CHAPTER III

THE TEMPLE ARCHITECTURE

Introduction:

As briefly reported, in Chapter I, temples in Kolhapur, Satara, Sangli and Ratnagiri districts were studied. Of the temples surveyed, many are located in Kolhapur and Satara districts. The others are scattered in different parts of the region under study.

The region is essentially of Deccan trap with occasional laterite formations thereon. Most of the temples found in this region, are therefore built with blocks of Deccan trap. They generally date to the medieval period. In the late medieval periods and after, temples are generally built with laterite also which could be quarried and cut into blocks more easily than the Deccan trap. But while the Deccan trap is highly suitable for sculpting and for architectural mouldings and minute carvings, the laterite is not. General architectural mouldings, with few details, can be shown in laterite. The temples surveyed and studied are all built with Deccan trap. With the exception of the Mahalakṣmi in Kolhapur, Koppesvara and the Ādīrātha in Khidrapur, they are of moderate dimensions, severely plain yet impressive with their horizontal mouldings and bands or grooves in the ādhisāha and bhūtā' levels and the offset plan resulting in the Karnas' and bhudas' especially of the garbha-griha.
The temples discussed below in general may be dated to the 11th - 12th C. or early part of 13th C.A.D i.e. they were all constructed within a span of about 150 years. Chronology of the temples will be discussed at the relevant places below.

In general, some of the temples have architectural features of the Kalyana Chalukyan tradition, while others are of the upper Deccan (the Yadava i.e. Seuna) traditions.

Here in the discussion below, the ground plan and the type of mukha maṇḍapa are taken as the criteria for classifying the temples into three groups irrespective of their sectarian affiliation and chronological order.

Temples in Group I have an oblong mukha maṇḍapa, squarish sabhā maṇḍapa, antarāla and garbha griha. The Ādinātha temple, Khidrapur, belonging to this group is dealt with in detail.

Temples with square mukha maṇḍapas are included in group II. Some temples are severely plain and the mukha maṇḍapa in them is missing. However, owing to the presence of the entrances on the cardinal points to sabhā maṇḍapa they are included in Group II. The Mahālakṣmī, Kolhapur and the Koppeśvara, Khidrapur, are dealt with in detail because they are large and especially the former has elaborate pūjā rituals.
Group I (Map No. 1)

Temples with oblong or square mukha maṇḍapa.

1) Mānastambha Pārśvanātha Basadi, Kolhapur. (Plate No. 21, 22 Fig. A, B.)

2) Ādinātha Temple, Khidrapur. (Plate No. 31 Fig. A)

3) Pārśvanātha Temples (2) Ibrampur. (Plate No. 24, A.B., Plate No. 25 A)

4) Pārśvanātha Temples (2) Bhogoli. (Plate No. 25 Fig. B)

5) Neminātha Temple (1) Kolhapur. (Plate No. 23 Fig. A) (mukha maṇḍapa as wide as sabhā maṇḍapa).

6) Kāreśvara Temple Kolhapur. (Plate No. 23 Fig. B) (Mukha maṇḍapa as wide as sabhā maṇḍapa).
Group II:

1) Mahālakṣmī Temple, Kolhapur. (Trikūṭāchala i.e. with 3 garbha grihas) (Plate No. 1.2.3.4.5.6.7.8.)

2) Kapilārthī Temple, Kolhapur. (Trikūṭāchala)

3) Viṭṭhala Temple, Kolhapur (with single mukha maṇḍapa) (Plate No. 23 Fig. B temple to the left)

4) Vaijnāth Temple, Vaijnath. (Sabhā maṇḍapa with 3 mukha maṇḍapas) (Plate No. Fig. _)

5) Koppeśvara Temple, Khidrapur. (Sabha maṇḍapa with 3 mukha maṇḍapas.) (Plate Nos. 19,20)

6) Jyotirlinga Temple, Kolhapur. (Sabha maṇḍapa with 3 mukha maṇḍapas)

7) Kāśīvīveśvara Temple, Kolhapur. (Sabha maṇḍapa with 3 mukha maṇḍapas).

8) Brahmāspatīśvara Temple, Kolhapur. (Mukha maṇḍapa now absent, probably had only one mukha maṇḍapa in view of its dimensions) (Plate No. 26 Fig. A)

9) Siva Temple, Ibhrampur (Sabha maṇḍapa with single mukha maṇḍapa) (Plate No. 27. Fig. B)

10) Pārvatī Temple, Vaijnath. (Sabha maṇḍapa with a mukha maṇḍapa)(Plate No. 27 Fig. A)
Group III : X

1) Kartikeya Temple, Kolhapur
   (Only garbha griha now extant)

2) Kundalesvara Temple, Kolhapur.
   (Only garbha griha and antarāla now extant)

3) Narasimha Temple, Kolhapur.
   (Only garbha griha and antarāla now extant)

4) Sukresvara Temple, Kolhapur.
   (Only sabhā manḍapa now extant)
<table>
<thead>
<tr>
<th>SI. No.</th>
<th>Locality Name &amp; Village</th>
<th>Appro. Date</th>
<th>Taluka of the temple</th>
<th>Name in inscriptions</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kolhapur Mahalaksmi</td>
<td>(11th C.A.D)</td>
<td></td>
<td>Mahalakshmi</td>
<td>Sikhara absent.</td>
</tr>
<tr>
<td>2</td>
<td>Kolhapur Karesvara</td>
<td>(12th C.A.D)</td>
<td></td>
<td>Karesvara</td>
<td>Sikhara absent.</td>
</tr>
<tr>
<td>3</td>
<td>Kolhapur Manastambha</td>
<td>(1109=1187 A.D.)</td>
<td></td>
<td>Manastambha</td>
<td>Sikhara absent.</td>
</tr>
<tr>
<td>4</td>
<td>Kolhapur Narasimha</td>
<td>(12th C.A.D)</td>
<td></td>
<td>Narasimha</td>
<td>Sikhara, Sabha mandapa &amp; mukhamandapa absent.</td>
</tr>
<tr>
<td>5</td>
<td>Kolhapur Vithala</td>
<td>(12th C.A.D)</td>
<td></td>
<td>Vithala</td>
<td>Sikhara, Sabha mandapa &amp; mukhamandapa absent.</td>
</tr>
<tr>
<td>6</td>
<td>Kothepep Vithala</td>
<td>(12th C.A.D)</td>
<td></td>
<td>Vithala</td>
<td>Sikhara absent.</td>
</tr>
</tbody>
</table>

The temples studied are tabulated above.
7. Kolhapur Kasivisnu (12th C.A.D) or early 13th C.A.D.


9. Kolhapur Kundalesvara (Late 12th early 13th C.A.D)

10. Kolhapur Kartikeya (12th C.A.D)

11. Kolhapur Kapilatirtha (12th early 13th C.A.D)

12. Bhogoli Parsvanatha (12th C.A.D)

13. Bhogoli Parsvanatha (12th C.A.D)

Sikhara and three Mukhamandapas absent.

Sikhara and raukhmandapas absent.

As it is just besides Karesvara.

Original sectarian religious affiliation unknown.

Original deity missing.

Only antarala & garbhagriha present.

Large, almost wall size niche in back wall with motif of a seated meditating figure. Niche had 3 sculptures.

Original istol missing.

Good state of preservation, all the components present.

Temples side by side.

Do——do——

Do——do——
<table>
<thead>
<tr>
<th>No.</th>
<th>Temple Name</th>
<th>Date</th>
<th>Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>Ibrampur</td>
<td>12th C.A.D</td>
<td>Good state of preservation all the components present.</td>
</tr>
<tr>
<td>15</td>
<td>Ibrampur</td>
<td>12th C.A.D</td>
<td>Good state of preservation all the components present.</td>
</tr>
<tr>
<td>16</td>
<td>lorampur</td>
<td>12th C.A.D</td>
<td>Good state of preservation all the components present.</td>
</tr>
<tr>
<td>17</td>
<td>Vaijnath</td>
<td>12th C.A.D</td>
<td>Part of Sikara &amp; Mukhamandapa absent.</td>
</tr>
<tr>
<td>18</td>
<td>Vaijnath</td>
<td>12th C.A.D</td>
<td>Mukhamandapa not intact.</td>
</tr>
<tr>
<td>19</td>
<td>Khidrapur</td>
<td>mid 12th C.A.D</td>
<td>Mukhamandapa &amp; Mukhamandapa absent.</td>
</tr>
<tr>
<td>20</td>
<td>Khidrapur</td>
<td>mid 12th C.A.D</td>
<td>Mukhamandapa &amp; Mukhamandapa absent.</td>
</tr>
</tbody>
</table>

Additional notes:
- mid. Nimbadeva Vandalised.
- Parsvanatha (12th C.A.D) Good state of preservation all the components present.
- Mahadeva (12th C.A.D) Mukhamandapa absent.
- Subsidiary shrines empty.
- Gandaraḍitaṇḍa Vandalised.
- Original icon absent.
- Twin temples absent.
- Part of Sikara & Mukhamandapa absent.
There are some temples severely plain with both the mukha maṇḍapa and the sabhā-maṇḍapa missing. They are therefore included in Group III as indeterminates.

It may be noted here that people of different sects preferred any of the above architectural traditions. Hence, the sectarian classification of temples is not followed here.

Out of the 20 temples studied only 4 have sculptures on the exterior walls. The Kārēśvara, the Mahālakṣmi, the Koppeśvara; and the Ādinātha; the latter two being in Khidrapur. Further in Koppeśvara there are miniature bas-reliefs on the pillars of the sabhā-maṇḍapa. Also, there are devakoṣṭhas on the bhadra part and in the sabhā maṇḍapa as well as the gārbha griha. But, excepting the saptamātrikā panels all the devakoṣṭhas are now empty, but originally contained the images of deities/Tīrthāṅkaras. The temple wall of the Mahālakṣmi, Koppeśvara and Ādinātha are by far the most impressive with an array of sculptures from one end to the other.
All these temples are in worship even now. Though not in the same degree as in the past since their erection.

It is interesting to note that the present names of the temples indicate them to be Śaiva. But some of them, as evident from the iconographic portrayal, their features and attributes, were originally Jaina. Obviously therefore, these temples, owing to historical circumstances such as lack of the support and patronage and decline in the population of the particular sect to which they belonged, and the powerful impact of Śaivism, particularly VīraŚaivism, from about the 12th C.A.D. onwards, seem to have been used by the Śaivites after installing a Śivalinga in the garbha-grīha in the place of a broken or missing original icon. While studying the temples, these historical occurrences are kept in view for the evaluation of their cultural aspects through the ages.

As indicated above in the table, fortunately, a majority of the temples are almost intact.

