Chapter-VII

MONUMENTS AND SCULPTURES

Construction or renovation of Temples and installation of details or sculptures was commenced in Belgaum district right from the Pre Satavahana. For example at Vadagaon-Madhavpur, suburb in Belgaum city, a good number of structural buildings etc. of the period have been brought to light. Similarly at Halsi in Khanapur taluka in the same district was the capital of the early Kadambas. The records of the place say that it was a Jaina center by then. Besides certain temples which existed during the period of the early Chalukyas and Rashtrakutas in same parts of the district have been referred too in the records. Up to this period the monuments or sculptures are hardly traced. So for the region under study there are a good number of temples, Basadis, Darghas, Sculptures etc. They are dated mostly to the period from C.8th century to 16th century. A.D.

Some of the scholars have already studied certain Temples, Basadis of the region under study. The temples of Gokak falls were studied by Henry Cousins, M.A Dhake, James Burgess, Hardy, Gerard Foekema, and the Basadis at Kalloli, Examba and Konnur were studied by Dr C.C. Khempannavar, Dr. B.R.Handur, and C.Taboji and others. Among these works Cousins and James Burgess, and Gerard Foekema, is notable since the ground plans of them are also incorporated in their work. The study of the remaining temple and basadis hardly provides any ground plans as well as their details.

A village to village survey of archaeological and epigraphical remains conducted in the region of Chikodi and Gokak by the scholars has lead to the
notice and study of several temples, Basadis, dargahs, forts, and Virasaiva monasteries. The total numbers of the monuments in the region under study are fifteen temples, six Basadis, nine dargahs, ten forts and seven monasteries. Besides a good number of sculptures have been noticed during the field survey and they are studied. They may be classified into religious and secular.

The religions are saiva, vaishnava, shakta, Jaina, veerasaiva, and Muslim. The secular sculptures are forts, memorial stones like Hero stones, Sati stones, Nishidis etc. The religious monuments are taken up for study.

**Shaiva:**

There are good numbers of temples in the region. They are as follows.

**Mahalingeshwar Temple**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Place</strong></td>
<td>Gokak Falls, Gokak Tq</td>
</tr>
<tr>
<td><strong>Location</strong></td>
<td>On the Southern side of Ghataprabha River</td>
</tr>
<tr>
<td><strong>Orientation</strong></td>
<td>Facing towards North</td>
</tr>
<tr>
<td><strong>Dedication</strong></td>
<td>Mahalingeshwar</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>C. 1172 A. D.</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Sand Stone</td>
</tr>
<tr>
<td><strong>Inscription</strong></td>
<td>1172 A. D. Inscription Mahamandaleswara Kattamadeva of the Rattas family governing Kundi – 3000</td>
</tr>
<tr>
<td><strong>Present Condition</strong></td>
<td>The Upper Part of The Sikhara has fallen</td>
</tr>
<tr>
<td><strong>Published Reference</strong></td>
<td>James Burgess 1874 (page 6), Henry Cousins 1926 (page 124), Hardy 1995 (page 328), M. A. Dhaky 1996 (page 258), Gerard Foekema 2003 (page 261).</td>
</tr>
</tbody>
</table>

There are two groups of temples located on either sides of the river Ghataprabha which is also called Gokak falls. The temple called Mahalingeshwar
is situated on the southern side of the river. The ground plan of the temple consists of garbhagriha, antarala and agramantapa.

**Garbhagriha:**

The squarish garbhagriha has a sivalinga with circular pitha called Mahalingeshwar which is enshrined at the middle of the garbhagriha. The ceiling has a decoration of a lotus figure.

**Antarala:**

In front of the garbhagriha is an antarala in a square shape. The figure of the ceiling is similar to that of garbhagriha.

**Mukhamantapa (Agramantapa):**

In front of the antarala is an opened Mukhamantapa (Agramantapa) with kakshasanas around it. There are four pillars at the centre. A nandi is seated at the centre. Facing towards garbhagriha. The Agramantapa has three entrances at the east, the west, and the north sides.

**Jalandaras:**

The perforated Jalandaras is at both the sides of the antarala door.

**Dwara:**

The door-frames of the garbhagriha has three plain sakhas. The door-frame of the antarala has also three plain sakhas. With shaiva Dvarapalas or door-keepers at lower sides. They are standing in Divibhanga each attendant has four arms and holding a fruit, trisula, damaru and mace. They wear kiritimukuta ear-rings necklaces, Rundamala. On the right side of one attendants is Kartikeya and the other side is Saraswati. Kartikeya is seated on the back of a peacock.
which is his vehicle. He is seated in Savyalalitasana, he has three heads and two arms, the attributes are not clearly visible.

Sarswati is seated in savyalalitasana with two arms holding padama and pustak in her hands. She was Kiritamukta. Kundalas necklaces, bangles and banquets are features that are noted.

1. The figure of one attendant sarwati is shown on the left side of an alonged plain sakha or pilaster, but another attendant with Kartikeya is shown without the sakhas as shown in the first one. But the third sakha of the right side door-frame is ended near the head of Kartikeya and horizontal cut at its bottom of the third sakhas.

2. Provisions are made to show the projected pithas for standing or seating the attendant and the deities i.e Kartikeya and Sarwati. The showing of this similarity of third sakhas by the side of attendant is distinct from the other. Obviously these door-frames probably shifted from the original place. There is a broad pilaster in the wall by one side of each attendant. At the bottom of one pilaster, there is a modern inscription that indicates the renovation of the door-frame and the wall in the modern-period. It also would be the reason for changing door-frame from their original places.

Pillars:

The pillars are used for support and for providing height. There are four pillars in the mantapa. Each pillars consists of a square pitha, at the bottom tall shaft (Kanda) with two squares and in between them are three octagonal bands with rossetts around top circular mouldings capped by a capital, abacus and capital.
Kakshasana:

The Mukhamantapa (Agramantapa) of the temple is surrounded by the Kakshasana with short circular pillars.

Adhisthana:

Adhisthana consists of Khuraka, padma, kantha, kumunda, kantha, padma, and Vedi, Kapota (nasi), kantha, makarapattika or vyalamala & kantha. The dhisthana of Rangamantapa consists of Bhitti, Khuraka, Padama, Kantha, (gala), Padama and Vedi.

Bhitti:

The form of navarathas is continued in the Bhitti. Portion the Bhitti consists of Kudyastambas and Bhadras, Bhadra, Pratibhadras and Karnabhadras. The Stambhapanjaras are crowned by Latina sikhara each kudyastambas has horizontal bands at the middle level. There are three empty devakosthas on three sides of the garbhagriha. On its exterior side each devakosthas is crowned by a lattina type sikhara motif over the Kapota. The frontal faces of these sikharas is ornamented by chaitya and floral circles. The door-frame of the devakosthas consists of three plain sakhas.

Sikhara:

The garbhagriha has a tritala type (three bhumis) of Karnataka dravida sikhara. The first tier (bhumi) on its exterior side has the figure of Vishnu, Lady, kallabhairava, dancing Siva, Ganesha and Goddesses and a person seated in padamasana. The second tier (bhumi) has the figure of a lady seated in padamasana, Ganapati, flying Gandharava, lady playing Mrudaga, Ganapati, goddesses, two dancing ladies, Dakshabrahmana, flying Gandaravas and other images. The upper portion of the sikhara has been recently renovated (ghanta portion has been reconstructed).
Dattatreya Temple

Sl. No. 2
Place: Gokak Falls, Gokak.Tq
Location: On the northern bank of the river Ghataprabha.
Orientation: Facing towards East
Dedication: Dattatreya
Period: C 10th Century A.D.
Material: Sand Stone
Inscription: Nil
Present Condition: The stupa part of the sikhara has fallen

The temple consists of a garbhagriha and open antarala. Recently the sabhamantapa has been renovated completely.

Garbhagriha:

The temple has a square Garbhagriha and enshrined with a Sivalinga at the centre. It may be noted that the images of Surya and Maheshwara are fixed in the side walls of the Garbhagriha. The ceiling is beautifully decorated with lotus figure.

Antarala:

The garbhagriha is adjusted with antarala. In the centre Nandi is seated facing towards Sivalinga. The ceiling of the antarala has a flat panel which consists of eight boxes. Both horizontally and vertically has three rows each, figures of asta-dikapalakas including virbhadra and ganesha are depicted. The figure of Chamunda is shown at the central box near Nataraja. The ceiling is beautifully decorated with ashta-dikapalakas. Saptamatrikas in the uttaranga have
appeared in some temples like Haveri Siddesvara and Hangal Tarkeshwari (Haveri district) Siva temple at Narayanapur (Bidar district) etc. but showing the figures of both the category in the ceiling of the early medieval temples is an unusual one.

Dwara:

The door frames of the Garbhagriha consists of Shatsakhas namely, padmapatra, malavalli, stambhika, again valli and rosettes (Ratnasakha). There are figures of Saiva dvarapalakas, Kama-Rati and Ganga, Yamuna shown at the lower side of the door-frames called ‘Pedyapinda’. Due to the smearing of paint the figure on the lintel including the river goddesses are invisible. The antarala pilasters have bhadrakas. They are figure of bhuta on the Utaranga, Potikas and Uma-Maheswara on the lintel which is also uncommon.

Pillars:

The original pillars installed in the Navaranga have been missed due to recent construction. There are two pillars at the end of the side walls of the antarala. They are in bhadraka type.

Adhisthana:

Adhisthana comprises of Khurak, Jagati, Padama, Antarita, Kumuda, Antarita and Kapota. The Kopota is decorated. This type of Adhisthana appears elsewhere in some of the earlier temples, for example Aihole.

Bhitti:

The bhitti is plain with a row of Kudyastambas.

Sikhara:

The Sikhara (Vimana) consists of two bhumies (dvitala) with same carvings on the Pratikanatha moulding. On one of the bhitti there are makarapatti, vallabi
and the figures of Padama is shown in Makaras of the Kudyapotika. On the second bhumi certain ornamental Kudya-stambas are shown. There is a Brahmachandra sikhara which is capped by a stupi. There are figure in the nasi of the bhadrak it also shows the goddesses figure in the west and vaisravana in the south. Besides it contains squar griva sikhara. On the stylistic grounds the temple may be dated to the end of 10th century A.D.

