SECTION I

GRAYANA MEASUREMENT

a study of tissue characteristics with reference to the evaluation of certain diseases and factors
on Vindhyagiri, on Chandragiri and in the town. To these we may add the temples which are scattered at the periphery of Sravana Belgola town, specially the temples located at Dineshathapura (north of Chandragiri), Becca (north-west of Sravana Belgola) and Bastihalli (west of the same town).

The above classification would be half-satisfactory if the chronology of these bastis is completely overlooked. But at the same time the temples of this place could not be divided on the basis of their dates alone. There are certain problems facing this: firstly, the chronology of some of the bastis is uncertain; secondly, not all temples have retained their original characteristics unaltered. But, broadly viewed, the Chandragiri monuments are the earliest (and they fall between 5. 9th century to 6. 15th century); the Vindhyagiri monuments range over a vast time span (from the later part of the 10th century to 17th century); and the monuments in the town and in the neighbouring area fall roughly within three centuries: from about the middle of the 12th century to about the middle of 15th century.

With the above chronological background, a stylistic classification could also be contemplated. But here also we meet some problems. The style of architecture has not undergone changes either with the change in time or in the dynasty of the patrons. Yet the stylistic classification could be made and the monuments could be divided into Dravidian, Hoysala and later-Dravidian orders. (A majority of the temples built under the Hoysalas are in the Dravidian order and only in about 1200 we come across the temples built on a stelate plan.) Likewise the classification of the bastis into Dravidian and later-Dravidian is rather one of difference in time rather than of fundamental stylistic consideration.

The last form of classification contemplated above
is based on the names and other dominant features of the bastis. Here, all these temples being dedicated to the Jinas, a religious classification is ruled out. But the bastis have been differently named, i.e., (1) after the names of the enshrined Tirthankaras (such as Pārśvanātha, Śāntinātha) (Adinātha) etc.; (2) after the names of the patrons, such as Janandana Bāsti, Māṅgāl Bāsti, Akkana Bāsti, Nājīgāpa Bāsti), or, after the titles of the patrons (such as Cāvatigāndhavārāpa Bāsti, Abhāsī Bāsti etc., ), or, the class or community (such as Nagara Jinaśaya); and (3) after certain outstanding features of the structures (such as Odgāl Bāsti, Arogal Bāsti, Jāsana Bāsti, Kṛṣṇakṣetra Bāsti, Tūrīna Bāsti etc., ).

The above study has indicated the possible ways of classifying the bastis and not the actual classification adopted in the present study. In the present study, the locational classification is mainly followed; but it is dealt with chronologically when the description of the temples is the main motive. In this, however, the style, name and other prominent characteristics are naturally taken into consideration.

Ferguson, while classifying the Jaina monuments of South India, made mention of two types — the basti and the betta. "The former," he wrote, "are the temples in the usual acceptance of the word, as understood in the north, and, as there, always containing an image of the twenty-four Tirthankaras, which is the object there worshipped. The latter are unknown in the north; and are court-yards usually on a hill or a rising ground, open to the sky and containing images, not of Tirthankara but of Commata or Commatiśvāra so called, though he is not known to the Jains in the north".

This remark of Ferguson is applicable equally well to the Jaina centres of Karnataka and especially to Sravana Belgola. Broadly corresponding to this, there is one another common feature. Here a number of monuments have clustered on the summit of the hill and stand side by side within a confined area, surrounded by an enclosure. V.A. Smith has already drawn our attention to this characteristic in regard to the Jaina monuments at Palitana in 1, and, Percy Brown's study shows this feature being present at Girnar, Sonagiri, Kundalpur, Mukhtagiri, Saramba etc. The same feature is found at Sravana Belgola. On Chandragiri as well as Vindiyagiri not only the bastis stand side by side, often elbowing or brushing each other, but they are also confined to a specific area and are surrounded by an high enclosure.

Process of erecting bastis:

Before entering into the examination of the bastis which have already been erected, let us first know the process in which they have been erected.

The construction of a temple or a basti is an age-old custom in our country, but not in all places the abodes of the Lord were erected. The Tenstrasamuccaya 4 points out that the gods are to be installed only "in a sacred place, on the bank of a river, the shore of the sea, the place where