Historically speaking, this region was outside the pale of the frequent military campaigns of the iconoclasts and since most of the temples are in worship, they were not allowed to be dilapidated miserably. Thus they provide substantial data for the study. There are a few more temples referred to in the inscriptions, but are not in existence now. They are separately listed and given in Appendix. I.
The temples included in this group are:

1) Kāreśvara, Kolhapur.
2) Neminātha, Kolhapur.
3) Mānastambha Pārśvanātha Jaina Basadi, Kolhapur.
4) Ādinātha Basadi, Khidrapur.
5) Pārśvanātha Basadis (2) Ibhrampur (Plan I)
6) Pārśvanātha Basadis (2) Bhogol (Plan I’)

These temples may further be grouped as follows.

a) Temples with square mukha maṇḍapa
   (example- Kāreśvara and Neminātha)

b) Temples with oblong mukha maṇḍapa
   (Eg.- Mānastambha Pārśvanātha Basadi, Ādinātha Basadi, Pārśvanātha Basadis (4) at Bhogol and Ibhrampur)

**General Description**

The Kāreśvara, Neminātha, and the Mānastambha Pārśvanātha Basadi are raised on richly moulded platform (upapīṭha) about 1 metre high. But on the right and back sides of the garbha-grīha of Kāreśvara Temple debris has accumulated so much, that it conceals the upapīṭha.
Besides, on the left side of the garbha-griha, in course of time, new constructions have come up abutting the wall of the temple, so much so, that the left side of the temple is lost to the view (Plate No.23 Fig. B) The mouldings of the upapīṭha of the Neminātha temple too are buried under debris. The platforms, except in the case of the Mānastambha basadi are very narrow, less than one metre broad. The mouldings of the upapīṭha though similar to those of the Ādiśṭhāna of the temple proper, thereon, vary from each other in reality in the number and characteristics.

The four Pārvānātha temples at Bhogoli and Ibhrampur and the Ādinātha temple at Khidrapur do not have a platform. The temples belonging to this group comprise of a garbha-griha an open or a closed antarāśa a sabhā-maṇḍapa and a mukha maṇḍapa. With the exception of the 4 Pārvānātha Basadis at Ibhrampur and Bhogoli the temples do not have an original Śikhara over the garbha-griha. However they do have śikharas of the modern period.

The temples show variations in dimensions and in lay-out of each of the components. However the most noticeable of variations are the squarish mukha maṇḍapas of the Kāreśvara and Neminātha temples. These are almost as large as the sabhā maṇḍapa, having four central pillars and a
kakṣāsana along the parapet. They have entrances on three sides. These temples remind us of a similar Jaina temple of a much earlier date that is, the Jaina Nārāyaṇa temple of late 8th C.A.D. at Pattadakal. Thus these two temples in Kolhapur seem to indicate the survival of an earlier tradition and also seem to anticipate the ranga maṇḍapa of the later period, especially the Vijayanagara.

**Temples with oblong mukha maṇḍapa:**

The two groups of twin temples dedicated to Pārśvanātha Tīrthankara are located at Bhogoli and Ibhrampur. Both the villages are close by and are located in the Chandgad taluka of Kolhapur district. The pārśvanātha Maṇastambha basadi is located in Kolhapur. In inscriptions it is known as Rūpaṇārāyaṇa basadi. The Ādinātha Basadi is located in Khidrapur about 70 km from Kolhapur. All these temples have an oblong mukha maṇḍapa and hence have been grouped together. The Ādinātha temple will be dealt separately.

The Pārśvanātha temples at Bhogoli and Ibhrampur are almost exactly identical not only in style but also in plan, dimensions and architectural features. Even the icon of Pārśvanātha Tīrthankara and the piṭha underneath hardly differ from one another.
One is therefore inclined to surmise that all these temples were got constructed more or less at the same time, and by the same team of architects. A tabular statement of the inner measurements of the mukhamandapa, the sabhamandapa, antarāla and garbhagriha given below demonstrates the close similarity between the temples. Similarly the photographic illustrations of the exterior would confirm the above surmise. All these temples face east.

**Interior Measurements:**

<table>
<thead>
<tr>
<th>Ibrampur</th>
<th>mukhamandapa</th>
<th>sabhamandapa</th>
<th>antarala</th>
<th>garbhagriha</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. (Pārśvanātha I)</td>
<td>5.37 X 1.52</td>
<td>5.48 X 5.41</td>
<td>2.11 X 1.80</td>
<td>2.8 X 2.8</td>
</tr>
<tr>
<td>b. (Pārśvanātha II)</td>
<td>5.37 X 1.52</td>
<td>5.44 X 5.44</td>
<td>2.4 X 1.70</td>
<td>2.3 X 2.3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bhogoli</th>
<th>mukhamandapa</th>
<th>sabhamandapa</th>
<th>antarala</th>
<th>garbhagriha</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. (Pārśvanātha I)</td>
<td>5.49 X 1.39</td>
<td>5.41 X 5.41</td>
<td>2.6 X 1.78</td>
<td>2.7 X 2.7</td>
</tr>
<tr>
<td>b. (Pārśvanātha II)</td>
<td>5.38 X 1.47</td>
<td>5.38 X 5.41</td>
<td>1.73 X 1.89</td>
<td>2.3 X 2.10</td>
</tr>
</tbody>
</table>
Temples with square mukha-mandapa:

1) Kāresvara, Kolhapur. (Plate No. 23, Fig. B temple to the right)

2) Neminātha, Kolhapur. (Plate No. 23 Fig. A)

The Kāresvara temple is just beside the Vitthala temple and the Neminātha is not far from it. Both the temples have narrow platforms round the back portion. The original śikhara is missing. The temples comprise of a mukha maṇḍapa, a sabhā maṇḍapa, an open antarala and a garbha griha.

The mukha maṇḍapa:

In these temples mukha maṇḍapa is as large as the sabhā maṇḍapa. The mukha maṇḍapa in both the temples is a square arish hall with 4 central pillars. In Kāresvara the mukha maṇḍapa is approached by a flight of steps. The mukha maṇḍapa have three entrances, one each in the front and either side walls. In Kāresvara only the front and left hand entrances are kept open. The one on the right has been walled up by modern construction. In Neminātha the front and the right entrances are open. The entire left side of the mukha maṇḍapa has been walled up in the recent times. Both the temples have kakṣāsanas connected by slender pillars in the front and sides.
The pillars: (plate No.17, Fig. A,B,C.)

One of the striking features of the structural temples (also of the rock excavated temples) is the pillar in many numbers. The pillars in the case of rock excavated temples are evidently non-functional but provide the rhythmic breakage of the monotony of the large vacant space of the facade and the halls and also the necessary base for ornamentation. The latter feature would proportionately make the architectural space well ornamented. In the case of structural temples the pillars are absolutely functional bearing the load of the beams, the ceiling and the super structure over the garbha-griha and in a few cases the sukanāsa. For instance, the Pārśvanātha temples in Ibhrampur and Bhogoli.

In the medieval structural temples the central pillars in the sabhā maṇḍapa would vary from four to sixteen in relation to the area of the temple, as for example, the Kāresvara temple in Kolhapur. Further, in the facade of the antarāla of the Kāresvara, there are two pillars and in the Neminātha, the antarāla facade is completely open.

In a temple consisting of a garbha griha, an antarāla, a sabhā maṇḍapa of the navaranga type having
nine bays, the mukha maṇḍapa has four types of pillars.

1) The canton pilasters at the corners.
2) The pilasters projecting from the walls.
3) The central pillars in the facade of the antarāla and the sabhā maṇḍapa.
4) The short pillars along the kakṣāsanas in the the mukha maṇḍapa.

All these types in general are similar to one another but vary in ornamentation and also certain characteristic features. Generally, a pillar in these temples consists of a moulded pīṭha, kāṇḍa, partly square (lower part) and partly circular (Upper part), heavy square padmabandha with or without ornamental floral design, kalaśa with mouldings, tāḍa, heavy kumbha, idaje and square phalaka. The phalaka bears double crossed corbels with nāgabandha as medium band. The pīṭha is moulded with a central triangular feature on each side. The square part of kāṇḍa is almost invariably plain with delicate moulding at the top. The upper part of the "kāṇḍa" has three octagonal bands at the bottom, middle and the top having the ornamental leaf motifs and rosettes and two circular chain like bands in between giving an effect of series of rings to the 'kāṇḍa' from the bottom to top at regular intervals.
The "padmabandha" with deep grooves at the bottom and the top has floral medallions which are boldly projected because of the grooves. The "kalaśa" has octagonal bands with leaf pattern at the bottom and a triangular feature on the cardinal points. It is somewhat elongated, a feature rather affecting the graceful profile of the "kalaśa". The 'kumbha' is heavy, with its edge truncated.

Generally a pillar of this type, belonging to the Kalyana Chalukya period is similar to that of the region under study and described above. However, there are a few variations; the moulded pītha does not have a bold central band, the 'kalaśa' proportionate, and the kumbha is either cushion-like or sharply truncated and the medium band of the torbeśis is plain or may have floral design. In the Kāresvara temple the pillars, apart from those of the central part are comparatively slender, square in section and plain throughout. The 'kāṇḍa' is divided into two parts with a central moulding. Thus the pillars of the temples in this region do differ in minor characteristics from those of the Kalyana Chalukya. The pillars of the antarāla are also of the same type as the central pillars of the sabhā maṇḍapa, but strikingly slender.
The other types of pillars:

The pillars in the mukha mandapa:

1. The pillars in the mukha mandapa are similar in their constituent parts to the central pillars of the sabhā mandapa. The central pillars of the mukha mandapa are somewhat slender compared to the heavy central pillars in the sabhā mandapa. This variation in volume seems to be relative to the area of the ceiling they support and also the surrounding space.

The decorative features on the pillars such as the ornamental bands on the upper part of the 'kāṇḍa', the floral designs on the 'padma-bandha', the proportion of the kalaśa etc. vary from pillar to pillar.

The pillars (Plate No. 17 Fig. B.) along the line of the kakṣāsana, similar to the central pillars of the mukha mandapa, are partly concealed in the kakṣāsana. But it is clear that all the constituent parts, with characteristic features similar to those of the central pillars of the mukha mandapa, are found in these pillars. They are clearly visible on the side facing the open space of the mukha mandapa.

The pilasters:

The corner and the wall pilasters have to be necessarily square in profile throughout unlike the central pillars of the sabhā mandapa so that they are set well firmly in the wall. Secondly, they are similar in their
architectural details to those in the sabhā maṇḍapa.

These characteristic type of pilasters are found in each of the temples under study. There is hardly any noteworthy feature or distinctive variation in any of the pilasters of any of these temples excepting their dimensions.

The doorframe:

In Ānātambha and Neminātha, the doorframes (Plate No. 13 Fig. A,B) between the 'mukha maṇḍapa' and the 'sabhā maṇḍapa', the 'antarāla' and the 'garbha-griha' are invariably plain. Each side consists of six śākhās. In Kāresvara all the door frames invariably have a prominent stambha śākhā. It is noteworthy that excepting Kāresvara, none of the doorframes of the other temples have any dvārapālas. However in Neminātha temple, there are impressive life size Vārabhadra Sculptures as dvārapālas (Ksetrapalas) (Plate No.XIX Fig. A) flanking the doorway between the mukhamandapa and sabhā maṇḍapa. Further, they are in a pillared niche i.e, makara toraṇa maṇḍapa. In Kāresvara, there are five dvārapālas on each side——both male and female, in equal number. (Plate No. 31 : Fig. B)
Three figures on extreme right and five on the left have, either a single hooded or three hooded 'Nāga' behind their head.

In the lalāṭabimba of the lintel is a seated Gaṇeśa in Kāreśvara, Jñina in the case of Nemīnātha; over the lintel is the chajja with five projections each relieved with offsets.