**Ishwaraling Temple**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>Gokak Falls, Gokak Tq</td>
</tr>
<tr>
<td>Location</td>
<td>On the Southern bank of the river Ghataprabha.</td>
</tr>
<tr>
<td>Orientation</td>
<td>Facing towards North</td>
</tr>
<tr>
<td>Dedication</td>
<td>Ishwaraling</td>
</tr>
<tr>
<td>Period</td>
<td>End Of 11th Century A. D.</td>
</tr>
<tr>
<td>Material</td>
<td>Sand Stone</td>
</tr>
<tr>
<td>Inscription</td>
<td>Nil</td>
</tr>
<tr>
<td>Present Condition</td>
<td>There is no Sikhara</td>
</tr>
<tr>
<td>Published Reference</td>
<td>James Burgess 1874 (Page 6), M. A. Dhaky 1996 (229), GERARD Foekema 2003 (259).</td>
</tr>
</tbody>
</table>

The temple consists of Garbhagriha antarala and navaranga. The walls of the navaranga have been renovated.

**Garbhagriha:**

The temple has a square garbhagriha. The floor was recently renovated. It has an opened Antarala with two pillars at the front end of the sidewalls. A chandrasila with a decoration of lotus is laid in front of the thresold of the garbhagriha. There are four pillars in the navaranga.

**Dwara:**

The Dwara of the garbhagriha has five sakhas, which consists of rosettes animals like lions, valli, pillars motif, patra, and plain. It may be noted that only
three sakhas at the sides of the Dwara are also running horizontally on the lalata. Rows of three sikharas of phamsana type are curved on the uttaranga. The lower part of each sakhas has saiva-Dvarapalas. The Chandrasila fixed in front of the threshold has ornamentation of lotus.

**Pillars:**

There are four polished and beautiful pillars which consist of a pitha, elongated square shaft (Kantha), circular kanthas, abacus, and capital. The pillars are beautifully decorated.

**Adhisthan:**

A part of adhisthana is buried in the ground. The remaining part of the adhisthan comprises of jagati, antarit, Kumada, antarit kapota and Makharapatti. The Makharapatti contains figures of Kirtimukha, the raised trunks of elephant and other images.

**Bhitti:**

The Bhitti is beautifully ornamented with a row of kudyastambas and bhadras. The kudyastambas are ornamented. The bhadras are made with two pilasters capped by sikhara motifs.

**Sikharas:**

The Sikhara is ruins on the basis of the style of the pillars, Dwara, Adhisthan, The temple may be dated to c 12th century A.D.

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**Basaveshwar Temple**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Place</th>
<th>Location</th>
<th>Orientation</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Gokak Falls, Gokak.Tq</td>
<td>on the Southern Bank of River Ghataprabha</td>
<td>Facing towards East</td>
</tr>
</tbody>
</table>
The Basaveshwara temple consists of a garbhagriha and an antarala and an opened sabhamantapa.

Garbhagriha:

The Garbhagriha is square, enshrined with a Sivalinga on a circular pitha at the centre. The ceiling contains the lotus decoration in star shape at the centre.

Antarala:

It has an opened antarala with two pillars at the front. The decoration of lotus in the ceiling is similar to that of Garbhagriha.

Sabhamantapa:

It has a seated nandi at the centre. There are three entrances on three sides of the Sabhamantapa, it has Kakshasana. There are four empty devakosthas in the walls. The ceiling has a beautiful star shaped decoration at the middle and surrounded by eight faces. It has sloping roof. A part of Kakshasana has fallen on its right sides.

Dwara:

The Garbhagriha door is embellished with panchasakhas such as pushapa, lata and stambhika sakha stambhika sakha, which is prominent. There are rows of three sikhara motifs on the uttaranga.
Pillars:

There are four pillars in the sabhamantapa and six small pillars around the Kakshasana, which are in Chalukyan style.

Adhisthana:

Adhisthana consists of khurak, padama, antarit, jagati, padama, antarit kumuda, antarit and kapota with dental heads at frequent intervals. Antarit is plain and sloppy kapota.

Bhitti:

The Bhitti is plain but has a plain groom band at the middle around the bhitti part. Around the bhitti on the top is a projected band part (ratnasakha).

Sikhara:

There are eight layers with horizontal tiers, which is called kadamba-nagara style or phamsana. A part of the sukhanasa has a figure of Nataraja which is broken at the left side of the figure. Originally it was fixed on the backside of the main temple. Nataraja is in dancing posture and the right hand holds trisula. The attribute of the other hand is broken. It is shown in a sitting motif.

Kadasiddheswara Temple

<table>
<thead>
<tr>
<th>Sl. No.</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>Gokak Falls, Gokak.Tq</td>
</tr>
<tr>
<td>Location</td>
<td>On the northern bank of the River Ghataprabha.</td>
</tr>
<tr>
<td>Orientation</td>
<td>Facing Towards East</td>
</tr>
<tr>
<td>Dedication</td>
<td>Kadasiddheswara</td>
</tr>
<tr>
<td>Period</td>
<td>980-990 A.D.</td>
</tr>
<tr>
<td>Material</td>
<td>Sand Stone</td>
</tr>
<tr>
<td>Inscription</td>
<td>Nil</td>
</tr>
<tr>
<td>Present Condition</td>
<td>Upper part of the Sikhara has fallen</td>
</tr>
<tr>
<td>Published Reference</td>
<td>Jamess, Burgess, 1874 (page 7), Henry Cousins 1926 (page 124), Hardy 1995 (page 328), M. A. Dhaky 1999(page 227), Gerard Foekema 2003 (page 254)</td>
</tr>
</tbody>
</table>
The temple has been undergone considerable renovation. It is trikutachala. The ground of the temple consists of three garbhagrihas with open antarala to each and a common navaraga.

Garbhara: The ground plan of the temple consists of three garbhagrihas each with antarala and common navaranga. The main garbhagriha is on the western end but the entrance (Doorway) is located to the south, because the eastern end has a third garbhagriha. The main garbhagriha is enshrined with a circular sivalinga at the centre.

antarala: All the three garbhagrihas have open antarala to each of the ceilings. Each antaralas is decorated with lotus figure except the eastern antarala which contains Ashtadikpalakas and at center is nataraja. The ceiling of all three garbhagrihas have lotus decoration.

Navaranga: The temple has a single navaranga which is entered by a single passage.

Dwara: The door frame of the main garbhagriha of western side has satasakhas namely padama, stambhika, rupa, two vallis and Ratnasakha. The lower side of each door-frame contains the figure of Kama-rati and female goddess. Similarly in the lalatpatti ganesha, vidyadhar yugma abhisheka laxmi were depicted.

Pillars: There are four pillars in the navaranga. The pillars of the antarala consists of pitha, shaft with two squares, circular Kantha, and bharkas. They represent the characteristics of the Rashtrakutas.
Adhisthana:

The adhisthana of the temple is plain Kapotabhandra. It consists of Khuraka, jagati, padama, antarita, kumuda, antarit and Kapota.

Pranala:

It is made to discharge the abhisheka water from the left side of garbhagriha and it is fixed in the bhitti at the bottom level and at the centre. On the lower face of the pranala (Jalandhara) is the figure of female Kubja.

Bhitti:

The Bhitti of the main garbhagriha is ornamented with Kudyastambha on which one is absent in the bhitti of the other two garbhagrihas of the eastern garbhagriha. Bhitti has the figure of human mithunas, Khinaras, purushas, Ganesha and female dancer. The walls of two garbhagrihas have bhadra wall.

Sikhara:

The Sikhara has two tiers (dvital viman). The bhitti of the second tier of the sikhara is decorated with bhadra, salilandra and in-between the Kudya-stambha. The second tier is again ornamented with pratikantha and hara. The sukhanasi is decorated. The Mukhapatti has the figure of Natraja.

On the style of the wall treatment, the ceiling, pillars and door-frames, the temple may be dated to the end of the 10th century A.D.

Chikaleshwara Temple

| Sl. No. | 6 |
| Place   | Konnur, Gokak Tq |
| Location| Main Market |
| Orientation | Facing Towards East |
| Dedication | Siva |
Period : C 12-13th century A.D
Material : Sand Stone
Inscription : About 955 A.D. inscription it refers to the grants of land to a god at kondanur.
Present Condition : Upper part of the Sikhara has fallen
Published Reference : Encyclopedia of India temple architecture Name itself indicates that it is the smallest temple. It consists of a garbhagriha, antarala and sabhamantapa

Garbhagriha:

The garbhagriha is square and enshrined with a sivalinga on a circular pitha. The roof of the ceiling is in octagonal shaped. It is very beautifully decorated.

Antarala:

The antarala is adjoining with garbhagriha. On the right side of the antarala Ganesha is located. The ceiling is decorated with lotus design. There are two Kosthakas in front of the antarala and the navaranga on each side.

Dwara:

The door-frame of the garbhagraha consists of trisakhas Among them stambhika sakha is prominent. In the lalatapatti the seated Ganesha is shown, on the uttaranga two Rekhanagar and three Dravida sikhara motifs are shown.

Pillars:

The pilaster of the antarala and the sabhamantapa are in Bhadraka model.

Adhisthana:

The Adhisthana of the temple consists of khurak, Jagati, antarit, kumnda, and Kapota which is decorated with nasi.

Bhitti:

The bhitti is plain with a simple Kudyastambas. It is in three ratha model.
Sikhara:

The sikharas are in Kadamba-nagara style which is also called phamasana. It has twelve tiers or layers and in the Mukhapatti of the sukanasi, siva is seated in Padamasana.

