.

A narrative panel is seen from the Ramayana is carved on a pillar of the Shivayogisvara temple at Devantegnur. It shows Sita seated under a tree and Hanuman approaching her to handover Rama's finger ring.

**SECULAR SCULPTURE**

The beauty of the temples of the region is enriched by using secular figures. Such sculptures are obviously on the walls and the pillars and in the ceilings. The commonly found figures are of dancers, musicians and ladies in different moods and postures. Twentyeight such figures of ladies are carved on the exterior walls of Revanasiddesvar temple at Kalgi.

Fortyeight figures of ladies and men in different moods and postures are carved on the exterior walls of the Suryanarayana temple at Kalgi. They include, among others, a lady with *Phala*, man with *modoka* and *padma*, lady with sword, lady holding *pasa* and *ankusa*, lady holding rope in her hands, a lady playing *Vina*, and a man holding *padma*, etc.
Another interesting sculpture is that of a human couple preserved in the premises of Mallesvara temple at Ingalgi.

ANIMALS SCULPTURES

Among the animals used in the temple decoration, Nandi the vehicle of Shiva occupies an important place. Usually it is kept in the Sabhamantapa and sometimes in front of the Sabhamantapa. A large Nandi is kept in front of the Kallesvara temple at Kalgi. Lions and elephants are found on the adhisthanas. A series of elephants is carved on top part of adhistanas of Suryanarayana temple at Kalgi. Another interesting sculpture under this category is one of a seated cow carved in marble preserved in the modern Panduranga temple at Tengali.