The ceiling:-

The well cut and dressed slabs constituting the ceilings of the sabhā maṇḍapa, the antarāla and the garbha griha are so arranged as to display certain geometrical designs enhancing the architectural beauty while strengthening the ceiling. The most common design is narrowing the open space of each bay with the slabs arranged in trabeate, which in one plane looks like a star with an ornate lotus in the centre. Generally, this design is found very commonly in the ceiling of sabhā maṇḍapa, antarāla and garbha griha. In the case of sabhā maṇḍapa only the central bay has the design of this type and the other bays are just plain without any decorative motif. The sabhā maṇḍapa ceiling of Nemīnātha has this design.

In Kāreśvara the ceiling of the mukha maṇḍapa, the central bay of the sabhā maṇḍapa as well as the antarāla and garbha griha are of the "Nabhichchanda"
The garbha griha in the Kārēśvara is fairly spacious in proportion with the dimensions of the temple. On the floor is a linga of recent period. However abutting the back wall of the garbha griha are the markings of a pīṭha which existed earlier and which has now been removed (Plate No. 12, Fig. B).
This is as expected, since the temple was originally Jaina. And in a Jaina temple the pīṭha is always abutting the back wall.

The garbha griha of the Nemūṣṭha temple has undergone some renovations; the pīṭha has been built up and covered with glazed tiles. Hence the original pīṭha is now not visible.

Both the garbha grihas have 4 corner pillars. The flooring is modern in the case of Neminātha and of stone flags in Kāresvara.

Talavinyāsa:--

The plan of the garbha griha with "antarāja" and sabhā maṇḍapa is resolved into a series of intersecting squares, consequently the plan is of "saptaratha" type, resulting in a series of projections and recesses at right angles.

Ādhisthāna:--

The Ādhiṣṭhāna with graceful horizontal mouldings, consists of, 'Jaṅgātī', upāna, kanṭha, gracefully moulded kumuda again kanṭha and phalaka. The upāna has a paṭṭikā in bold relief all along. The 'Kumuda' with truncated edge has a central vertical projection in each offset, each projection of the wall is boldly relieved into a pillar motif
and in the recesses are pilaster motifs. These are the characteristic features of the walls of Kāraṇāvara. The 'bhadra' part in these temples is distinctly projected. But the walls of the Neminātha are architecturally rather plain. In the middle zone of the wall there is a deep groove as a decorative design and in the upper part of the bhitti is a bold medium paṭṭikā.

On the whole the effect is one of achieving architectural grandeur in the plain treatment by breaking up of the walls into many projections and recesses. The uppermost part of the bhitti is not intact. Only the 'Kapota' overhanging the 'phalaka' part of the series of pillar like projections and recesses of the bhitti is extant.

- Sculptural decoration on the walls:-

In the Kāraṇāvara a few sculptures are found within pillared makara toraṇas on the exterior side walls. One of the sculptures which is repeated several times is Matanga Yakṣa (Plate No.-- Fig.--). It is four armed seated in saṃyuktaśāntakaśāntakaśā. In the hands are pustaka, ankuśa, pāśa and phala. The vāhana i.e. elephant is depicted in miniature just below the knee. Outside the makara toraṇa just beside the pillar are standing attendants.
The other sculpture is of Devī, standing gracefully in tribhānga holding kamala in the right hand, phala in the left (Plate No. — Fig.). She is probably Chakreśvarī. The counterpart of Matanga, although the distinctive chakra is not depicted in the hands.
The temples with oblong mukha mandapa; Architecture.

The temple in general consists of a 'mukha-mandapa', a pillared 'Sabha-mandapa', an 'antarala' and a 'garbha-griha'.

The mukha-mandapa, oblong in plan is as wide as the sabha-mandapa. From the outside the mukha-mandapa cannot be distinguished from the sabha-mandapa and they together give an impression of a large oblong hall. The mukha-mandapa with 'kakṣāsana' is approached from the front by a flight of steps. As the side walls of the Mukha-mandapa are completely built up to the roof there are no 'kakṣāsanas' at the sides. The roof on the frontal side is slopy. (Plate No. 25 Fig. A,B.)

Generally in temples of this plan there is a parapet with bas-relief of Tirthankāra images at the frontal edge above the roof, e.g. the Jaina devālaya existing in a dilapidated condition in Belgaum. However, in the case of the temples under study there is no such parapet. The portion above the roof is somewhat disturbed and therefore it is likely that the parapet is broken and hence missing. In the temples in Bhogolī the 'kakṣāsanas' are now not extant. However, the presence of sockets for pillars, passing through the 'kakṣāsana' indicate their existence originally.
The 'kakṣāsanās' are still extant in the Ibhrampur temples (Plate No. 25 Fig. A) and the Mānastambha Basadi.

In the verandha-like 'mukha-maṇḍapa' are four canton pilasters. Two pilasters flank the entrance. The pilasters are all plain.

The mukha-maṇḍapa; ceiling:

The ceiling is divided into three bays. The central bay has the design of a rhombus. With regard to the door frame of the temples in Bhogoli and Ibhrampur it is particularly noteworthy that the central projection of the threshold is flanked by elephants. This special feature is present in some temples belonging to the period of the Goa Kadambas in Halsi and Devara Hubballī. (Information from Sundara). The doorframe consists of three śākhās; lātā śākhā, stambha śākhā and ratna śākhā. There are no dvārapālas. In the lalāṭabimba is the carving of a rosette; rather an unusual feature. In the architrave are architectural motifs of a Rēkhā Nāgarā śikhara. (Plate No. 13 Fig. C.) The central śikhara is bolder than the others and is flanked by jinabimbās. The door of the Mānastambha Basadi is massive with all the śākhās plain. (Plate No. 13 Fig. A.) Only the stambha śākhā is prominent. There are no dvārapālas and there is
a jina bimba in the lalāṭa. In the architrave are sikhara motifs.

The sabhā-maṇḍapa:

The sabhā-maṇḍapa is of 'Navaranga' order having four central pillars, four canton pilasters and eight pilasters.

The Pillars:

The central pillars are typically of later Chalukyan style.

They consist of moulded pitha a thick kānda, (Plate No. 18 Fig. A, B.) (The lower part squarish and the upper part with octagonal and circular rings) square Padmabandha, moulded Kalasā, tāḍī, heavy kumbha, idaje and phalaka. The double crossed corbels have nāgabandha as median band. The pillars in the Mānastambha basadi are massive and in proportion with the dimension of the sabhā maṇḍapa. The pillars flanking the entrance to the antarāla are exactly similar to the central pillars of the sabhā maṇḍapa, but are more slender. The central part of the floor is raised. The central segment of the ceiling is divided into three bays and has the design of a rhombus similar to that of the mukha maṇḍapa.
In the temples at Bhogoli and Ibhrampur the facade of the antarāla has entrance doorway similar to that of the sabhā-maṇḍapa in decorative details. It is flanked by ornamental perforated grills. (Plate No. 13 Fig. C)

The antarāla is plain, and has no devakoṣṭhas or images. In the Mānastambha Basadi, the antarāla has two pillars flanking the entrance. There is no doorway. However, devakoṣṭhas, now empty, are present in the side walls of the antarāla.

In the ceiling at the centre is a relief of a lotus flower. The doorway of the garbha-grīha of the Bhogoli and Ibhrampur temples is similar to that of the antarāla in its architectural and decorative details. However in the lalatābimba of the lintel is a 'jinabimba' unlike the floral design in the other group. The doorway to the garbha-grīha of the Mānastambha Basadi is similar to the other doorway.

The garbha-grīha:

In the garbha-grīha are four canton pilasters. There are no pedestals in the walls. The ceiling is similar to that of the antarāla in all respects. The pīṭha bearing the icon is placed abutting the hind wall and is oblong in plan.
In the Manastambha Basadi, the pīṭha is not original. A modern pīṭha fitted with tiles is constructed against the back wall. The pīṭhas in the Manastambha Basadi and in both Jaina temples at Ibhrampur and in one of them at Bhogolī, have Jaladhārī, indicating that abhiṣeka was a part of their pūjā ritual. However there is no outlet in the walls for the water. Obviously therefore, the abhiṣeka water must have been collected in a vessel. This is more or less a general feature of the Jaina temples of the medieval times, unlike the Śaiva, Vaiṣṇava and Saura temples having makara or nandi viṇāla over a small stone trough for the collection of the 'abhiṣeka' water outside. This difference probably indicates the religious practice of the respective religious groups.

The Exterior of the temples:

Adhisthāna:

In the case of the temples at Bhogolī and Ibhrampur the 'adhisthāna' is of simple type, of Manchabandha order (Plate No. 24 Fig. A, B.) The walls are plain and even throughout, but for the projected 'bhadrā' part. (Plate No. 24 Fig. B.) In the middle zone of the wall is a plain bold horizontal band. The eaves of the mukha maṇḍapa, invariably found at the roof level of the mukha maṇḍapa, run all round. This is an unusual feature and is found in the Jaina temples in Belgaum too.
This is because the whole region, including Belgaum, received heavy rains. If there are no eaves, the rain water would overflow the walls for several months every year. Consequently the walls would be affected more quickly. Above the eaves there is no 'hāra' element, a feature — almost invariably found in the temples of this type in the adjacent Karnatjaka area. The 'śikhara', like that of the Rēkha Nāgara rises directly from the walls. (Plate No. 24 Figs. A, B.) Though apparently the temple is similar to the Kadamba Nāgara style, it structurally is like that of Rēkha Nāgara. The śikhara wherever extant in these temples of Kadamba Nāgara style consists — of eight horizontal tiers, with miniature projections at regular intervals, diminishing as they go up (Plate No. 24. Figs A, B.) The top is crowned with a square 'stūpi' which in turn carries 'kalaśa' atop. Here it should be noted that the śikhara of this style, may carry either a stūpi or an āmalaka at the top, an important crowning member of Vimāna style (Southern) or the Rēkha Nāgara — style (Northern) respectively. The śikhara has 'śukarnāsa', also tiered, with ornamental 'mukhapaṭṭi' containing an image of Pārśvanātha Tīrthankara in 'khādgāsana' in the niche at the centre. This is one of the important features of the Jaina temple and the criteria to ascertain the original religious affiliation of a monument, the sectarian characteristic features of which are damaged.
The *śukanāsa* in these cases are prominent, elongate, oblong. It is worthy of note that these temples have *śukanāsa* like the contemporary temples of North Karnataka especially the late Chalukyan period. But unlike the usual type of *śukanāsa* found in the temples of this period, the *śukanāsa* here is not abutting the frontal side of the śikhara. This architectural variation is interesting. So here is an attempt at integrating the Rēkhā-Nāgara and the Kadamba-Nāgara styles. This is similar to the Kalyana Chalukya temples which represent an integration of the North Indian and the South Indian styles into a new style known technically as Vēsara, or historically speaking as Chalukyan.

In the Mānastambha Basadi, (Plate No. 21 Fig. A, ) the ādiśṭhāna is moulded. The mouldings of the ādiśṭhāna consisting of Jagatī, upāna, kanṭha, kumuda, kanṭha and phalaka. The kumuda with truncated edge has a central vertical projection in each offset.

**The Bhitti (wall):**

The bhitti does not bear any sculpture nor are there any devakoṣṭhas. But the walls do not look plain and bare because, they are relieved into offsets and recesses, (Plate No. 21 Fig. A, ). The lower part of the bhitti is very finely moulded with horizontal bands running along the walls. The truncated kumadas with vertical projections alternating with deep kanṭhas create an alternating light and shade effect on the walls. The upper part of the walls
The upper part of the walls are comparatively plain with horizontal bands and grooves alternating with each other. Above the bhitti is the kapota, above the kapota the extant structures are all modern.