Ramalingeshwara Temple

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>Kalloli, Gokak TQ</td>
</tr>
<tr>
<td>Location</td>
<td>Near the bus stand</td>
</tr>
<tr>
<td>Orientation</td>
<td>Facing Towards North</td>
</tr>
<tr>
<td>Dedication</td>
<td>Siva</td>
</tr>
<tr>
<td>Period</td>
<td>12th Century A. D.</td>
</tr>
<tr>
<td>Material</td>
<td>Sand Stone</td>
</tr>
<tr>
<td>Inscription</td>
<td>Nil</td>
</tr>
<tr>
<td>Present Condition</td>
<td>There is no Sikhara on the Garbhagriha</td>
</tr>
<tr>
<td>Published Reference</td>
<td></td>
</tr>
</tbody>
</table>

The Ramalingeshwara temple consists of Garbhagriha, Antarala, Sabhamantapa and Mukhamantapa.

Garbhagriha:

The garbhagriha is square and enshrined with Sivalinga on circular pitha at the centre. It has a star-shaped ceiling with lotus decoration and circular lotus designs are shown.

Antarala:

Antarala is adjusted with garbhagriha. It has also a star-shaped ceiling with lotus decoration at the middle.

Navaranga:

Navaranga adjoins with antarala. At the centre is a seated nandi facing towards the sivalinga. There are four empty Kosthas in the navaranga and
Dravidian type of sikhara motifs are capped. In the right Kosthas of the Navaraganga is the image of Ganapati. On the left side of ceiling is the figure of Yogeswara.

Mukhamantapa:

A small Mukhamantapa is adjoined to Navaranga. Mukhamantapa is surrounded by Kakshasana. There are two small Pillaras in front of the Mukhamantapa.

Dwara:

The door-frame of garbhagriha consists of Trisakhas namely Stambika, Balli and Ratnasakha. Ganesha is shown on the Lalatpatti. There are five Sikharas in a row on the Uttaranga. There are Rekhanagara type and the remaining two are Dravidian Sikhara motifs. The dwara of antarala consists of Dvisakha and the Dwara of Sabhamantapa consists of Trisakhas namely Stambhika, Balli, & Ratnasakha.

Jalandhara:

There are two Jalanadharas, on both side of the antarala.

Pillars:

There are four pillars which are in Chalukyan model. In the navaranga similar pillars can be seen in the Mukhamantapa, and in the antarala pillars are placed in the walls which are in Bhadrak style.

Kallalingeshwara Temple

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Place</th>
<th>Location</th>
<th>Orientation</th>
<th>Dedication</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Kalloli, Gokak TQ</td>
<td>Near the Parshwanath Basadi</td>
<td>Facing Towards North</td>
<td>Siva</td>
</tr>
</tbody>
</table>
Period : 16-17th Century A.D.
Material : Sand Stone
Inscription : Nil
Present Condition : Dilapidated condition
Published Reference :

The temple consists of garbhagriha and navaranga. The walls and the roof are in dilapidated condition.

Garbhagriha:

The square garbhagriha is enshrined with a sivaling at the centre. The sivalinga has a circular small pitha which appears to be repaired lotus. It shown in two and a half portion of the sivalinga. The linga contains the semi-circular (Pitha), octagonal and square.

Navaranga:

The Navaranga is adjusted with garbhagriha. Most of the original portion of the Navaranga's wall, pillars and roofs have been modified. Nandi is seated in the centre facing the garbhagriha.

Dwara:

The door-frame of the garbhagriha and navaranga are simple and plain. The floral designs shown on the lalatapatti of the garbhagriha.

Pillars:

There are four pillars in the navaranga. Which consists of square pitha, shaft with two squares, circular kantha, and bhadarakas.

Sikhara:

There is Sikhara on the garbhagriha which is partly in good condition.
<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Place</th>
<th>Location</th>
<th>Orientation</th>
<th>Dedication</th>
<th>Period</th>
<th>Material</th>
<th>Inscription</th>
<th>Present Condition</th>
<th>Published Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Kundargi, Gokak tq</td>
<td>on the bank of river</td>
<td>Facing Towards East</td>
<td>Siva</td>
<td>12th Century A.D</td>
<td>Sand Stone</td>
<td>Nil</td>
<td>Good condition</td>
<td></td>
</tr>
</tbody>
</table>

The Sangmeshwara temple consists of a garbhagriha, an antarala and Mukhamantapa, but it has undergone considerable renovation.

**Garbhagriha:**

The garbhagriha is square at the center. It has star-shaped ceiling with lotus decoration.

**Antarala:**

Antarala adjoins with garbhagriha. The ceiling is similar to that of the garbhagriha.

**Sabhamantapa:**

Sabhamantapa is adjoining the antarala and it has undergone considerable renovation. There are four pillars in the sabhamantapa. There are four Kosthas. The Dravidian sikhara motif is crowned on each Kosthas.

**Dwara:**

The door-frame of the garbhagriha and antarala consists of trisakhas. Stambhika sakhas is prominent. In the lalatapatti of the garbhagriha Ganesh is shown.
Pillars:

There are four pillars in the sabhamantapa. Two pillars have been recently erected and remaining two are in later Chalukyan style. The pillars in the wall of sabhamantapa are in Bhadrak style.

Jalandhara: There are two Jalandharas in the antarala.

Adhisthana:

The adhisthana of the Temple consists of Khurak, Jagati, Antarit, Kumud, and Kapota.

Bhitti:

The bhitti consists of Kudyastambas. There are three devakosthas crowned by the Dravida Sikhara motif.

Sikhara:

The sikhara is in phamsana type (kadambanagar style) there are 12 tiers arranged horizontally on the middle part of the sikhara. The images of women and men are shown on the northern side. Vishnu and the other images are shown on the western side. Garbhariha. Man, Gandharv, Woman, men and other images were shown. On the southern side of the sikhara.

Basaveshwara Temple

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Place</th>
<th>Location</th>
<th>Orientation</th>
<th>Dedication</th>
<th>Period</th>
<th>Material</th>
<th>Inscription</th>
<th>Present Condition</th>
<th>Published Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Mamdapur, Gokak tq</td>
<td>Middle of The village</td>
<td>West</td>
<td>Siva</td>
<td>1246 A. D.</td>
<td>Sand Stone</td>
<td>Nil</td>
<td>The Temple has Undergone Renovation</td>
<td>-</td>
</tr>
</tbody>
</table>

98
The Basaveshwara temple consists of three garbhagrihas, an antaralas common Sabhamantapa and Mukhamantapa.

**Garbhagrihas:**

The western garbhagrihas is the main garbhagrihas, it is square in shape and enshrined with a beautiful shivalinga. The ceiling is decorated with lotus figure in star shape ornamentation. The remaining garbhagrihas has also similar features.

**Antarala:**

Each antarala is adjusted with each garbhagriha and all are opened. The ceiling is beautifully carved with lotus design at the centre.

**Sabhamantapa:**

The Sabhamantapa is common to all three Antaralas. At the centre nandi is seated. There are six Kosthas in the interior walls. The image of Vishnu, & Brahma are shown. It represents the temples of trinities.

**Mukhamantapa:**

The Mukhamantapa is surrounded by Kakshasana. There are two pillars at front. At the right side of the mukhamatanapa, Ganapati image is placed.

**Dwara:**

The doorway of garbhagrihas consists of trishkhas namely stambhika balli and Ratnasakha. In the lalatapatti Ganesha is shown and on the uttaranga a row of three Rekhanagar sikhara motifs are shown. By the sides of the central sikhara motifs are shown of two Kirtimukhas.

**Pillars:**

There are four pillars and pilaster, which are in bhadraka model situated in the sabhamantapa.
Adhisthana:

The Adhisthana of the temple consists of Khuraka, jagati, antarita kumuda, antarita and kapota.

Bhitti:

The bhitti consists of a series of Kudyastambha, which represents south Indian features.

Sikhara: The Sikhara has considerably undergone renovation.

It may be noted that the series of tiers which are semi-circular designed on the top are constructed at the parapet of the mukhamanatapa.

Thadi Gudi

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>Sadalaga, Chikodi Tq.</td>
</tr>
<tr>
<td>Location</td>
<td>Western Side of the River Dudhaganga</td>
</tr>
<tr>
<td>Orientation</td>
<td>Facing Towards South</td>
</tr>
<tr>
<td>Dedication</td>
<td>sA Grave of Veerasaiva</td>
</tr>
<tr>
<td>Period</td>
<td>13-14th century A. D.</td>
</tr>
<tr>
<td>Material</td>
<td>Schist</td>
</tr>
<tr>
<td>Inscription</td>
<td>Nil</td>
</tr>
<tr>
<td>Present Condition</td>
<td>The Temple is in dilapidated condition</td>
</tr>
<tr>
<td>Published Reference</td>
<td>-</td>
</tr>
</tbody>
</table>

The garbhagriha and opened Mukhamantapa surrounded by the Kakshana.

The temple is in dilapidated condition.

Garbhagriha:

The garbhagriha is square. There is no deity in the garbhagriha.

Mukhamantapa:

The Mukhamantapa is surrounded by Kakshasana. The ceiling is beautifully decorated with lotus figure. The exterior portion of the Kakshasana is
decorated with the figures in bas-reliefs. They are Elephant, Horse, Human being, Lion, Peacock, and horse- rider. The temple has an elevated Jagati (Platform).

Dwara:

The door-frame of the grabhagriha consists of trisakhas, stambhika sakha is prominent, and other two are plain.

Pillars:

There are six pillars around the grabhagriha over the Kakshasana. Each pillar consists of a square pitha at the bottom, tall shaft (Kantha) with two square; and in-between them are three octagonal bands with rossetts, around top circular moulding capped by a capital and abacus and capital.

Kakshasana:

The mukhamantapa or agramantapa of the temple is surrounded by the Kakshasana with short and long pillars which are plain.

Sikhara:

The grabhagriha has a Sikhara with five tiers (bumis), it is in Kadamba -nagar style. Which is also called as Phamsana. The upper portion of the Sikhara is in a dilapidated condition.