3. SG II, pl. III.
4. Vallayya, N.V., Tenstrasamuccaya, 1, 7, (p. 28).
the river (or the river and the sea) most, the top and slope of mountains, in a forest, grove or garden, near the abode of the blest, in a village, capital or city or in any other lovely place". A Jaina work Pratishṭā-sārasāṅgaha 1 mentions the same conditions for the location of a basti. In actual practice this appears to have been closely followed. To start with the bastis seem to have been erected at the places which were associated with certain incidents that took place in the lives of various Jñānakarmas, but in course of time, they were erected wherever the Jains settled down and wherever they found "a lovely place". But within a confined geographical area certain estates gained in importance and became more sacred than others. In Karnataka a dozen such Jaina centres rose to prominence, in different periods of history. But none seems to have excelled Koppana 2 and Saravana Belgola. But while Koppana became a victim of the later religious movements and lost almost all the bastis and its importance as a Jaina centre, Saravana Belgola, since a thousand and odd years has continued to play the same role and has preserved almost all its temples and the traditions intact. As a result, even in the present days, the Jaina religion is a living force in this town and the town is the heart of Jainism in South India.) This is not only testified by the fact that of five hundred and odd epigraphs found in the place not even a single inscription is non-Jaina but also by another fact that of dozens of temples that exist in this town not even a single non-Jaina temple existed before 19th century. Very recently, a temple for Kali has been erected, but even this temple is managed by the Jains and the expenses for the daily worship are met by the Jain mutt. 3

2. It is called in the inscriptions as Koppana, Kapana, Kupana and Kopana etc. — Vidus, Kannada Saubhag Porinchak uttarike, Vol. XXI, No.5, 1938; J.S., Saletori, B.L., Medieval Jainism, pp. 167 ff. etc.
3. Saravana Belgola, (Kannada), p.44.
Srvana Gulgola was one of the "lovely places" that attracted the attention of the Jains for erecting the bastis. The tradition of Andrabahu—who visited this place along with the imperial monarch Chandragupta, the fact that many a Jain saint chose this place for attaining his end, the story that Ohavunataraya dreamt here about the impossibility of reaching Pudanapura, which, in turn, led him to meet the colossal image of Dassata and the picturesque site with the two rocky hills and a deep and rich valley—must have naturally led the Jains to choose the place for their religious activity.

After selecting the site two preliminary acts preceded the actual erection of the basti—first, the ground was cleared "of its trees and creepers by means of instruments which have been duly propitiated" and "the chosen site" was levelled well. Second, a mandala was drawn on this site. This general plan was called Vastuypuspamandala. Here Purusa stood for prime-person and Vastu for bodily existence. In the words of Stella Kramrisch, "Purusa is the universal Essence, the Principal of all things, the Prime Person whence all originates. Vastu is the site; in it Vastu, bodily existence, abides and from it Vastu derives its name. In bodily existence, Purusa, the Essence, becomes the Form. The temple-building is the substantial, and the 'plan' ( mandala ) is the ritual, diagrammatic form of the Purusa." 2

The fundamental idea underlying this process being one and the same—a Mandala to be drawn to erect a Vastu for Purusa—it did not differ when the last was either Siva or Vishnu or Buddha or Jina. It is for this reason

that we find least differences existing in the structural characteristics when men of different faiths erected temples for their own lords. It is for the same reason that we find a single style of architecture being continued for a period as a characteristic or as a dominant characteristic within a particular geographical area. 1

The Bastis of Uravarna Jelgola:

The bastis were built both on the plain surface of the valley and on the rocky-surface of the hills (Fig. II, a). In the former instance it was probably easier to clear off the vegetation and level the 'chosen site'; but in the latter instance, it was probably much more difficult. An examination of the present structures and the area where some of the bastis stand reveals that in two ways a uniform surface was created before the mandala was actually drawn: (1) the uneven rock-bed was cut till a uniform surface was obtained; (2) or a special basement was erected, which, in turn, offered a uniform ground. Over this a mandala was drawn. The lines of the mandala, actually drawn or instructed to be drawn by the master-architect, became the guiding lines for the lay-workers. Hence, elaborate care seems to have been taken in drawing these lines. To make sure that these lines were carefully followed, the lines were chiselled when they were drawn on the rock. The lines were carefully followed while laying the upana of the basement,

1. Of, with the following remarks of F.H. Osborn:
The lines found on the rock-ted to the west of Janānavasi markā and the lines that are visible below the spīka of almost all temples and the markās on Jhandragiri account for this.

The Substance and the Style

Though it is very well-known that certain dominant canons and conventions influence the style of architecture within a geographical unit, it is to be noted that quite often the substance of which the temple is built has played a major role in shaping this style. This is very well seen in the structures of Śravana Belgola. In the heart of the Hoysala kingdom (Hāssan De, ) and during the glorious days (12 - 13 centuries) when the Hoysalas erected their finest temples at Rālur, Hālebid, Hāggēhalī, Jāvagal, Nēlvādi, Nērvēhalī, Araiśhore etc., in and around their capital city, Śravana Belgola by and large, was left to develop a style bearing no relation whatsoever with the Hoysala style of architecture. What is more surprising is that even when the Hoysala officers and the merchants erected the bastis, they were led by the necessities of the place rather than by the convention that was associated with their dynasty. The stellate-plan is considered to be a characteristic of the later-Chāḷukya and the Hoysala temples, but with the exceptions of Akana Basti at Śravana Belgola and Śantēvara Basti at Jīnanātaēpura, all bastis studied in this work are rectangular on plan and Dravidian in style. In fact, in no single town in South Karnata do we come across even a large number of Dravidian temples as at Śravana Belgola. It is probably relevant here to account for this.