Above the garbha griha of the Mānastambha Basadi is a śikhara erected in the recent period in place of the original, the type of which cannot therefore be known.

Some observations.

Śukanāśa is an invariable feature of the śikhara of the Rēkhā Nāgara style in the north. It is not found at all in the temples of the 'Vimāna' style in the South. It was during the Badami Chalukyan period from about the 8th C.A.D. that an attempt was made to integrate this feature into the temples of Vimāna style. eg. The Virupākṣa and the Mallikārjuna temples at Pattadakal, of the period of Chalukya Vīkramaditya II (C. 733-744 A.D.) are the typical examples in this regard.

Again at Pattadakal just beside Mallikarjuna is Sangameśvara temple got built by Vijayaditya (C.694-733 A.D.) in Vimāna style but without śukanāśa. Satara district being to the North of Kolhapur region one may expect the Rēkhā-Nāgara style with śukanāśa here.
However, this feature is found in Chandgad taluka of Kolhapur district but not in Satara district. In Satara, the Rēkhā-Nāgara style is found but without the śukanāśa. This point needs further investigation. It is beyond the scope of the present work as explained above. So the temples in Bhogoli and Ibhrampur are consistent architecturally, with the temples of the neighbouring area, excepting the North. There are many temples, of this style and characteristic features, in the adjacent Karnataka region, and the temples under study seem to be part of a larger zone of this style of architecture now covering both Maharashtra and Karnataka i.e., Chandgad in Kolhapur district, Belgaum and Western part of Dharward district.

b) The other two examples to support this theory of the existence of a typical stylistic zone are the Jaina temple near Kamala Basadi, Fort, Belgaum (Cousens, 1926; P 132) and Jaina Basadi at Ammanagi near Sankeshwar in Belgaum district. (Suṣṇdara 1975; Pl.1,2) Here the mukha-māṇḍapa is oblong and equal to the sabhā-māṇḍapa in length. The Pārśvanātha Jaina temples at Ibhrampur and Bhogoli are similar in plan to the one in Belgaum.
The Ādīnātha Temple, Khidrapur (Plate 31, Fig. A)

This temple facing east is situated close to the Koppesvara temple in Khidrapur. The temple is almost intact, excepting mutilation of some wall sculptures. The present brick and mortar śikhara over the garbha griha is of later times. There are no traces of the original śikhara (if there be any). In the rear part of the temple is visible a plinth like structure of well cut stone blocks. It may be mistaken for a platform, but when compared to the well built platforms in the Kolhapur region, it is obvious that this structure is not a platform. It looks as though it was raised to give additional support to the ādhiṣṭhāna during restoration at a later period.

There are no inscriptions pertaining to this temple so far known. Hence its builder is not known and the date of the temple has to be fixed on the stylistic ground and diagnostic features.

The extant architectural components are mukha maṇḍapa, sabhā maṇḍapa, antarāla and garbha griha. The temple has a maṇḍastambha in the front. Over the garbha-griha is a śikhara of brick and mortar of the Maratha period.

The mukha maṇḍapa is oblong with Kakṣāsana in front. The pillars flank the entrance to the mukha maṇḍapa. The lower part of these pillars is concealed in the Kakṣāsanas.
The spacious sabhā maṇḍapa has four central pillars, 8 wall pilasters and 4 canton pilasters. The antarāla has an open facade. Unlike in the Mānastambha Basadi in Kolhapur, there are no devakoṣṭhas in the side walls of the antarāla. The garbha griha is squarish and has a large seated image of Ādinātha.

The Doorframes:

In the doorframes of the sabhā maṇḍapa and antarāla all the śākhās, except the stambha śākhā, are plain. In the lalatā is a jinabimba. Over the lintel is a projecting kapota. Above the kapota the architrave is plain.

The Pillars:

The pillars are of the usual 12th C. type, similar to those of the Mānastambha Basadi in Kolhapur.

The Ceiling:

The ceiling in the mukha maṇḍapa is oblong and divided into three bays which have no decorative motifs and are plain. The saṃbhā maṇḍapa is of Navaranga order. The central bay is fashioned into a lotus motif in the centre. The ceiling of the antarāla is of trabeate pattern a lotus in the centre. The pīṭha in the garbha griha is covered with modern glazed tiles and hence its features are not visible.
The Ādhisthāna:

The ādhisthāna in its characteristic mouldings is similar to that of the Mānastambha Basadi, Kolhapur.

The Bhittī.

The walls of the Ādinātha temple are richly adorned with sculptures of yakṣas, yakṣīs and madanikās. There is an order of segregation. The figures of yakṣas and yakṣīs are on the outer walls of the sabhā maṇḍapa and the madanikās on the outer walls of the antarāla and garbha griha. There are three empty devakoṣṭhas on the bhadra portions on the exterior of the garbha griha.

The śikhara of the temple belongs to the Maratha period. Although its description may be out of scope of the present study, some of its features are worth noting. It is circular, steeply tapering towards the crowning part, i.e. the Kalaśa. Excluding the base there are five diminishing tājas. Each tāja consists of shallow niches with engraved arched façade. In them are graceful figures. The entire śikhara is of mortar and brick.

An interesting wall sculpture is the depiction of an amorous couple in copulation on the outer wall of the antarāḷa. This is the only instance of an amorous couple depicted on the walls of a Jaina temple in the region under study. This
is probably deliberately placed beside another Maṇikā sculpture i.e. chandralekha as if to suggest the communication of her yearning for union followed by its realisation.
Chronology:

The construction of the Koppeśvara temple in Khidrapur was commenced at the instance of Gandarāditya who died before its completion. His faithful minister, Nimbadeva or Nimbarasa, got it completed. Mirashi has rightly opined (Mirashi 1974, p.134) that the temple itself and the beautiful and intricate sculptures on its walls and pillars both inside and outside, inspired Nimbadeva to take up the construction of the Ādinātha āsadi nearby.

Mirashis' surmise is quite reasonable. This also explains the presence of most charming feminine forms in an otherwise severely plain Jaina temple with Yakṣas and Yakṣīs.

The sculptures and their placement show a marked similarity to those on the Koppeśvara temple.

This resemblance is all the more marked when we compare it with the severely plain Rūpanārāyana (Mānastambha Pārśvanātha Basadi, Kolhapur) temple in Kolhapur got built by Nimbadeva himself (Mirashi, 1974 p286) and that too only a few years earlier.

Further, Kolhapur was during the 11th - 12th C.A.D a strong centre of Jainism evident from the numerous Jaina temples. Invariably all these temples are severely plain
or have very few sparsely distributed sculptures. So Nimbadeva planned the Rūpanārāyaṇa temple in consonance with the nearby Jaina temples in the city. Away from the city and due to the proximity of Koppeśvara, he could think of a Jaina temple of the type of Koppeśvara, particularly rich in feminine forms.
Group II

Architecture

The temples included in this group may further be subgrouped as follows:

1. Temples of Trikūṭāchala order:
   a. The Mahālakṣmi Temple, Kolhapur.
   b. The Kapilīrthā Temple, Kolhapur.

2. Temples with Sabha mandapa having three entrances:
   a. The Vaijanātha Temple.
   b. The Koppeśvara Temple, Khidrapur.
   c. The Jyotirlinga Temple, Kolhapur.
   d. The Kaśiśivēśvara Temple, Kolhapur.
   e. The Brihaspatisvara Temple, Kolhapur.

3. Temples with sabha maṇḍapa having only one entrance:
   a. The Pārvatī Temple, Vaijnatha.
   b. The Śiva Temple, Ibrampur.
   c. The Viṭhala Temple, Kolhapur.

The Mahālakṣmi temple, Kolhapur and the Koppeśvara temple, Khidrapur are dealt with separately and in detail. These temples are in various states of preservation. The original superstructure is absent in all these temples. Except in the Mahālakṣmi, Viṭhala and Koppeśvara, the ādiśṭhāna is now not open to view owing to the debris
collected around them. The Kapiltirtha has the entrance in the front through a small porch-like mukha mandapa with kākāsānas. The sabhā maṇḍapa leads into antarāla and garbha griha.

The Vaijnātha temple now has an open sabhā maṇḍapa closed antarāla and garbha griha. The Koppēsvara has a comparatively large sabhā mandapa, open antarāla and a relatively large garbha griha. The garbha griha has a subsidiary shrine in each of the two side walls and the back wall. They are now empty. The Jyotirlinga, Kasīviśvesvara and the Brihaspatīśvara are comparatively small, compact and severely plain. They have sabhā maṇḍapa, closed antarāla and garbha griha. The mukha maṇḍapa is missing. The Pārvatī, Mahādeva and Viṭhala temples, are comparatively larger with sabhā maṇḍapa, antarāla and garbha griha. The Viṭhala temple however has an open antarāla. These temples too do not have any sculpture. However the horizontal mouldings, and the offsets and recesses act as the decorative feature of the temple. They also minimise the monotony and plainness of the wall.

The Plan:

Generally the plans of the mukha maṇḍapa are almost invariably squarish. It is the plan of the garbha griha and
sabha maṇḍapa that are important for appreciating the
different varieties of temple plans. A close study of
the plans of the temples indicates two types of plans.

1. Triratha and 2. Pancharatha.

The Jyotirlinga and the Kāśīviśveśvara are of the
triratha order. The other three are of the Pancharatha
order. The walls are severely plain without any devakoṣṭhas
on the bhadra portion of the garbha griha.

The sabha maṇḍapa:

The sabha maṇḍapa is generally squarish, relieved
into nine divisions and therefore of navaranga order. The
central floor area is raised, an usual feature of the temples
of this type and period. There are intermediary pilasters,
four canton pilasters and four central pillars. In Kāśī-
viśveśvara and Jyotirlinga a lotus medallion is in the
central bay of the ceiling and in the other two it is absent.

The antarāla doorway is flanked by perforated grills
in Kāśīviśveśvara. In Jyotirlinga, the antarāla is open
while in the other three it is closed. Usually the antarāla
and garbha griha are of equal dimensions. However in this
group we find that the antarāla is always smaller than the
garbha griha.
The Doorframes:

The outer doorway of all these temples leading into the sabhā maṇḍapa are not original. They are of recent period having hardly any architectural features. The doorway from the sabhā maṇḍapa into antarāla (excepting Jyotirlinga where antarāla is open) and from antarāla into garbha griha are quite simple. There are no dvārapālas in any of these door frames except Kāśīviśvesvara. In this temple on each side are three dvārapālas such as Chaureśvara, Chaturbhuja Virabhadra and celestial damsels. Excepting the stambha śākhā all the śākhās are plain. The lalāṭabimba generally has a bas-relief of Gaṇeśa. In Jyotirlinga temple over the kapota are Rēkhā Nāgara śikhara motifs.

On the whole the temples are of simple order. Architecturally they are impressive, although without any decorative art.

All the temples have Śivalingas in their garbhā grihas. The lingas have no pīṭhas. They are believed to be svayambhu lingas which is not true. They are obviously installed and consecrated. The lingas are crudely chiselled having rough surface without Brāhmaṇa. They therefore may be described as Daivika linga.
Inside the garbha griha in the hind and one of the side walls are pedestals for keeping pūjā articles. In the ceiling of the garbha griha and the antarāṭa are carved lotus flowers.