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Ambika Temple

| Sl. No. | 12 |
| Place   | Mamdapur, Chikodi Tq. |
| Location| Eastern Side of the village |
| Orientation | Facing Towards East |
| Dedication | Ambika |
| Period   | 15th century A. D. |
| Material | Schist |
| Inscription | Nil |
| Present Condition | Good condition |
| Published Reference | |
The temple facing east comprises of grabhagriha, antarala, and Mukhamantapa.

Grabhagriha:

The grabhagriha is square and enshrined with ambika image at the centre. The ceiling is decorated with lotus figure.

Mukhamantapa:

In front of the Grabhagriha is a Mukhamantapa, which is square. There are two Kosthas at the sides of the grabhagriha-door. There are four pillars in the Mukhamantapa.

Dwara:

The door-frame of grabhagriha consists of Panchasakhas. The stambhika Sakha is prominent. In the latapatti of the grabhagriha is a figure of Ganesha which is flanked by the decoration of parrots. The uttaranga portion is decorated with a row of three Dravida-Sikhara motifs.

Pillars:

There are four pillars in the Mukhamantapa. The pillars consists of a square pitha, tall shaft with two square in between. There are bands, with circular chain around top circular moulding, capped by a capital, abacus, and capital.

Adhisthana:

The temple is built on a high platform called Jagati. The exterior part of the temple is trirathas. There are two devakosthas in the temple. The Ratna Sakha band is shown around the temple. On the northern side is a Gomukha-pranala.

Nagarkhane:

Infront of the temple is an entrance gateway, locally called as Nagarkhane. On either side of the door frames Shivai-dvarapalas (door-keepers) are showns at
the lower sides. They are standing in dvibhanga. each attendant has four armed and is holding Gada Vajra, and Trishula. The lower hand is broken. The attendant wears Kiritamukata, ear-rings and other ornaments. The door-frame of the gateway is beautifully decorated with padamas. On either side of gateway are two elephants. The ceiling of the Mukhamanatapa is beautifully decorated.

**Sikhara:**

Recently Sikhara was built over the garbhagriha in a modern style.

**Siddheshwar Temple**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>Bidarhalli, Chikodi Tq.</td>
</tr>
<tr>
<td>Location</td>
<td>Southern side of the village</td>
</tr>
<tr>
<td>Orientation</td>
<td>Facing towards east</td>
</tr>
<tr>
<td>Dedication</td>
<td>Siva</td>
</tr>
<tr>
<td>Period</td>
<td>18th century A. D.</td>
</tr>
<tr>
<td>Material</td>
<td>Schist</td>
</tr>
<tr>
<td>Inscription</td>
<td>Nil</td>
</tr>
<tr>
<td>Present Condition</td>
<td>Good condition</td>
</tr>
<tr>
<td>Published Reference</td>
<td></td>
</tr>
</tbody>
</table>

The temple consists of a garbhagriha, an antarala, a Mukhamantapa and a Mahadwara. The temple has considerably undergone renovation in modern period.

**Garbhagriha:**

The garbhagriha is square and enshrined with a sivalinga on a circular pitha at the centre. The ceiling contains a decoration of lotus at the centre.

**Antarala:**

In front of the garbhagriha is an antarala. In the antarala a beautiful image of hanuman is placed.
Sabhamantapa:

In front of the antarala, Sabhamantapa is ad noted. There are four pillars in the middle and eight pilasters in the wall. The Sabhamantapa has been constructed recently. There are two seated Nandis in front of the Sabhamantapa. It may be noted that in front of each Nandi is shown a miniature Shivalinga.

Dwara:

The door-frame of the garbhagriha is simple and plain.

Pillars:

There are four pillars in the Mukhamantapa.

Mahadwara:

The temple is surrounded by a prakara wall with a Mahadwara on its eastern wall. It has arches for the Mahadwara at the lower and also for the doored windows of its upper storey. There are sculptures in the temple. They are Dwarapalakas and an erotic sculpture. They are studied under iconography chapter.

Sikhara: Recently sikhara has been built in modern style.

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**Mahadev Temple**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>Sadalaga, Chikodi Tq.</td>
</tr>
<tr>
<td>Location</td>
<td>Western Side of the River Dudhaganga</td>
</tr>
<tr>
<td>Orientation</td>
<td>Facing towards south</td>
</tr>
<tr>
<td>Dedication</td>
<td>Siva</td>
</tr>
<tr>
<td>Period</td>
<td>C 17th century A. D.</td>
</tr>
<tr>
<td>Material</td>
<td>Schist</td>
</tr>
<tr>
<td>Inscription</td>
<td>Nil</td>
</tr>
<tr>
<td>Present Condition</td>
<td>Recently Sikhara and Mukhamantapa were built</td>
</tr>
<tr>
<td>Published Reference</td>
<td>-</td>
</tr>
</tbody>
</table>
The temple consists of a garbhagriha, an antarala and Mukhamantapa.

**Garbhagriha:**

The garbhagriha is square and enshrined with a sivalinga on a circular pitha at the centre. The entire portion of the garbhagriha is renovated.

**Antaralas:**

Infront of the garbhagriha is antarala. There are two niches in the side walls of the antarala. The image of Ganesha is placed on the right side of the antaralas.

**Sabhamantapa:**

There are four pillars standing in the Sabhamantapa. Its ceiling has a padama. There are two empty niches (Kosthas) at the side of the door-frame. In the centre the seated nandi is placed facing towards Sivaling.

**Mukhamantapa:** Recently Mukhamantapa was added to the temple.

**Dwara:**

The door-frame of the garbhagriha comprised of three sakhas namely Ratna sakha, Stamba-sakha, and plain Sakha. The Stambhika sakha is prominent. The latatapatti contains the figure of Gajalaxmi. The uttaranga portion is decorated with a row of three miniature dravida-vimana.

**Pillars:**

There are four pillars in the Sabhamantapa, which are beautifully polished which consists of a pitha, elagated square shaft (kantha), circular Kanthas, abacus, and capital. The pillars are beautiful decorated.

**Adhisthan:**

The adhisthan consists of Upana, Padama, Antarit, Kumuda, and kapota. The Kumuda is decorated with Bhadara and Salilandra. The Bhadra has a Kosthastambas with Makaratorana and the salilandra has a stambha-panjaras.
Bhitti:

The bhitti consists of Kudyastambhas and bhadras. The stambha-panjars are crowned by Latina-sikhara motifs.

Sikhara:

The sikhara is built over the garbhagriha. Recently it was built in a modern style.

Ramalingeshwara Temple

| Sl. No. | 15 |
| Place   | Chinchani, Chikodi Tq. |
| Location | Southern bank of the bank of the Nallah the tributary of Krishna |
| Orientation | Facing towards east |
| Dedication | Siva |
| Period | End of C 12th century A. D. |
| Material | Schist |
| Inscription | Nil |
| Present Condition | Mukhamantapa is in dilapated condition |
| Published Reference | Nil |

Ramalingeshwara Temple consists of garbhagriha, a Mukhamantapa and surrounded by prakara wall with Mahadwara.

Garbhagriha:

The temple has a roof of three garbhagrihas facing towards east. The central garbhagriha is square enshrined with sivalinga, and remaining two are empty. The ceiling of the garbhagriha has the Padama ornamentation.

Mukhamantapa:

Infront of the garbhagriha is a Mukhamantapa with two nandis facing towards sivalinga. Most of the original portions of the temple have been modified
in the recent years. The temple is surrounded by a prakara wall. It has a tall and thick dwara on the eastern side.

Dwara:

The door-frames of the garbhagriha are simple and plain where as the door-frame of the entrance dwara has trisakhas, which are plain. At the bottom part of the door-frame is the engraving of Kumbha. It may be noted that the sakhas are also extended on the lalata by the sides of Ganesha which is engraved on the centre of the lalatapatti.

Adhisthana:

The adisthana and Bhitti are simple. But the upper portion of bhitti has two paralleled bands. The wall is coated with line.

Sikhara:

The sikhara is built over the central garbhagriha. It is in Kadamba-nagar style. It has fifteen layers arranged horizontally.

The wall portion of the temple may be dated to c.13th century A.D.

JAIN MONUMENTS:

Jainism is said to have been brought to Karnataka during the time of Chadragupta Maurya. The Mauryan emperor is believed to have accompanied the great jaina ascetic Bhadrabahu along with his followers towards the south when there was great famine. Chandragupta Maurya and Bhadrabahu breathed their last on the Chandragiri hill at Sravanbelgola.

Jainism was quite popular right from the early period. In Karnataka Jainism enjoyed royal patronage and the support of the people.
The region under study has yielded seven Jaina Basadis, and several sculptures. There are many jaina centers namely, Eksambi, khadakalats sadalaga Shantagiri, Stavanidhi, Samanewadi, Kalloli, Kundargi, Konnur and Gokaka. The architectural details of the basadis are given below:

**Parshwanatha Basadi**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Place</th>
<th>Location</th>
<th>Orientation</th>
<th>Dedication</th>
<th>Period</th>
<th>Material</th>
<th>Inscription</th>
<th>Present Condition</th>
<th>Published Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Kalloli, Gokak Tq.</td>
<td>Near the Bus stand</td>
<td>South</td>
<td>Parshwananath, Chandranatha and Shantinatha.</td>
<td>1204 A.D.</td>
<td>Sandstone &amp; Schist</td>
<td>The inscription dated 1024 A.D. refers to the Parshwanatha Basadi &amp; erected a golden Kalasa by Kartivirya-VI of the Rattas and handed over to parshwa pandita.</td>
<td>Stupi has fallen out</td>
<td></td>
</tr>
</tbody>
</table>

The ground plan of the Basadi consists of three garbhagrihas. Three antaralas a sabhamantapa and a mukhamantapa.

**Garbhagriha:**

The Basadi has three garbhagrihas, which are in square. The image of Parshwanatha is placed at the middle of the central garbhagriha. The eastern garbhagriha is enshrined with chandranatha, the 8th tirthankara. He is seated in padamasana is about 4 ft in height, and the western garbhagriha is enshrined with shantinatha. The 16th Tirthankara, is also seated in padamasana. The image is about 4 ft high. In the corner of the antarala, Nemichandra the 21 Tirthankara's image is installed. It is about 4 ft. He is in Khadgasana.
Antarala: Each garbhagriha has an antarala.