The central bay is narrowed by intersecting squares resulting into a star like design, finally is covered with a slab bearing the carving of a lotus flower underneath. The canton pilasters in both the antarāṭa and garbha griha are of the usual type with no special noteworthy features.

The pillars:

The central pillars are almost similar to those of the temples of Chalukya style in the medieval period. They will be discussed below:

The pīṭha of the pillars, in Kasīviśveśvara, Jyotirlinga and Kapilatīrtha is unmoulded and plain and in the other two temples it is moulded. In cross section the kāṇḍa is square in the lower part and circular in the upper part having two octagonal ornamental bands alternated by two disc like circular bands. The padmabhandha has floral design. The kalaśa is proportionate in height. The kumbha is heavy with distinctly truncated edge. The phalaka over the idajal is rather thick and heavy. The crossed corbels have nāgabandha. This general description holds good for all the pillars of the temple.
Preliminary remarks:

The Mahālakṣmī temple in Kolhapur is comparatively the most extensive temple complex in the region under study. The main temple is indeed magnificent, both in extent and elevational aspects.

The temple, stylistically, is of 11th C. A.D. and this point is discussed below.

It seems to have passed through many vicissitudes, as a result of which the Śikhara and to some extent some parts of the temple had disappeared or dilapidated.

The front mukha maṇḍapa, all the pillars excepting the colossal central four pillars of the sabhā maṇḍapa, the antarāla and the garbha griha enshrining the icon of Mahāsarasvatī, and the śikharas of all the three garbha grihas had disappeared. Most of the wall sculptures are mutilated. The temple was probably first restored prior to the Muslim conquest of this region.

The temple seems to have been mutilated sometime after the fall of the Seuṇas. Allauddin Khilji's army is said to have invaded southern Maharastra. But whether the army raided Kolhapur resulting in the destruction of the temples in and around Kolhapur is not clear. Further
research for the source, if available, indicating the actual agencies of destruction will have to be made. However, the temple was renovated twice or thrice in later periods and religious activities revived. Consequently there are architectural additions and alterations to the temple as the religious activities grew elaborately. The prākāra with sarai which now surrounds the temple is believed to have been built at the instance of an Adil Shah of Bijapur. However records supporting this clue and indicating the particular ruler responsible for the act are not readily available. But the masonry work, the arched facade of the Sarai are undoubtedly of the Bijapur style. But since this style was also continued under the Marathas, it is difficult, merely on the basis of architectural form, to assign it to either the former of the latter. Any way, the prākāra is definitely of the 16th-17th C.A.D.

The image of Mahālakṣmī was removed and initially kept hidden immersed in the tank of Kapiltīrtha for safe keeping. Later on the image was kept in the garbha griha of the Kapiltīrtha temple from where it was brought back to the Mahālakṣmī temple around A.D. 1722 in the reign of Sambhaji (Gazetteer of the Bombay Presidency Vol.XXIV, Kolhapur p.310).

Restoration:

It was probably at this time that the temple was restored for the third time.
Additions were made on the front and the Northern side and to the pillared mandapa near the Northern garbha griha. To the Mahākāli and Mahāsarasvatī shrines separate openings serving as entrances are provided at the junction of the sabhā maṇḍapa and the antarāla. Also a crude stairway has been provided at the South-East corner of the Mahākāli shrine leading to the top of the roof.

Renovations:

In the vicinity of the Mahālakṣmī temple was also a Jaina Basadi dedicated to Ādinātha Tīrthānkarā as known from the 12th C.A.D. Kannada inscription on the beams of the central bay of the sabhā maṇḍapa of the present Śeṣāśāyī temple (Mirashi, 1974; p.285) behind the Mahālakṣmī temple. This Ādinātha temple is now non existant. It is very probable that, in course of restoration of the Mahālakṣmī temple parts of the Ādinātha temple, like the pillars, doorframes etc. were utilised. The whole sabhā maṇḍapa and the mukha maṇḍapa in front of it was rebuilt in this fashion. The Śāndhāra garbha griha of Mahāsarasvatī and the antarāla in front of it has been very shabbily rebuilt in the modern period.

This very brief survey of the temple complex indicates both the development of the temple architecture and the religious activities through the centuries from about the 11th C.A.D. to the recent period.
An attempt is made below to elaborate some aspects of architecture, iconography and cultural activities within the scope of the present study.

The Architecture:

The temple facing west is stately in appearance and also in dimensions.

The temple has a wide prangana within a prakara. It is approached through four Mahadvaras at the cardinal points. But the Mahadvaras are not exactly in alignment with the temple and also are not at regular intervals and thus are asymmetrical.

It is a trikuṭāchala temple with the three sāndhāra garbha grihas and their respective antarāḷas on the cardinal points approached through a common mukha maṇḍapa and a very spacious and heavily pillared sabhā maṇḍapa.

In the garbha griha facing west is Mahālakṣmī and in the northern and southern shrines are Mahākāli and Mahāsaraswati respectively.

The Mahālakṣmī garbha griha and antarāḷa have an upper storey which is accessible by a stair case from the antarāḷa of the Mahākāli shrine. To the mukha maṇḍapa is added a long, rectangular wooden hall. This work was accomplished during the administration of Daji Pandit i.e.
between A.D. 1838 and A.D. 1843 (Kolhapur Gazzetter -- ).

At the western end of this hall is a platform. Every Friday and on festivals the "Pālki" of Mahālakṣmī is placed on this platform. It is used for Kīrtanas and also on the occasion of Gānēśa Chaturthī. Above the garbha griha are Śikharas of brick and mortar all of the modern period.

The Prākāra:

The entire prāṅgaṇa is paved with stone slabs. The cells of the Sarai inside the prākāra are now utilised to house numerous deities. All the deities are recently consecrated at different times. They are:- Harihareśvara, Mukteśvarī, Śākambharī, Kanakeśvarī, Yogesvarī, Navagraha, Viṭhoba, Rai-Rakhamābai, Mudgaleśvara, Rādhā Kṛishṇa, Panchagangā, Vasāvatāra, Jyotibā, Sēṣāśāyī, Viṣṇu, Gokarṇēśvara, Lakṣmī Nārāyana, Māruti, Malhari-Atibaleśvara, Kālabhairava, Simhayāhinī, Tulajabhavānī, Sani, Indrasabhā, Gajendralakṣmī, Sūryachandra etc. To the right of the wooden hall are three tall dīpstambhas. Near them are again several small shrines like Gaṇapati, Nāgas etc. Though all the mahādvāras are large only the one facing the west is called mahādvāra (Plate I Fig.1 - ) the one to the North is called Ghāṭidarvāzā. On top of this doorway is a very large bell which is rung at the time of the pūjās in the shrines. This bell was presented to the temple by Chimaji appa the younger brother of Peshwa Bajirao. He had
acquired it from a Portuguese Church when he captured the
fort of Vasai in A.D. 1739.

Just outside the Ghăṭidarvāzā is another huge dipa-
stambha. On its platform are images of Agastya and Lopāmudrā.
The doorways on the East and South are comparatively smaller.

The Architecture:

The temple is raised on a upaplitha (platform) consisting of horizontal moulding. The temple is relieved in a series of offsets and is of pancharatha order with prominent bhadras at the 3 cardinal points. The richly moulded ādiḥiṣṭhāna of the temple is high. This feature is unlike the Chalukyan temples but is common in the medieval temples of Western and Central India.

The bhitti with a series of projections and recesses is divided into two horizontal zones.

In the lower zone are series of sculptures in projections crowned with Śikharas of Rēkhā Nağara style mostly of anekānda type. Port-rayal of this type gives the impression of the sculpture being placed in niches (Plate 6 Fig. B)

In the upper zone is horizontal band in the middle. Above the bhitti is the eave of the roof. But for the medium
sized sculptures in the lower zone of the wall the temple is very plain, so much so that its architectural profile becomes very impressive. Over the garbha grihas of the three shrines are raised śikharas which are modern. They may be said to be a caricature of the Kadamba Nāgara Śikhara of Medieval times. We may safely assume that the present Śikhara was modelled on the original one, now lost.

The mukha maṇḍapa:

Originally, before the Mahādvara was built in the 19th C. a lake called "Maṇikarnikā" existed in place of the prākāra in front of the mukha maṇḍapa.

The mukha maṇḍapa is a 16 pillared rectangular hall with Kakṣāsanas connecting the peripheral pillars. The pillars are typical of the 11th C.A.D. and are cut out of black stone.

The central pillars support a large dome shaped cupola. A loose sculpture of Gāṇeśa is kept at the Western side of the mukha maṇḍapa, which is closed. An interesting feature here is the side entrance into the mukha maṇḍapa.
The sabha mandapa:

The sabha mandapa is common to all the three antarala. This part of the temple and the Mahasarasvati temple are extensively dilapidated. The four massive central pillars of the Sabha mandapa are original. The other pillars of 12th C.A.D show signs of being erected with mortar etc. So perhaps they were from some nearby dilapidated temple and utilized here in the reconstruction. They seem to have borne sculptures which have been scooped out. During reconstruction, however, the pillars and beams have not been properly set and the restoration work was haphazard and heterogeneous (Plate 10Fig. A,B ) for eg. The pithas, the pillars and the beams are not homogeneous and set well. The original central pillar in the South West part had fallen and only the pitha remained. Subsequently it was restored partly with the pithas of other pillars.

The pillars support a large dome, at the centre. In the sabha mandapa, in the hind walls are colossal dvārapālas, more than 2 metres high flanking the entrance into the antarāla. They are original. But the fore arms and the attributes in the rear hands, have been restored, very crudely (Plate XVII — A —). In fact, even the attributes do not seem to be faithful to the original. Therefore it is difficult to say whether the dvārapāla is Śaiva or otherwise.
Between the dvārapālaś and the dvārabandha are perforated grills, on either side, for the purpose of having darśana of the deity when the temple remained closed for the devotees. The threshold and the lintel of the doorway are now brass plated. In the lalāṭa of the door is Gañēśa. Its originality of course cannot be vouched for.

The śākhās are well cut but plain. Only the stambha śākhā is prominent, well cut with usual features. The kapota over the lintel is plain and there is no architrave over the kapota.

The antarāla and the garbha griha of Mahālakṣmī are the oldest extant parts of this temple.

The antarāla:

The antarāla consists of four central heavy pillars and two intermediary tall slender pillars on each side. Thus there are central pillars and 4 canton pilasters.

Behind the pillars, in the side walls are subsidiary garbha griha which are now used as storage rooms. The doorframes to these rooms have lalāṭas which are now plain. Above the lalāṭa is a Vīmāna motif.

The Garbhā Griha:

The dvārabandha of the garbha griha actually consists of two frames one within the other. The inner frame consists
of stambha śākhā and two plain śākhās. The outer frame has a stambha śākhā and another plain śākhā.

In the lalāṭa is Gaṇeśa having later features. Corresponding to the two frames are two architraves each consisting five Kūḍus at regular intervals. Each encloses a rosette. There are no dvārapālas at the bottom of the śākhās.

In the garbha griha are 12 pilasters and four canton pilasters. The inner pilasters flank a subsidiary shrine in each of the side walls and the rear walls. At the centres of the garbha griha was originally a square shrine enshrining the main icon. The ceiling is cupola, octagonal in plan at the brim. This central shrine in course of time became dilapidated and was restored in the Maratha period.

By way of restoration the side walls and the front of the inner cell in the garbha griha have been removed and a stepped platform was raised against the original hind wall. In the interior of the side walls are series of niches. These small niches have engraved arched facade. The interior of the hind wall is covered with marble stone. At the centre against the ground wall is placed the icon of Māhālakṣmī. The front side of the platform is relieved into arched facade. Inside the garbha griha, in front of the icon is a wooden torana of Maratha period.
The Mahākālī Shrine:

The sāndhāra garbha griha is original. The doorframe of the shrine has well cut plain śākhās. There are no dvārapālas. In the lalāṭa is seated Durgā flanked by attendants. This sculpture panel appears to have been fitted in at a later stage in the place of the original and therefore is not original. (Plate No. 32 Fig. B.)

The garbha griha houses image of Mahākālī which was probably installed when the Mahālakṣmī was installed in the main garbha griha by Ghorpade. The pīṭha of this image is modern.

In the side walls of the shrine are devakoṣṭhas which are now empty.

The Mahāsarasvatī:

This shrine suffered the greatest damage. The whole shrine is almost entirely rebuilt and that too more in the modern style than in the original. The only part of this temple is the lower part of the ādhiṣṭhana over which it stands.

Near the passage between the sabhā maṇḍapa and the antarāla of the Mahāsarasvatī, remnants of the ancient original Kakṣāsanas can still be seen.

In the outer wall, the shrines of Mahālakṣmī and Mahākālī have small subsidiary shrines facing the three
cardinal points. The Mahāsarasvatī however has only one facing east. However we can assume that it too had 3 shrines originally.

These subsidiary shrines now house either some deity of modern period or as in the case of the Mahākālī subsidiary shrines, dvārapālas, which belonged to some dilapidated temple nearby. These dvārapālas are now worshipped as Śrī. Bharata and Śrī. Śatrughna.

From a corner of the Mahākālī antarāla, is a stone staircase leading to the upper storey.

The Upper Storey:

Right over the garbha griha is raised an oblong room having 8 pilasters in the wall and 4 canton pilasters.

Actually, the whole room is the inner part of the Śikhara that is raised over the garbha griha. The room has a domical ceiling formed by 9 octagonal rings, with each upper ring oversailing the lower one narrowing the space. The room has a pradaksinā patha. It is now used as a shrine. In it is a high pedestal of roughly machabandha type and on it is placed an image of Chaturbhuja Gaṇeśa.

The attributes are:

1. front right = danta
2. back right = paraśu
3. back left = ankuśa
4. front left = varada
Iconographically therefore the sculpture is interesting.

Over the antarāja is a pillared maṇḍapa with 12 central pillars and 8 pilasters. In the centre of the maṇḍapa is a stepped platform with Nandi, placed so as to face the Ganeśa. Over the sabhā maṇḍapa is raised a rectangular structure by building up walls between the ceiling of the sabhā maṇḍapa and the ceiling of the upper storey. At the corners of this structure can be seen the topmost parts of the tall heavy central pillars of the sabhā maṇḍapa below. The kumbha, idaje and phalaka carrying the double crossed corbels are visible. The upper portions of the other intermediate pillars are also visible.

The passage round this structure on the west has a doorway which leads to the roof of the temple. This doorway has a jina on the lalāṭa and at the bottom of the Śākhās are dvārapālas having nāga hoods behind their heads. These two features clearly point out that the doorframe is of a Jaina temple.

It was probably from the same Jaina temple from which the pillars now in the sabhā maṇḍapa were got. In front of the doorframe is a 4 pillared maṇḍapa. And a portion of this maṇḍapa overtops some of the dvārapālas indicating that the doorframe with dvārapālas was first established, and then the maṇḍapa.
Date of the Mahālakṣmī temple

Architecturally and iconographically the temple was probably got built in the last decades of the 10th C.A.D or early part of the 11th C.A.D.

However the general belief is that it was first built by a chieftain named Karṇadeva, who belonged to the Chalukyan family, in A.D 634.

The goddess Mahālakṣmī of this place, is mentioned in the Sanjan Plates of Amōghavarsha in A.D. 871. Kalyāṇa Chālukyan King Vikramāditya VI in A.D. 1106 gave 4 acres land and the area of a house in Kapīḷa village to Kubera for the angabhoga of Mahālakṣmī. Śilāhāra Bhoja made arrangements for the repairs of the temple around 1182 A.D. and in 1190 A.D. he gave some land in village Koparavāḍa for the naivedya of the goddess. (Mirashti, 1974; p.323)

The well-known Mahālakṣmī temple in Doddagaddavalli (Hassan Dist. Karnataka) was got built by mahā-vaddavyavahāra Kullahaṇa Rāhuta and his wife Sahajādevī (E.L., V Hassan 149 and Narasimhachar R. 1919) and consecrated it in A.D 1113. The place on account of the construction is called "Abhinava Kollāpura" i.e. new Kolhapur. This shows that Kolhapur had become so famous as to be emulated by the builders
of the temple. It is quite likely that this couple might have been the devotee-s of Kolhapur Mahālakṣmī and regularly visited the teertha.

The suffix Rōhuta appears to be interesting. The term Rōhuta generally means cavalryman and is a common suffix (Rāhut) in Mahārāṣṭra even now. Does it indicate that the person originally hailed from an area where this suffix to personal name was in usage?

However it should be noted, that this word was common in Karnataka region in early times but scarcely in use now, we find the use of this word as suffix to the personal name among the Marathas in North-West part of Karnataka.

The name Sahaja is uncommon, and is connected with a particular form of tantric technique for the eventual realisation of supreme happiness. The lady possibly was initiated to this cult and hence the name. On account of her embracing this cult she might be responsible for the construction of the Mahālakṣmī temple.

All these discussions on the names of course are not borne out by evidences and therefore may look overplaying on the words. However it is not totally irrelevant in the present context. Further study in the matter may prove
either way, Kolhapur being located on the ancient main trade route connecting Bharukachcha and Kanchi was an important trade centre right from the beginning of the Christian era and would certainly attract great merchants. Secondly, the merchants of the Deccan were greatly devoted to Durgā Bhagavatī.

All these are thus significant. However there is one point that is enigmatic. The iconography of the image of Mahālakṣmī in Doddagaddavalli. It is typical Mahālakṣmī, concort of Viṣṇu, a form that becomes popular in the Hoysala period, but is different from the Mahālakṣmī in Kolhapur. For, in the former although the posture is faithfully followed, the attributes in the hands are partly different and placed differently.

In the latter case the goddess holds Śankha, chakra in the rear right and left hands respectively, and gadā and bahubījaphala in the left. The front right holds aksamāla.
Is the Mahālakṣmī temple originally Jaina?

The city of Kolhapur, though famous for centuries as a Śākta pīṭha has many evidences, both inscripational and architectural to prove that it was also a Jaina stronghold from at least 10th and 11th C.A.D.

The whole city is dotted with several Jaina temples like the Mānastambha Pārvāvanātha Basadi (referred to as Rūphnārāyaṇa Basadi in inscriptions), the Kāreōvara temple which was originally Jaina, etc.

Inscriptions which testify to the Jaina dominance in Kolhapur are numerous. For example the inscription in the Śeṣaśāyī temple on the city (Mirasī, 1974, p.285) Gaṇḍarādītya’s Herle inscription of Ś 1040 (Mirasī, 1974, p.267). Gaṇḍarādītya’s Kolhapur inscription of Ś 1058 (Mirasī, 1974, p.279) etc. So it is reasonable to have a large local Jaina population. The city is a Vidyāsthana Chatus' Simhāsana (great seat of learning) along with Kanchipuram in Tamil Nadu and Penukonda in Andhra Pradesh. (Sivaramamurti, 1983 p.15). Even now it has a big flourishing mathā.

These Jainas are predominantly of the Digambara sect. However, many of them have the Mahālakṣmī as their Kuladevātā.
There is a belief current among the people that the Mahālakṣmī temple was originally Jaina, dedicated to Jaina Yakṣī Padmāvatī and that it was later, converted into, or appropriated for, the Mahālakṣmī. Since neither inscriptions nor any other type of manuscript now known sheds light on this problem, the architectural and iconographical evidences were studied, during my spot examination.

Evidence which do not support the belief that the Mahālakṣmī temple was originally Jaina:

1. The temple is of trikūṭāchala order: Obviously it housed three deities which could be Mahālakṣmī, Mahākālī and Mahāsarasvatī. If the temple belonged to Padmāvatī it would be difficult to explain which deities were enshrined in the other two garbha grihas.

2. Nowhere on the walls of the present temples are any sculptures which will indicate that the temple was Jaina or that of Padmāvatī. On the contrary they point to its being Śaiva or Śākta since the beginning. On the Kakṣasana which belonged to the original temple is Uma Mahēśvara (Plate No. — ). On the walls are numerous Madanikā sculptures which may indicate the Tāntric influence.

If the sculptures on this temple are compared to those on the nearby Jaina temples particularly Kāreśvara the difference is all the more obvious. In the ceiling of
of the mukha mandapa of Kăreśvara temple are numerous Jaina sculptures and on the walls are figures of Mātān. Yakṣa, and Yakṣi (Plate No. — ). In the garbha griha of this temple are indications of a pīṭha abutting the hind-wall obviously meant for a colossal Jaina icon of a Tīrthankara (Plate No.12.B).

3. The sabhā mandapa of the present Śeṣāśāyī temple, (located just behind the Mahālakṣmī temple) was reconstructed from the dilapidated remains of some nearby Jaina temple. Near the octagonal rim of the dome of the ceiling are panels of standing Tīrthankaras (Plate No. — ). The panel fitted above the door frame leading into the garbha griha bears sculptures of Jinas, Yakṣas and Yakṣis.

. On the walls of the Ādinātha temple in Khidrapur are numerous sculptures, many of which are those of Madanikās. However there are also numerous sculptures of Dharaṇendra, Yakṣa, Padmāvatī Yakṣī and Śrutadevi along with the Madanikās (Plate No.X×%)

. In the Jābareśvara temple in Phaltan(dist. Satara) which are originally Jaina, there are Jinas in the devakosthas and in the lalāṭabimba.

No such sculptures occur anywhere on the Mahālakṣmī temple.
4. The Mahālakṣmī antarāla; and the Mahākālī garbha griha have subsidiary shrines, which are now empty. If in these garbha grihas were Tīrthaṅkara, the subsidiary shrines should have enshrined the corresponding Yakṣas and Yakṣīs. But if the temple belonged to Padmāvatī the provision of the subsidiary shrines is inexplicable.

Nowhere is any inscriptional evidence, in the temple or nearby to indicate that it was Jaina. For that matter, the inscriptions so far known and studied do not indicate that a temple dedicated to Padmāvatī existed in or around Kolhapur.

5. The chaṭuskūṭāchala Lakṣmī temple in Doddagaddavalli (Dist. Hassan, Karnataka State) has an inscription which states that its builder was a great devotee of Mahālakṣmī, in Kolhapura (Narasimhachar R. 1919, p.1,2). So we may reasonably assume that the temple in Doddagaddavalli built in 1115 A.D. was on the model of the one in Kolhapur.

6. One of the many ancient names of Kolhapur, according to the local legends is Padmāvatī. Kolhapur itself is believed to have been derived from the Kannada word 'Kolindu' meaning lotus. Kolhapur was a city of many lakes in which grew innumerable lotuses. Mahālakṣmī is believed to be very fond of lotuses and tradition has always recommended that she be worshipped with lotuses. This practice continues even today.
Just in front of the Mahālakṣmī temple was the Manikarnikā lake in which grew many lotuses. They were used for the daily worship of the goddess. Hence Mahālakṣmī therefore was known as Padmāvatī. This name finds a place in Sahāraṇāma and aṣṭottaranāma. It is quite probable that this may have created the confusion among the Jainas about the Mahālakṣmī temple being originally that of Yakṣī Padmāvatī.