Sabhamantapa:

There is a common sabhamantapa for all three antaralas. Nandi is placed in the middle of the sabhamantapa. There are four pillars in the sabhamantapa and two devakosthas. The ceiling is decorated with lotus.

Mukhamantapa:

Mukhamantapa is adjusted with sabhamantapa. Mukhamantapa is surrounded by kakshasana with dwarf pillars. The basadi is entered by a flight of three steps.

Dwara:

The middle garbagriha door is embellished with trisakhas. They are stambhika sakha, Naga sakha and Ratna sakha. Among them stambhika sakha is prominent. It may be noted that all three Sakhas are continued in latapatti. Similar Sakhas are shown in the door-frames of the left and right side garbhagrihas.

Pillars:

The pillars of the sabhamantapa and the mukhamantapa are in later Chalukyan model.

Adhisthan:

The adhisthana consists of khurak jagati, padama, antarit, kumuda, antarit and kapota.

Bhitti:

The wall is plain and simple. Each garbhagrihas has devakosthas. There are no images in the devakosthas.
Sikhara:

The sikhara is in kadam-banagara style which is also called as phamsana.

The sikhara consists of six tiers arranged horizontally.

Adinatha Basadi

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>Examb, Chikodi tq.</td>
</tr>
<tr>
<td>Location</td>
<td>Near the market place</td>
</tr>
<tr>
<td>Orientation</td>
<td>Facing towards north</td>
</tr>
<tr>
<td>Dedication</td>
<td>Adinatha</td>
</tr>
<tr>
<td>Period</td>
<td>1165 A.D.</td>
</tr>
<tr>
<td>Material</td>
<td>Red sand stone</td>
</tr>
<tr>
<td>Inscription</td>
<td>There are two inscriptions, one belongs to the period of Kalachurya Bijjal dated 1165 A.D. It refers the construction of Basadi by Kalana a subordinate of Vijayaditya of Silhara dynasty, ruling from Valavada. Another inscription refers to the death of two heroes namely Padavala Jinna (1139 A.D.) and Dandanayaka Revana, sub-ordinate of Mahamandalesvara Bijjaladevara.</td>
</tr>
</tbody>
</table>

Present Condition : Recently sikhara was built
Published Reference : 

The ground plan of the Adinatha basadi has a garbhagriha, an ardhamanatapa and a spacious navaranga.

Garbhagriha:

The garbhagriha is square and enshrined with Neminatha, at the centre. Neminatha is standing in khadgasana. He has chattri over the head, at the sides of his head churries are shown. In the lower part he is flanked by yaksha gomedha and yakshini Ambika. The twenty three form of Tirthankars are beautifully shown. Around the prabhavalli of Neminatha is indeed significant.
Antarala: Infront of the garbhagriha is an open antarala.

Navaranga: Infront of the antarala is navaranga.

Dwara:

The door frame of the navaranga comprised of panchasakhas. It may be noted that sakhas are continued over the lalatapatti with a Jainabimba at the centre. Among them stambhikha sakha is prominent. Over the uttaranga a series of three sikhara motifs of Rekha-nagara type and at the sides of the central one has two rosettes. The threshold has a prominent projection at the central part. It has offsets and recess and on their frontal portions are shown three rosettes which are decorated.

Pillars:

There are four pillars in the navaranga consisting of square base, shaft with a square at the centre and more than two bands in octagonal form at its lower side and top with abacus and capital. The figures of rosettes are decorated over the square part.

The ceiling contains the decoration of two circular lotuses one within the other, each with nine rectangular petals (spokes) band, the outer circle is surrounded by kirthimukhas on four corner and joined with floral decoration. It is shown in a square band.

Adhisthan:

The adhistana is in panchratha form, consists of khurak, jagati, padama, antarit, kumuda and kapota.
Bhitti:

The Bhitti also of panch ratha form is simple and plain, in the middle is a simple band with miniature triangular motif at the central part of the wall around the temple. Besides on its upper portion, there are three simple and plain bands.

Sikhara:

The basadi has considerably undergone renovation and its sikhara was built recently.

Parshwanatha Basadi

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>Konnur, Gokak Tq.</td>
</tr>
<tr>
<td>Location</td>
<td>Jaina Galli</td>
</tr>
<tr>
<td>Orientation</td>
<td>Facing towards north</td>
</tr>
<tr>
<td>Dedication</td>
<td>Parshwanatha</td>
</tr>
<tr>
<td>Period</td>
<td>1087 A.D.</td>
</tr>
<tr>
<td>Material</td>
<td>Red sand stone</td>
</tr>
<tr>
<td>Inscription</td>
<td>Refers to the construction of the Basadi by Mahaprabhu nidhivama gamunda, when Jayakarnna the, brother of Chalukya Tribhuvanamalla (Vikramaditya VI) was ruling over kundi 3000 region and given grant to the Basadi</td>
</tr>
<tr>
<td>Present Condition</td>
<td>Recently sikhara is built</td>
</tr>
<tr>
<td>Published Reference</td>
<td>Dhakya 1996 (p.231) Gerard Foekema 2003 (P 446)</td>
</tr>
</tbody>
</table>

The ground plan of Parshwanatha basadi consists of a garbhagriha, an antarala and a sabhamantapa and it is in three ratha order.

Garbhagriha:

The garbhagriha is square enshrined with Parshwanatha at the centre. The image is 4 ft in height and is in khadgasana (sarnabhanga) and has seven hooded naga canopy over his head. He is flanked by yaksha. Dharanendra and Yakshini.
Padmavati at the lower sides. It is beautifully ornamented with the prabhavalli and makartorana.

Antarala:

Infront of the garbhagriha is antarala. It has no special features. There are pilasters in the side walls, that are in bhadraka model.

Dwara:

The door-frame of the garbhagriha has trisakhas. Among them stambhika sakha is prominent. The architecture has a series of dravida-vimana in a single line.

Sabhamantapa:

Infront of the antarala is sabhamantapa. There are no pillars in the sabhamantapa. The pilasters are square malablocks and high lasuna.

Adisthana:

The adhisthana of the basadi consists of khurak jagati, padama, antarit kumuda antarit, kapota and makarpattika. The last one contains the figures of kirtimukha makartorana etc. It is in three ratha order.

Bhitti:

Bhitti of three ratha form consists of two parts such as Bhadra and sallilandra. In the middle of Bhadra the Dravidakuta and stambha Kosthaka, is ornamented. Interestingly the dravidakuta has the figures of Tirthankarar etc. The Tirthankaras are in miniature form and are standing below the Dravidakuta.

Sikhara:

It has a recent superstructure i.e. sikhara. The basadi has been studied by a few scholars, but all the details as said above are not given in their works.
Bhoj small village situated 24 kms. from the Chikodi, on the bank of river Dudhganga. The village name is mentioned in the Santivarman inscription of kadambas. But there is no information about the basadi, but during the reign of chalukyas, Parshwanatha Basadi was constructed. The Basadi consists of garbhagriha, antarala, navaranga and mukhamantapa.

**Garbhagriha:**

The garbhagriha is square and enshrine Parshwanatha in a khadgasana. The image is of black polished stone which is 4 ft high, surrounded by makartorana. Over his head 7 seven hood naga can seen. He is flanked by yaksha Dharanendra and yakshini Padmavati. The prabhavalli is beautifully decorated.

**Antarala:**

It is adjusted with garbhagriha. There are two jalandharas in both side of the antarala.

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**Parshwanatha Basadi**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>Bhoj, Chikodi Tq</td>
</tr>
<tr>
<td>Location</td>
<td>Jaina Galli</td>
</tr>
<tr>
<td>Orientation</td>
<td>Facing towards South</td>
</tr>
<tr>
<td>Dedication</td>
<td>Parshwanatha</td>
</tr>
<tr>
<td>Period</td>
<td>Chalukyas of Kalyan</td>
</tr>
<tr>
<td>Material</td>
<td>Black stone</td>
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<tr>
<td>Inscription</td>
<td>Shantivarman (Kadambas) spurious inscription 323 A.D.</td>
</tr>
<tr>
<td>Present Condition</td>
<td>Recently sikhara was built</td>
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Mukhamantapa:

Mukhamantapa is adjust with antarala. The pillars are very beautifully decorated. There are four pillars in the mukhamantapa, which are square.

Dwara:

The door-frame of the garbhagriha consists of Trisakhas namely stambika, balli and Ratnaskha. In the lallatpatti Jinnamurti is very beautifully carved.

Pillars:

There are four pillars in the mukhamantapa. Which are very beautifully carved and are square and circular.

Sikhara:

The sikhara is built on the garbhagriha. It has undergone considerable renovation. The sikhara is built in modern style.

Parshwanatha Basadi

<table>
<thead>
<tr>
<th>Sl. No.</th>
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<tbody>
<tr>
<td>Place</td>
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<td>Location</td>
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<td>Orientation</td>
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<tr>
<td>Dedication</td>
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<tr>
<td>Period</td>
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<tr>
<td>Material</td>
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<tr>
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<td>1174 A.D. inscription</td>
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<tr>
<td>Present Condition</td>
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Khadakalat situated 18 k.m. from Chikodi. It is a historical place because in one of the inscription it was mentioned as 'Latti agrahara in a 12th century inscription. The Parshwanath Basadi consists of garbhagriha antarala, mukhamantapa and sikhara.
Garbhagriha:

The garbhagriha is enshrined with Parshwanatha. The image is about 3 feet, standing in khadgasana with seven hooded serpent. The prabhavalli is beautifully ornamented. In the lower side he is flanked by yaksha Dharnendra and the yakshini Padmavati.

Antarala:

In the antarala shantinatha image is installed which is about 3 feet, In the lower side he is flanked by yaksha garuda, and yakshini mahamanasi. The antarala is adjusted with garbhagriha.

Mukhamantapa:

Mukhamantapa adjusted with antarala consists of four pillars and eight pillasters in the wall, which are plain and simple.

Sikhara:

The sikhara has considerably undergone renovation. In the northern corner of the Basadi the 12th century inscription is situated but it was totally damaged.

Parshwanatha Basadi

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<thead>
<tr>
<th>Sl. No.</th>
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<tr>
<td>Present Condition</td>
<td>Basadi is totally renovated</td>
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Kerur is situated 8 k.m. from the Chikodi. In the Kalyana Chalukyan inscription dated 1149, A.D. it is mentioned as kereyuru. The parshwanth Basadi built during the period of chalukya of kalyana. The Basadi consists of garbhagriha, navaranga, mukhamantapa and manastamba, but mukhamantapa and manastamba were dilapidated.

Garbhagriha:

The garbhagriha is square and enshrined with Parshwanatha. The image is about 5 ft. standing in khadgasana with the seven hooded serpent. In the lower side he is flanked by Yaksha Dharanendra and Yakshini Padmavati. The prabhavalli and makartorana is beautifully ornamented.

Navaranga:

The navaranga is adjusted with garbhagriha. There are four pillars in the navaranga which are beautifully ornamented. The slab ceiling is beautifully ornamented.

Mukhamantapa:

Mukhamantapa has undergone considerable renovation. Recently mukhamantapa was constructed.

Dwara:

The door-frame of the garbhagriha consists of trisakhas. The stanbikha sakha is prominent.

Pillars:

There are four pillars in the navaranga, which are very beautifully ornamented.

Sikhara:

The sikhara is built on the garbhagriha, probably the sikhara has undergone renovation.
Muslims Monuments:

During the surveying of the region under study four Darghras of the Muslims have been noticed they are located at Karadaga, Hattarawad, Boragaoan, Siradawad and Nainglaja in Chikodi and Gokak talukas. All these are preserved properly but made renovations. There are also Masques in the region are of modern period.

The Dargah of Karadaga has a single chamber built on a high platform it consists of two entrances and on the corners four small minarets of the roof, it has a grave in side the chamber. It is crowned by a hemispherical dome.

The chamber has arched on two sides. The doors are narrow. The gateway and small and square. The parapet of the chamber has a row of small niches at frequent intervals. This chamber is built with stone. The hemispherical dome built with the bricks and mortar the dome is decorated with bulbous or lotus dome set within a ring of large petal shaped merlons.

All the Islamic tombs opening towards the direction of Mecca on the western side. It may be dated to C. 16th Century A.D.

The Dasagirsab Dargah located on the western side of the village Hattarwad. It has a single chamber, it is simple and square chambers. It is crowned with battlements (parapet) and minarets at the at the four corners. The neck is ornamented at the dome with petals. The tomb built on a high platform. The door-way has simple arches. It is built with stone for the chamber and bricks for the dome. Today it is totally renovated. Above the door-way a horizontal Chajja supported over a row of battlements. It may be noted C. 17th century A.D.
The Bawadang Dargah situated in the middle of the Boragoan village. The dargah is built on the platform consists of two arches and one doorway with arches. The Dargah has a square chamber crowned with hemispherical dome with petal motifs and four corner consists of minarets.

Conclusion:

Chikodi and Gokak region is quite rich in temple architecture. Earlier James Burgess, Henry Cousins, Hardly M. A. Dhaky and Gerard Foekema studied few temples. Almost all monuments are converted or renovated into modern buildings. We find some religious structures and renovated temple in the villages, namely Exsamba, Sadalaga, Bedkihal, Gokak Falls, Konnur, Kalloli, Kundargi and other places. we noticed a number of ruins, temples in the region. Mostly they were destroyed during the medieval period. By a study of these temples and ruins, we may come to know that Saivism and also Jainism equally dominated the region. The regional speciality of temple architecture lies in the fact that the local architects and sculptures followed the Kalyana Chalukyan style.
SCULPTURAL ART

In the region, we find a number of temples with ruins and renovated. We find a number of sculptures. The beauty of the temples is enhanced by the sculptures carved both in round and in relief. The sculptures are found on the Adhisthana superstructure, pillars, doors and ceilings of the temple.

During the survey of the region various sculptures have been noticed. These sculptures usually consists of religious and secular figures. Figures of animals, plants and floral motifs.

The religious sculptures are classified into Saiva, Vaishnava, Shakt and Jaina. The Saiva sculptures are Sivalinga, Nandi, Ganesha, Bhairava and Saiva Dvarapalalla. The Vaisnava sculptures are Surya, Lakshmi. The Shaktta types are Saptamatrika, Durga, Mahishamardhini & Gajalakshmi.

The Jaina sculptures are Tirthankaras, Adinatha, Chandranatha, Neminatha, Shantinatha, Parshwanath images and Yaksha and Yakshini.

SAIVA SCULPTURES:

Saiva sculptures are Sivalinga, Ganesha, Bhairava, Virabhadra and Chamunda. Siva is one of the last deities of the trinity, God Siva is depicted in the form of a Linga called Sivalinga. Sivalinga is a symbol of the great god of the universe.

Sivalinga:

Siva is worshipped in a anthropomorphic form or Linga form which is a symbolic representation. There are two types of Sivalingas, chal-linga and Achala
Linga. Majority of the Lingas in the study of the region fall under the second category. The Achala-Lingas have three parts. The lowest part is square and is called Brahmbhaga, and represents Brahma the creator. The middle part, which is octagonal, is called Visnubhaga and represents Vishnu. The protector of both these parts are embedded inside the panipitha. The Rudrabhaga is cylindrical and projects outside panipitha and is called pujabhaga. The Sivalinga contains Linga and Yoni (pitha) parts. They symbolically represent the two great generative principles of the universe. They are Siva and Sakti. During the survey such sivalingas of the medieval and late medieval period in the region. They are usually installed in the main Garbhagrihas of the temple. They are simple mouldless pitha and circular type. The circular Pithas are or on the Squarish slab wither without any Mouldings are found.

Sivalingas in the region have mostly circular panipitha on the squire pitha. The pithas have no mouldings. The Sivalinga of the region are named Mahalingeswara, Ramalingeshwara, Kallesvara Mahadeva and Siddesvara.

The Sivalinga enshrined in the Mahadev temple at Yadur has a circular pani-pitha with a Jalabhari. The Linga with pani-pitha is circular in shape. The linga is fixed under the ground. The top portion of the Sivalinga is flattish. On the face of the circular portion there is no Brahmasutra. It may be dated about the 13th century A.D.

The Sivalinga enshrined in the garbhagriha of Mahadev temple at Mangur in Chikodi taluka situated on the bank of the river Doodganga has circular pitha with Jalabhari with a small carving on the edges of the top portion. In the centre of
the pani-pitha is installed a cylindrical linga; which has no Brahmasutra on its face. This may be dated to 17 century A.D.

There are two lingas in the Garbhagriha of the Mahadev temple at Mankapur. These lingas are plastered with bronze. The pithas are in circular form with Jalakaries. The centres of the pitha are a cylindrical Linga. This is an unusual type in the region. They belong to modern period.

Another Linga located in the Siddheshwara temple at Bedkihal has a square pitha with offsets and Jalakari, On each corners of the pitha has shown the offsets. In the centre of the pani-pitha is installed a tall and cylindrical Linga. This is also modern period.

Nandi:

One of the favorite modes in which Siva is represented in Sculpture is know as Vrisa or Vrisvahana i.e. bull the vehicle of Siva in almost all the Siva temples is represented. Generally the sculpture of Nandi is depicted in a seated posture facing the Sivalinga. In the same place the sculpture of Sivalinga along with Nandi may be found on the inscribed slab. There are a few sculptures of Nandi found in the region. Few sculptures are studied below.

In the Mahadev temple at Kunnur, the Nandi is installed infront of the Garbhagriha. The Nandi is decorated with necklaces which contains a bell. The right leg is lifted and left leg is folded, it may be dated to about C 17th century A.D.

Another Nandi located infront of the Matha at Hirekudi. A beautiful Nandi is decorated with Ganta-mala(circular bells) and other necklace. The folded front right leg is lifted slightly up, A Sivalinga is covered out in front of the neck, and in
between the front leg. The horns are decorated. The forehead is adorned with a lace and the hump is carved well in backside.

The Linga and Nandi possibly represent the Veerasaiva affinity as Istalinga is one of the main features of the community.

Stylistically the Nandi may be dated to C.13th century A.D.

Ganapati:

He is treated as a Parivara Devata. In every Saiva temple Ganapati has a place together with Parvati and Kartikeya. In the saptamatrika panels In the right side the first figure itself is Ganesha.

All the iconographical texts, seem to agree in giving the deities an elephant head a pot belly and a dwarfish form having four arms, mouse as his vahana and serpent as his yajanopavita. However when & how the god comes to have the elephant head it is difficult to determine.

The image of Ganesa may be represented either as seated, standing (Bhandarkar R.G., Vaisnavism, Saivism & minor religious system. P.148). Or dancing. The sitting image should have its left leg folded and resting on a seat while the right leg has to be crossed, so as to rest on the left thigh. The trunk of the elephant's head of this god is shown as turned towards the left or the right there are several varieties of images representing Ganesha. They are Bala Ganapati toruna Ganapati, Bhakti and Vighneshwara, SaktiGanesh, Maha Ganapati and others.

A few icons are found in the region under study. Among them only one icon is located at Nej (Chikodi tq) and belonged to C.12th century A.D. Others are of late medieval period.
The icon Ganesh is located at the Hanuman temple at Nej (Chikodi taluk) seated in Savyalalitasana. It has four arms. He is holding Danta, Parasu Padma, and Modaka in his hands. He is seated on his vehicle mouse and is shown below his leg. He wears Kiritamukuta necklaces armlets, bangles, and anklets. He has a tucked naga over his belly. The Prabhavali is semi-circular and decorated with petals. Stylistically it may be dated to C. 13th century A.D.