Evidences which may suggest a Jaina leaning:

1. The Gaṇeśa on the lalāṭa of the Mahālakṣmī door way, the plain lalāṭa below the Vimāna motif, of the subsidiary doorway (Plate No.32,4) and the Durgā on the lalāṭa of the Mahākālī shrine do not seem to be original. The Gaṇeśa shows later features and could have been sculpted at a later date. The Durgā panel appears to have been inserted probably after removing the original slab there (Plate No.32,8). The plain lalāṭa on the subsidiary shrine shows later chisel marks.

2. The intermediary pillars in the sabhā maṇḍapa have evidences of bearing sculptures originally. They have been very carefully scooped out (Plate No.36,12) But these pillars do not originally belong to this temple. So these pillars can not be taken as proof of the temple being originally Jaina.
3. The Jñabimba and the dvārapālas of the door frame in the frontal side of the superstructure over the garbha griha of the Mahālakṣmī, may be a strong evidence in support of the belief among the Jainas. But this doorway too does not belong to the original temple and was utilised during restoration.

4. From the available inscriptive evidences it is wellnigh impossible to state that the site on which the Mahālakṣmī temple is located was its original location. For, the present temple is dateable to early 11th C.A.D. Since the Sanjan copper plate records (871 A.D.) of Amoghavarsha, refer to this temple it is obvious that the original Mahālakṣmī temple belong to the Early Rastrakuta period or to a still earlier period i.e. Badami Chalukya or Early Kadamba.

When the History of the temple in the post 14th C. period is retold, only Mahālakṣmī is referred to. There is no mention of the other two deities. This is curious. Probably, they were destroyed during the Muslim period. From the evidences available it appears that the temple originally had Śākta leanings and there is no incontrovertible evidence available at this state to prove it was Jaina.
Koppesvara Temple Khidrapur

Present state of preservation:

The whole temple seems to have been located within a prākāra, with four mahādvāras on the cardial points, somewhat like the 8th C.A.D. Virupākṣa temple in Pattadakal. This type of plan with a central temple surrounded by a prākāra, becomes more common from the 11th C.A.D on wards.

In the case of the Koppesvara temple the whole prākāra wall is now not extant. Only the front gateway on the East and a little of it near the Northern gate is now extant. The remaining part has now disappeared. The floor, the pillared platform of the doorway, the pillars, beams and ceiling are of stone. The rest is of mud. There is a sculpture of Gajalakṣmī in the lintel of the doorway of the gateway.

Location:

The temple faces East and is located on the banks of river Krīṣpā. The place has become traditionally holy, because here the river takes a west-ward turn. According to Hindu tradition whenever a river changes its direction towards one of the four cardinal points, that particular spot is held sacred.
Khidrapur was geographically of strategic importance, for this village was the scene of at least two important battles, and if the identification of Koppam with Khidrapur as suggested by Fleet (Appendix II) is correct, then one more important battle was fought here.

There are no direct inscriptive evidences to indicate who commissioned the construction of the temple or to indicate its date. This point is discussed below.

The temple is 31m. long and 18m. broad. It consists of a garbhā griha, an antarāla, sabhā maṇḍapa, all impressively spacious. It appears that the maṇḍapa remains incomplete. It is also likely that its roof had dilapidated in course of time.

The plan of the maṇḍapa is elliptical. Along the edge of the kakṣāsanas are pillars at regular intervals. The central pillars are 12 in number and are placed at the edge of the circular floor. Thus the maṇḍapa is heavily pillared in relation to the internal space, enhancing the beauty and the symmetrical display of the pillars.

The sabhā maṇḍapa is very large, many pillared, rectangular hall with three entrances on the East, North
and South. There are ornamental grills serving as windows on either side of all the three doorways allowing light and wind, into the Sabhāmandapa. There are 32 pillars in two concentric squares, in the sabhā maṇḍapa. The outer square has 20 pillars and the inner, 12.

The pillars bear small bas-reliefs of Gods, Goddesses on the sides at the padma bandha region. There are two devakosṭhas in the back walls.

The antarāla is extremely large with a high ceiling. This is in keeping with the overall dimensions of the temple. The facade of the antarāla is flanked by two pillars.

Flanking the entrance to the antarāla were two colossal dvarapālas. (Plate XVII Fig. B) However the dvarapāla on the left of the entrance is missing and the broken trunk of this sculpture is lying near the Southern doorway. The dvarapāla on the right is in-situ, but partly broken. At the corners and on the walls of the antarāla are graceful sculptures of men and women.

The garbha griha is large and squarish. On the floor is a linga. It is a not original. In the back and side walls of the garbha griha are subsidiary cells with a pillared facade. These cells are now empty, but probably were shrines as there are original pīthas against the back walls of the cells. The present Jaladhārī for draining out
out the abhiseka water does not seem to be original. A channel has now been etched out and it pierces the pitha in the small garbha griha on the Northern side. In the garbha griha too are twelve standing sculptures all heavily ornamented. They are placed in the 4 corners of the garbha griha and are flanking the main entrance as well as those of the small subsidiary cells.

The ceiling:

The ceiling in the sabhā mandapa, antarāla and garbha griha has a large hollow dome, constituted by ornate circular rings receding in diameter as they go up. At the centre is the stamen of the lotus flower resembling the one, usually found in the ceiling of the 'Nābhi-chchanda' orders.

The ceiling of the mukha mandapa was probably of the Nābhi chchanda order. Only the lower rims of the ceiling are now extant. The top part of the ceiling is open at the top (Plate No. 16 Fig. A)

The door frames: (Plate No. 14 Fig. B)

All the door frames, of the sabhā mandapa and the garbha griha are imposing. The outer door frames have dvārapālas at the bottom of the sākhās of the dvārabandha. The first sākhā has floral design etched on it. The stamī
śākhā is prominent and fluted. The other śākhās are fairly plain with only a little decorative scroll work at the bottom of the śākhās. The Eastern (front) doorway has seated Śiva on the lalāṭa. The Southern doorway has Gaṇeśa and the lalāṭa on the Northern doorway is plain. Above the lalāṭa is flat slab like kapota and over it the architrave. The doorway leading into the garbha griha is exactly similar, except that there are no dvārapālas at the bottom of the śākhās on the dvārabandha. In the lalāṭa is the sculpture of Gajalakṣmī. In front of all the doorframes are prominent, large and finely etched Chandrasilās. The doorframes of the small cells in the garbha griha are simple and plain.

The pillars:

There are two types of pillars.

a. Pillars in the mukha maṇḍapa.

b. Pillars in the sabhā maṇḍapa and the facade of the antarāṭa.

a. The pillars in the mukha maṇḍapa:
   (Plate Nos: 16 Fig. A)

   These pillars are slender obviously for the reason that the pillars are many, the space is small and the overhead weight is not as much as that over the sabhā maṇḍapa.

   The pillars in the mukha maṇḍapa are of the usual type with moulded pīṭha and the kāṇḍa partly rectangular...
(lower part) and partly circular. The lower part of the kāṇḍa in the central pillars has a vertical fluted design which is absent in the pillars along the Kakṣāsana. The upper circular ringed part of the kāṇḍa is rather slender. The heavy square padma bandha is plain with deep grooves at the bottom and top in the pillars along the Kakṣāsana, but has a ribbed design on the central pillars; over the padma bandha are moulded kalaśa, tāḍī, heavy kumbha, idaje and phalaka. Over the phalaka are double crossed corbels with nāga bandha as medium paṭṭā. The pillars are crowned with graceful sculptures of aṣṭadikpālas. These sculptures are located on the double crossed corbels against the beams.

The pillar in the sabhā maṇḍapa and at the entrance of the antarāla: (Plate No. 16 Fig. B)

The pillars of the sabhā maṇḍapa and those at the entrance of the antarāla are exactly similar to each other, the only difference being that the antarāla pillars are very much slender. So the description of one holds good for the other too. The pillar has a moulded pīṭha, a thick kāṇḍa the lower parts squarish and upper part relieved into a series of the typical octagonal and circular rings. The octagonal rings have decorative scroll work on their smooth surfaces. Over the kāṇḍa is a very thick square padmabandha. The padmabandha bears bas-relief sculptures
of deities, humans and animals on all its four faces (Plate No. XXVIII Fig. A, B). The upper and lower portions
of the padmabandha are relieved into very deep grooves which run all around the square block.

Over the padmabandha is a moulded kālaśa, tādī, heavy kumbha, idaje and phalaka.

The Āḍhiṣṭhāna:

The Āḍhiṣṭhāna consists of four horizontal mouldings, corresponding to upāṇa, jagati, kumuda, kanṭha high enough to accommodate series of sculptures all round. This feature is unique. For, sculptures are usually located in the upper part of the Āḍhiṣṭhāna. But in this case the figures, all riding elephants, are depicted at the lower part of the Āḍhiṣṭhāna.

The Bhitti: (Plate Nos. 20 Fig. A, B)

It is of triratha order and relieved into a series of projections and recesses in relation to the taḷavinyāsa of the temple. Compared to the Āḍhiṣṭhāna, the bhitti is fairly plain. In the lower and upper parts of the bhitti and at the corners are deep horizontal and vertical grooves which are decorative in purpose and serve to relieve the wall of its monotonous plainness and also to form a frame.
work for the sculptures between them. There are prominent devakosthas at the bhadra portion, facing the three cardinal points. They are now empty. In the lower portion of the bhitti are sculptures of gods, goddesses and of Madanikās. Above these sculptures are miniature sculpture of seated divinities.

Over the bhitti is the kapota distinctly extending forward, having the ornamental design of a wooden roof comprising ribs and rafters set across and indicating the wood model inspiring the architect. Atop the kapota is a parapet consisting of śikhara motif. Over the garbha griha now stands an imposing śikhara of Rekha Nāgara style of Ėkānda type, but with two offsets. The śikhara is obviously of later period, but seems to be representing rather faithfully the original śikhara. If this observation is correct it gives an idea about the type śikhara that some of the temples studied in this region have had originally.
The temples at Vaijnâth: (Changad Tq. Kolhapur Dist.)

a. Pârvatî.
b. Vaijnâth.
c. Śiva temple (Ibhrampur)

The first two temples are located side by side 1 km West of a village called Vaijnâth which is about 8 km from Belgaum city. The third is near the two Pârśvanâtha temples in Ibhrampur in an open field about half km North of the village.

The temples are in a good state of preservation. The front part of the first two temples has been reconstructed in recent years. The temples now consist of a sabhâ maṇḍapa, closed antarâla (open in case of Śiva temple) and garbha griha. Whether they originally had a mukha maṇḍapa is not known. A śalâ has now been built in front of Pârvatî temple. In the Pârvatî temple the sabhâ-maṇḍapa is closed. Whereas, in the Vaijnâth and Śiva temples it is open on three sides. The doorway leading into sabhâ-maṇḍapa of the Pârvatî temples has a moulded threshold. The doorframes have no dvârapâlas. Only stambha śâkhâ is present, Lalâta is plain, kapota too is plain. Architrave has Râkhâ Nâgara motifs.