The sculpture of Ganesa wears crown on the head. The sculpture of Ganesa located at Sadafaga is very beautiful. The trunk is turned towards left side which is called Edamuri Ganesh. The Makaratorana is decorated with latalasurali.

Naga-Nagini:

A few Naga-Nagini icons are found in the region under the study during the survey. They are located at Nippani, Chinchani, Nej, Mangur, Konnur, Mamdapur Nainglaj in Chikodi and Gokak taluka.

A sculpture situated in front of Kadasiddheshwara temple at Nej has the figures of Naga-Nagini in snake form. On the head of the Naga canopy is decorated with Kalasa to each is noteworthy. A pedestal is made at the bottom. The slab is buried in the ground. The slab portion has contains decorations. Which is interesting. It is not clearly visible. This type of Naga-Nagini in snake form are unusual in the region Stylistically it may dated to C.12th century A.D. Another sculpture located in front of the Ram.alingeshwara temple is at ChinChani. The Naga-Nagini is in Snake from shown vertically and has a small pitha at the bottom. The hoods and the body of the snake are decorated to the Naga-Nagini sculptures of Basavakasyana (R.M.Shadaksharaih) it may be dated to C. 12th century A.D.
Another sculptures placed infront of Lingayat matha at Njppani is interesting. The bodies of the snakes are tied with several Knots. The major portion is shown with the knots of the snakes body. This type of sculptures are located in different parts of Karnataka. It may be dated to C. 13th century A.D.

SAKTA SCULPTURES:

The worship of Sakti or Devi or Durga has its own history Sakti -being the source and sustenance of all creations, The Hindu Mythological literature and the tantras always picture her as a female deity. Each member of the trinity has his own sakti his consort viz saraswati of brahma, Lakshmi of Visnu and Parvati of Siva. The cult of mother goddess has evolved predominantly around the deity of Parvati the consort of Siva. It has its existence right since early Christian era was evidenced by the antiquities.

Saptamatrikas:

The deities in saptamatrika panel comprise Veenapani, Veerabhadra, Brahmi, Maheshwari, Kaumari, Vaishnavi Karachi, Ingrain, Chamunda and lastly Ganesa.

A number of shakta images of moderate size like Mahishasuramardini, Gajalakshmi, Durga, Ambika are found in different shrines at different places. Stylistically they are similar.

The sculptures of saptamatrikas are found at Kunnur located in front of the Mahadev temple. There are nine images of the Goddesses sited in a row on the pedestal. The slab is buried in the ground.
Gajalaksmi:

Laksmi is the one of popular Hindu goddesses. She is considered to be the goddess of beauty, fortune and fertility. Gajalaksmi is generally carved on the dedicatory blocks of the shrine. Gajalaksmi sculptures are found in many places.

At Kalloli in front of the Ramalingeshwara temple a 'beautiful Gajalaksmi sculpture is installed in the open Verandah. The slab is decorated with makaratorana with two elephants standing on either side the water from the water pot on the head of Laksmi.

VAISNAVA SCULPTURES:

The vaisnava monuments are very few in the region. Only one sculptures of Surya is found at Pattakodi.

The cult of Surya or the sun god represents the popular deity of Savitri. Ichnographically the representation consists of Surya standing posture of Samabhanga on Padmapitha the deity is two armed which are lifted upto his shoulder and holds lotus, the hands of the figure is adorned with Kirtimukuta, Kanthahara earrings, Necklace Vaijayantihara, Udarabandha, Katishutra bhujabanda. The deity is flanked by the goddess usha and praty usha and each of them is standing and holding bow and arrow in the hands. The pitha is the symbolic form of ratha drawn by seven horse which are beautiful sculpturally this sculpture suggests that sun worship was in existence and was popular in the area under study region.
JAINA SCULPTURE:

The jaina images are classified into 24 Tirthankaras and their respective yaksha & yakshi. The region under study has yielded many Jaina sculptures of several Tirthankaras, yaksha and yakshi. They are depicted in standing, seated postures. Most of the Tirthankaras sculptures are in round relief. The Tirthankaras seated in Padmasana the hands are in Yogamudra. Some have Srivatsa symbol on the chest. The sculptures have elongated ears and body curly hair and robust body.

The Jaina sculptures are found at Sadalaga, Bedkiha kothali, Examba Khadakalat, Kerur, Pattankudi, Bhoj, Samanewadi, Stavanidhi (Chikodi taluka) Ankalagi, Kailol, Kundargi, Kulagod, Konnur, Gokak and Yadawad (Gokak taluk) in the region under study. The beautiful sculptures of the' Parsvanath is located in the Parsvanath Basdi at Sadalaga. Parsvantha is in Khadgasana adorned with seven hoods of naga and single chattri over his head. He is flanked by the yaksha Dharanendra and yakshini Padmavati. They are seated with their attributes. The prabhavali is decorated with Makaratorana crowned over the pilasters on the sides. The Kirtimukha is at the top and the Lata-surali comes out from its mouth. The upper portion of the sculptures is in semi-circular form. Here the artist has balanced in showing the proportion of naga body pilasters and the whole scene of the upper decoration in the sculpture.

Stylistically the image may be dated to C. 11th century A.D.

The similar type of Parsvantha sculptures is located in the Parsvantha basadi at Bedkihal. Here the Parsvantha is flanked by Yaksha Dharanendra and Yakkhini Padmavati at the lower side. They are seated by holding their attributes.
The canopy of the five hooded serpent is shown slightly broader than the above said. In the physical features the body is slightly bulged and broader chest with robust body. The pilasters capped by the Makaratorana are decorated and the torana has spiral foliage (latasurali) coming from the mouths of the Makaras and are touching the tip of the beaded haras falling from the mouth of the Kirtimukha. Shown on the top at the centre.

Stylistically it may be dated to C. 12 century AD. The depiction of the Makara-torana is noteworthy in the region.

Similar sculpture of Parsvanath placed in the Parsvanath Basadi at Pattankudi has slight various in the depiction that can be seen at the chest and the hoods of naga. This image has seven hoods where as the Bedkihal image has five hoods it may be dated to C. 12 century A.D.

Another sculptures' of Parsvanatha is which is in relief placed in the Parsvanath Basadi at Bedkihal has some distinct features. The srivastsa on the chest, the seven hooded naga canopy shown over the head, the miniature figures of yaksha & yakshi are shown, on the frontal part of the pitha. Naga is defecated.

A beautiful sculpture of the Parsvanatha is located over the Shantagiri hill at Kothali in Chikodi taluk. Here Parsvanatha is seated in padmasana and the hands in Yogamudra. He is adorned with the canopy of a seven-hooded naga serpent and curly hair which looks like a head rest is noteworthy. He is flanked by yaksha Dharanendra and yakshini Padmavati. They are standing in tribhaga over the makaras depicted on the short pilasters. The bands of the Makara which comes out from their mouths are shown at the outside, yaksha & yakshi are broedly decorated by the sides of the Chattri over the head of Tirthankara and the
Kirtimukha at the top. He has also a robust body and broader chest. Here the artist has shown his skill of showing all the features in a balanced manner. Similar sculptures are found in different parts of Karnataka.

MEMORIAL STONES:

During the village-to-village survey of archaeological and Epigraphic remains in the region under study, a good numbers of memorial stones are found. They are classified into hero stones, sati stone, and Nisidhis of different period. The study of the memorial stone provides interesting details of cultural as well as architectural aspects. An attempt is made here to co-relate with other memorial of the place and outside. It helps us to fulfill the gaps of history of the region and also the cultural contact or influence from outside or vise-versa. It may be noted that the memorial stones were hardly studied by any scholars. So for three Hero stone, sixteen sati stones, and three nisidhis were encountered in the region during the period. The sculptural art of these memorial stones are critically studied below.

Sati Stones:

Sati custom is known as the sahagamana. It is the expression of loyalty and devotion to husbands as expressed by the wife by dying along with their deceased husband. However, it was not a universal practice.

In the study of the region almost all, the sati stones are belonged to medieval period. There are different types and testifying to the fact, that sahagamana was widely practiced in the region.

The sati or mahasati stones are classified into four types based on their nature and style. They are:
1. A pillar with a raised right hand

2. A pillar with raised right hand and some scenes

3. Two raised hands with scenes

4. Scenes in the panels

The art history of these sati stones are studied below-

1. A Pillar with a Raised Right Hand:

A pillar with right raised hand in the region under study of these types of sati stone are located at three places in the region. They are at Sadalaga and Mangaur in Chikodi taluka.

The Sadalaga sati stone is located in front of Hanuman temple. The sati-stone contains the depiction of a raised right hand attached to a raised right hand attached to long pillars in the middle part. It represents a woman that committed sati. On the top a Siva ling worshipper and the wife of the deceased standing in front of the Siva ling. The figures are shown in a simple manner. Stylistically it may be dated to C. 16th century A. D. The other sati stones of meager are similar to the first one.

2. A Pillar with Raised Right Hand and some Scenes:

A pillar with a raised right hand & scenes, sati-stones are located at Chinchani, Nainglaj, Mamdapur Savalgi and Bedkihal.

The Chinchani sati-stone situated in Ramalingeshwar temple has a raised right hand attached to a pillar. In the lower part of the raised right hand male and female are seated with Dhyana mudra. Such types of sati-stones are found at Mangur Galataga in Chikodi taluka. In the sati-stone on it top Sivalinga is shown. The couples are shown. At its top bears the figure of sun and the moon.
The Nainglaj Sati-stone located near the Maruti temple consist of three panels. Raised right hand is attached to the pillars which is beautifully ornamented. In the panel, the couples are seated. And in the middle panel the couple are worshipping Sivalinga. The upper most part is in triangular form.

The Mamdapur Sati-stone is depicted in a symbolic way. It has raised right hand attached to long pillars. Below the raised hand a small square box with small steps are attached to it. It has unique features. It represents fire-altar. It does not show the lying of the couple. On the upper part, the couples are worshipping a sivaling.