In the Vaijnâth temples the front part of the sabhâ maṇḍapa is open. Kakṣāsanas, interrupted by three entrances
originally, are present in the front side of the sabha maṇḍapa. This feature is absent in the Pārvatī temple, where it is quite probable, there was a mukha maṇḍapa with kakṣāsana, in place of the present śālā. A wall has been built upto the ceiling on the Southern side of the Vaijnāth temple, so that now the temple has entrances only on the front (Eastern) and left (Northern) sides.

In the Śiva temple the sabha maṇḍapa is open on three sides, but has entrance only on the front, Kakṣāsanas interrupted by 8 pillars at regular intervals.

The sabha maṇḍapa is of navaranga order having four central pillars, four canton pilasters and eight pilasters of the usual type. The central floor of the sabha maṇḍapa is raised. The ceiling of the first two temples does not show the characteristic rhombus and lotus motifs invariably seen in this region. Instead there are just plain slabs of stone divided into nine bays. In the Śiva temple the bays along the central axis have a rhombus where as the other bays are plain.

The Pārvatī temple has six devakoṣṭhas in the side and back walls of the sabha maṇḍapa. The devakoṣṭhas in the Northern and the adjoining back walls are empty. But the other three devakoṣṭhas in the Southern and adjoining back wall enshrine two sapta mātrikā panels and Gapeśa. There are no niches in the Vaijnāth and Śiva temple.
Doorway leading into antarāla:

In the Pārvatī temple the antarāla is closed. The threshold is moulded. There are circular motifs on either side of the central offset. There are no Dvārapālas, but only the stambha śākhā is present. On either side of the doorframe is an ornamental grill of rosettes. The lalāṭa bimba is plain, kapota is present. There are Rēkhā Nāgara motifs in architrave alternate with lotus motifs. In the Vaijnāṭh temple the doorway leading into antarāla is obviously modern. There are no śākhās and no Dvārapālas. The threshold is moulded but its frontal side is buried now under glazed tiles of the flooring of sabhā maṇḍapa grills. The antarāla is open in the Śiva temple, with the two intermediary pillars in the facade.

Ceiling of Antarāla:

In Vaijnāṭh the ceiling is rhomboid with a lotus in the center. In the Pārvatī and Śiva temples the ceiling is even and plain. The antarālas of the three temples do not have devakoṣṭhas and the floor is paved with glazed tiles and with stone in the case of Śiva temple.

Doorway from Antarāla into garbha griha:

The doorway in the Pārvatī temple is exactly similar to the outer doorway. A Chandraśīlā is present in front of
the Śiva temple. The threshold is moulded with 2 elephants, flanking the central offset. In Vaijnāth and the Śiva temples there is Ganeśa in the lalāṭa bimba whereas there is only a flower motif in that of the Pārvatī temple (Plate No.15 Fig. B). In Vaijnāth there is a horizontal slab in place of kapota.

The architraves of the Pārvatī and Śiva temples have śikhara motifs. In the Śiva temple, there are 2 prancing lions in between the śikhara motifs, whereas there are flower motifs in the corresponding zone of the other temple. There are no dvārapālas, śākhās are plain with a prominent stambha śākhā. In the Śiva temple there is an additional ratna śākhā.

**Garbha griha:**

Four canton pilasters are present in the corners. There are shelves either in the back or side walls. The ceiling in the Pārvatī temple is made up of just horizontal slabs where as that in Vaijnāth is original with lotus motif at the centre. Flooring is modern and the icons too in both the garbha grihas are of the recent period.

**Superstructures:**

The lower part of the superstructure of the Vaijnāth temple is original. The upper part is reconstructed. The style is Kadamba Nagara with distinctly prominent śukanāsā. Only ten tiers of the original śikhara are extant now.
**Pārvatī Temple: The Elevation:**

The temple is of triratha order; the garbha griha having karṇābhadrā, antarabhadrā and bhadrās. The ādiśthānā is moulded with a pointed kaṇi (Kumba). The jagatī is concealed. The ādiśthānā is moulded into upāna, kaṇṭha, kumbha, kaṇṭha and kapota.

The bhitti is plain and has horizontal decorative bands on it. In the middle zone of the bhitti, is horizontal band of rosettes (ratnapatikā) and in the upper zone is a bold, projected band and at the top is the lowest tier looking like kapota but running all around.

In the Pārvatī temple the ādiśthānā and bhitti are very similar to those of Vaijnāth excepting that the latter is of dviratha order. There is a bold and prominent band with a kūḍuvarī of chaitya type on each side.

It is interesting to note the presence of a pillar motif within the kūḍu arising from the kapota. From above the horizontal motif rises the śikhara of the Rēkhā Nāgara style crowned with āmalaka and kalaśa. The latter does not seem to be original. The śikhara is plastered so much in course of time that its minor details are not visible. However it is comparable to the Śiva temple in Hattargi Hukkeri taluka, Belgaum Dist. (Sundara 1970).
The Śiva temple in Ibhrampur is similar to the Vaijnātha temple in horizontal mouldings. The bhūtī is severely plain in the lower part. In the upper half there is a decorative band of rosettes. Above this are again several horizontal bold and plain bands. At the top is kapota from which rises the Rēkhā Nāgara śikhara having offsets corresponding to the bhadra, antarabhadra and karṇabhadra of the walls śikhara is crowned by āmolaka. The finials missing.
Group III

The temples included in this group are:

1. Kārtikeya, Kolhapur (only garbha griha extant).
2. Kundalesvara, Kolhapur (only garbha griha and antarāla extant).
3. Narasimha, Kolhapur (only garbha griha and antarāla extant).
4. Śukreśvara, Kolhapur (only sabhā maṇḍapa extant).

All the temples may roughly be dated to the 11th - 12th C.A.D. All of them are located near the Mahālakṣmī temple and are not in a good state of preservation. None of them have the original śikhara over the garbha griha. Only the antarāla and garbha griha parts are extant now and in the case of the Śukreśvara only the sabhā maṇḍapa is extant. None of them house the original deities. During the 11th - 12th C.A.D there are hardly any instances of temples constructed for Kārtikeya. However construction of temples for Kārtikeya has been in vogue from almost the beginning of the Christian era. And this region has been ruled by the Marathas who are staunch worshippers of Kārtikeya. It is possible that a loose sculpture of Kārtikeya was placed in an empty temple. The possibility of the existence of such a temple cannot be ruled out.
Women are not allowed near the temple as they are not permitted entry into a Kārtikeya temple in Maharastra. However, information received suggested that the sculpture is most probably of Umā Maheśvara. However the temple will be referred to as that of Kārtikeya. This temple is situated just outside, the Ghāti Darwāzā of the Mahālakṣmī temple. In the Kundalesvāra and Narasimha temples, the antarāla and garbha griha only are now extant.

The closed antarāla in the Kundalesvāra temple has a dvārabandha. The facade of the antarāla of the Narasimha temple is flanked by two pillars. In the Sukreśvara temple a big hall like sabhā maṇḍapa is present. There is so much new construction to it, that hardly any original structures remain.

The doorways, wherever they are extant in these temples are severely plain with only the stambha śākā present. None of the doorframes have dvārapālas. Lalāṭa bimbas are plain. Only the lalāṭa on the dvārabandha of the antarāla of the Kundalesvāra temple bears a Gaṇeśa figure. The ceilings of these temples are plain.

The temples are small in dimensions and the walls are severely plain. The Narasimha temple is raised on a narrow platform. In the Narasimha temple the components'
of the mouldings of the platform and the ādhiṣṭhāna are similar to each other. The ādhiṣṭhāna consists of Jagatī, Upāna, Kanṭha, Kumuda, Kanṭha and Phalaka. In the case of the other temples the ādhiṣṭhāna is not visible due to accumulation of debris. The Narasimha is of saptaratha order whereas the other temples are of Triratha order.
The Devakosthas

The devakoṣṭhaśas are a common feature in the temples of all the three groups. They are found both inside and outside the temple, at the bhitti level. No devakoṣṭhaśas have been found in the mukha maṇḍapa of the temples under study. However, in Satara region devakoṣṭhaśas are generally at the front end of the side walls flanking the kakṣāsana in the facade of the sabhā maṇḍapa (on the outside).

The devakoṣṭhaśas are found in the back wall of the sabhā maṇḍapa too, and in them usually are Gaṇeśa and saptamātrika panels etc.

They are also found in the side walls of the antarāja. This particular feature seems to be more common among the Jaina temples.

The devakoṣṭhaśas are found in the side and back walls of the garbhagriha too.

The devakoṣṭhaśas on the outside are on the bhadra part of the garbhagriha. They face the three cardinal points and are now empty. The temples not mentioned below do not have devakoṣṭhaśas.
Devakosthas inside the temple:

<table>
<thead>
<tr>
<th>Name of the temple</th>
<th>Location of Devakośṭhas</th>
<th>Diety</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Mahālakṣmī, Kolhapur.</td>
<td>side wall of antarāla</td>
<td>Empty</td>
</tr>
<tr>
<td>2. Mahākālī, Kolhapur.</td>
<td>&quot; &quot; &quot; garbha griha</td>
<td>&quot;</td>
</tr>
<tr>
<td>3. Nārāśimha, Kolhapur.</td>
<td>&quot; &quot; &quot; antarāla</td>
<td>&quot;</td>
</tr>
<tr>
<td>4. Nemiṇāthha, Kolhapur.</td>
<td>&quot; &quot; &quot; antarāla</td>
<td>&quot;</td>
</tr>
<tr>
<td>5. Mānastambha Basadi, Kolhapur.</td>
<td>&quot; &quot; &quot; antarāla</td>
<td>&quot;</td>
</tr>
<tr>
<td>6. a. Kundalesvara, Kolhapur.</td>
<td>&quot; &quot; &quot; antarāla</td>
<td>&quot;</td>
</tr>
<tr>
<td>6. b. Brihaspatīsvara, Kolhapur.</td>
<td>&quot; &quot; Sabhā maṇḍapa</td>
<td>&quot;</td>
</tr>
<tr>
<td>7. a. Koppesvara, Khidrapur.</td>
<td>&quot; &quot; Sabhā maṇḍapa Sapta mātriṅkā</td>
<td></td>
</tr>
</tbody>
</table>

Devakosthas on the outside of the temple:

<table>
<thead>
<tr>
<th>Name of the temple</th>
<th>Location of Devakośṭhas</th>
<th>Diety</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Mahālakṣmī, Kolhapur.</td>
<td>On the bhadra part of garbha griha.</td>
<td>Empty</td>
</tr>
<tr>
<td>2. Kāreśvara, Kolhapur.</td>
<td>On the bhadra part of garbha griha.</td>
<td>&quot;</td>
</tr>
<tr>
<td>Name of the temple</td>
<td>Location of Devakostha</td>
<td>Deity</td>
</tr>
<tr>
<td>-------------------------</td>
<td>----------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>3. Viṭhala, Kolhapur.</td>
<td>On the bhadra part of garbha griha.</td>
<td>Empty</td>
</tr>
<tr>
<td>5. Narasimha, Kolhapur.</td>
<td>On the bhadra part of garbha griha.</td>
<td>&quot;</td>
</tr>
<tr>
<td>6. Ādinātha, Khidrapur.</td>
<td>On the bhadra part of garbha griha.</td>
<td>&quot;</td>
</tr>
</tbody>
</table>