The Savalagi sati-stone near the hanuman temple has a raised right hand attached to the pillar the four part bears the figures of a hero and his wives. on its upper part a priest is shown worshipping the Sivalinga and a seated Nandi and sati are shown.

The Bedkihal sati-stone fixed in the wall of a local Siddheshwar temple. It is very interesting. It has a pillar in its middle a raised right hand is attached on the pillars two square bands are depicted. on its top is ornamented in a form of a oval Kalasa. The figure of a Hero, who is seated on the back of the horse, is shown at the bottom of the panel and below the right arm. The couple seated in a Vimana is depicted between the pillar and a right raised hand over the arm. The Vimana has a Kalasa on its top and below a floral decoration is shown. On its top there are two manatapas one over the top of the pillar and inside is a Sivalinga flanked by worshippers. On its right side, another manatapa with a seated couple, it may be noted that the former manatapa has two pillars crowned by torana reminding the modern Vimana.
The details of pillars horse rider Sivaling Vimana with couples are beautifully depicted.

Stylistically it may be dated to C. 13th century A.D.

3. Two Raised Hands with Scenes:

This type of sati-stone is found only in one locality at Chichani. The Sati-stone is located in the Ramalingeshwar temple. The sati-stone has a pair of equal size raised hands of left and right and are very close to each other and are parallel and attached to a horizontal panel. At the base the war scene is depicted on it, two-horse rider are shown one against the other beside a soldier is also shown in the middle. The soldier is putting an bows over his head and held by his right hand is interesting.

On the upper most part of the panel, the hero is seated with his two wives and all are worshipping a Siva-linga. It may be dated to C. 13th Century A.D.

4. A Panel with Scenes:

These types of sati-stones are found at Sadalaga and at Pangeri. The Sadalaga Sati-stone is erected in front of the Mahadev temple. The sati-stone consists of three panels. The lower parts bear the figures of couples and are seated. In between them a banana tree is shown which is interesting. In the upper part, a raised right hand attached with a pillar is shown. The pillar is ornamented. Two squares and a Kalasa below the arms and above the horizontal panel are shown. A Sivalinga is surrounded by a semi-circular arch (torana). Pillars flank it. On the top of the sati-stone, the sun & moon are depicted. It is a rare sati-stone found in the region.
The Pangeri sati-stone consist of three panels. The lower panel bears the figures of four heroes standing in a single row. In the middle part, the right raised hand is shown at its half portion. A person standing at the right side of the raised hand and another is standing on the left side of the raised hand. On the top or the upper part, the Siva-linga is worshipped by the hero. A seated Nandi is shown at the top. The depiction of the hero in a different way is indeed significant in the region. Stylistically the sati-stone may be dated to C. 13th century A.D.

**Hero-Stone:**

As the term indicates these stones are set up in memory of the deceased heroes who lost their lives in the battle, in the wars between the rival rulers, border disputes, or cattle lifting etc. The hero-stone was used to be set up or erected in the place, to which the deceased heroes belonged, and they would express their appreciation & gratitude to such personalities this is unusual phenomenon in society.

There are three hero-stones found at Sadalaga Chinchani and Mamdapur in the study region.

The Sadalaga hero-stone consists four of panels The lowest panel contains the infantry and elephant riders. Both are shown in equal proportion. The enemy side on its left the elephant riding by an attendant and the enemy seated on his back and holding a sword in his hand. The front legs of the elephant are folded behind and it is forward at the front side. Whereas at the right side the elephant rider is attached by the hero along with his soldiers. The hero is piercing his dagger to the head of the elephant. Over his head a bow probably held by his soldiers is shown. The figures of his other soldiers are broken.
In the second panel also war is seen. It bears in the right side some horse riders, a hero who perhaps lost his life and lying some soldiers on the ground and they are attached by a worrier by his arrow which is pierced is the stomach of the hero. On the left side of the margin a horse rider and some soldiers appearing to be running away from the war field. The representation of the middle part is very interesting. The third panel is divided into two parts by showing a pillar at the middle in which on the right side the figure of Chouribearers, a deceased hero and a garland bearers who buying and in the left side a dancer holding a garland, a deceased hero and dancer.

On the top i.e. the fifty panel contains the couple setting before a Shivalinga and Yati on the other side is worshiping the Shivalinga. The top portion is in semi circular. It may be dated to C. 12 century A.D.

The figures are shown in a realistic manner and well propitiate, besides in the war scenes all three type of warriors can be shown here. They are infantry, Cavalry and elephant riders. Two points are noteworthy in the scene. One in the middle part to some of the enemies are looking to be running back from the war and other in the fourth panel in two compartments the hero taken to heaven not either by sitting on the Vimana or by carrying by the Damsels.

The Chichani hero-stone has also three panels with simple figure but with same interesting details. In the lowest panel, two heroes are standing & holding bows and arrows. Facing each other. Right one is appeared to be shooting the arrows, another has turned his head left side and holding his hands over the back in angoli form.
The Mamdapur hero-stone has also three panels. The lowest panel contains the cattle raiding. The cattle’s are shown in a row vertically at the right margin. The hero is shown prominently, he is standing by holding sword and rectangular shield in his hand, and he looks like fighting with enemy. Who is associated with his soldiers. The team of the enemy contains infantry. and a horse-rider who is shown prominent in the team. his infantry are holding sword & shield in their hands.

In the second panel, same celestial nymphets in their arms are carrying the hero and they are flying on the sky.

In the upper panel, the deceased hero is seated in Anjalimudra before a Sivaling and a Yati is worshipping the Sivalinga by standing at the left side. The figures of cattle shown here indicate the cattle raiding.

It may be noted to C. 12th century A.D.

The above-explained hero-stones excepting one belong to Shaiva affinity, since on the top the deceased hero is seated before Sivalinga and Nandi.

Nisidhis:

These are same hero-stone in which a Jina is shown on the top In front of the Jina, the deceased hero is seated. It indicates the devotee belonging to Jaina. One of the hero-stones of the region has a feature of Jina. That is located in the Adinatha Basadi at Examba in Chikodi taluka of Belgaum district.

The team Nisidhis is a prakrit word called Nisidhia, Nisidhi. It is belived to be indicate a place the term Nisidhi is usually used for indicating the memorial erected in honour to the person, who embraced death through sellekhana. In
Karnataka, large numbers of Nisidhis are found in different places at Nainglaj and Sadalaga.

The village Nainglaj is 7 kms from Chikodi. Near the hanuman temple a Nisidhi is located. It contains only a Jina. On the top is seated in Padamasana and Yogamudra. On the top of the corner sun and moon are shown. The lower part is buried in the ground.

Another Nisidhi stone is noticed in Sadalaga. It has a platform with four corner pillars and capped by a dome to cover it. At the centre of the platform is an inscribed footprint the inscription is fully damaged nothing can be traced out now. It may be noted that every year on the first day of the caitra month the Jainas and the non Jainas of the place in a procession to the place and worship the foot prints of a Jainamuni.

The Nisidhi is located in the Adinatha Basadi consisting of three panels. The first or the lowest panel contains the battle scenes. The battle scene is shown with horse-rider the hero and the left sides are fighting with each other by holding unusually long spears in the hands they are seated on the back of the horses it is shown prominently at centre. It may be noted that the royal insignia that is Chattri are shown on each of the heroes. They could be important officers of the regions. Some of the warriors falling down from the horse is shown. The whole depiction of the figures is more or less beautiful and interesting.

In the second panel the dancers Apasaras are carrying the deceased hero in their arms to heaven. On each side two apasaras are shown. Their body is shown to be flying on the sky. Vimanas flank them. In the third panel the hero is seated infront of Jina and on the other side a Yati Jina is seated in Padmasana &
Yogamudra. Female Churibearers flank the Jina. The Jina has three Chattri over his head. Makaratorana surrounds the whole scene. There is an inscription carved in between the panel. It states that 2 death of Padevala jina and Senadhipati Dandanayaka Revana. The Mahamandalesvare of Bijjanadevarasa.

These memorials reveal the custom and some aspects of socio-religious practices of the region. It is on borderland that there were some conflicts among the people and local chieftains their loyalty to kings and devotion to the country. It reveals the bravery of the people. Even today, many people of the region are in the service of the army. This is a land of bravery as evidenced by memorials through the ages.

Forts and Fortification:

During the field survey of the region under study, some of the forts and fortification of different period have been noticed. It may be reminiscence that the region was under the control of the early Kadambas, Chalukyas, of Badami, Chalukyas, of Chalukyas, Kalachuries, Rattas, Seunas, Vijayanagar, Bahamani Adilshahi, Marathas and the Desais most of the Fortification of the region appear to be constructed during the period of 16th to 19th century. This was the period of the Adilshahi Marathas and the Desais. About seven forts in Chikodi taluka and three forts in Gokak taluka have been noticed some of them are in ruins. Totally thirteen forts appeared in the region consisting of either bastions or forts. The bastions are located at Konnur, Chikodi, Akkiwadi, Walaphagada, Konganahalli, Kothali, Pavitragada, Yadawad, and Gokak. The fortification consisting of fort wall and bastions are located at Nippani (Chikodi taluka) Mamadapur (Gokak taluka) Gokak, (Gokak TQ). They are studied below:
The Konnur fort located south of the village is being demolished gradually by the local people and leveled. The fort is in dilapidated condition it is in circular form and built with sand stone which is locally available it may be about 10 to 12th meter in might and occupied large space. The bastion is built with stone without using mortar. On the bases of the structural features, it may belong to post adilshahi period.

The Mamadapur fort built on a high-elevated land mortar and stone is used. The fort has a big gateway with small door. The gate is tall with arch the gateway is attached with the side of the fort the wall are thick tall massive. The walls are also damaged at frequent interval. The gateways in sidewall are located and elevated. The gateway is facing towards east. The mortar is used only for the gateway but not for the walls and bastions, the walls and the other structure of the fortification are built with well cut stone. The wall seems to be sloppy and tampering by the comers bastions are dilapidated and only some parts of wall are persevered.