1. It is interesting to note that the bastis built under the Hoysalas, even in their capital, Hālebid, exhibit the same characteristics.
the Jains seem to have preferred a simple style of architecture to the comparatively complex models of the Hindus. Whether this simple architectural style was necessitated by the peculiar nature of the religion itself or by any other factor, it is difficult to say. The philosophy of Jainism is based on simplicity and sacrifice and renunciation and non-violence. An extreme stress laid on the simplicity of construction probably deprived the sculptor-architect of much of his liberty and forced him to be guided more by the canonical injunctions rather than by the imagination of an individual. Though such a restriction was also found in Hinduism, it was not found in the same degree. The Vedic and the Silpa texts respectively regulate the structure and the image to a large extent, but simplicity is not marked here. Whatever may be the original form of Hinduism, in actuality it permitted the multiplication of the gods and goddesses as it believed in the manifestation of a single energy into variegated forms. These forms not only include different poses and postures of hands and legs of the images but invited the sculptor to infuse in them the most that his imagination could also capture. As a result, a Hindu god like Siva emerged as an amalgam of energy-manifested, beauty-excelled and art-perfected the spiritual form, beauty and serenity captured in their full forms and proportions and harmonised in the shape of an image. Compared to this the sculptor-architect employed in the service of Jaina religion enjoyed very little liberty.

But this difference cannot be over-emphasised. The Jaina pavara is as such known for his massive works as to his complicated and artistic structures — the instances that respectively testify to his capacity for patience and labour and his imagination and skill. Some of the early-Chalukyan structures found at Aihole and Badami and the
Later Chalukyan structures at Belgum and Malgudi and the Hoysala structures like Akrana Basti and Devananga Belgola and Svetādvarā Basti at Jinanāthapura stand as examples to this. Outside Karmata, many ornate Jaina temples were erected of which the temple at Mt. Abu is the most famous. All these and temples of different places point out the liberty that was enjoyed by the rāvāri who employed in the services of the Jaina religion. But here there is one common factor i.e., none of these structures which claim artistic excellence is built in granite stone.

Let us now turn to the material used for the construction of these structures and see whether there is any connection between the substance and the style of the temple. The temples found on the summit of the two hills of Devananga Belgola, as pointed out earlier, are invariably Dravidian in plan and the substance used for the structure is granite. The architects of this place probably found abundant quantity of granite on these two hills and naturally made use of it. About two dozen temples have been erected in this material on these two hills. But as long as they depended upon this substance they were not able to execute their structures on a stellate plan as the latter was best suited for a stone of much finer quality. The granite stone did not permit them to give expression to all their feelings and imagination. It was probably this factor that ultimately led him to opt for his favourite media and erect the structure in the valley. Moreover the patron should have also found it superfluous and expensive to meet the cost of transporting the pot-stone to the summit of the hill. Hence from 12th century onwards more bastis were erected in the valley rather than on the summit of the hills, and on each one of these occasions more and more quantity of pot-stone was utilised in the structures. In Bhandari Basti the
pot-stone is utilised for the door-jambs and other panels; but in Akkana Basti and Nagaraja Jinâlaya this substance is used for the structural purposes. As a result, we come across conspicuous changes in the stylistic characteristics and artistic mould. In Nagaraja Jinâlaya we witness the same Bravidan plan but its outer walls are divided by vertical pilasters of multiple angles; in Akkana Basti not only the pilasters are gracefully worked out but the very plan of the structure has undergone a metamorphosis. In the latter structure, we come across two important characteristics for the first time in Sravana Belgola i.e., the full utilisation of the pot-stone for the structural purposes and the appearance of the star-shaped plan. This proves that as long as the sculptor-architect of Sravana Belgola was forced to use the granite substance he could not but adopt the simple Bravidan plan and be satisfied with it; but as soon as he changed the substance the style of architecture also changed.

Analysis of the Characteristics:

The inscription of 19th century cited above, mentions as many as sixteen bastis on Chanragiri, but it neither gives the names of the bastis nor mentions any other details. The extent monuments of this hill could be divided into those (1) which are situated within the enclosure; and those (2) which are situated outside the enclosure. In the first group fall the thirteen bastis, two free-standing pillars, six mantapas and a variety of hall-sites including a mandare of great artistic beauty (Pl.vi, a, b).1 Outside the enclosure are found the monuments of immense spiritual and traditional significance but of little artistic value.

1. Appendix. No.5 note No.1.
Here is a cave fitted with a front porch and called after the saint Bhadrabahu, a small single-celled basti called Iruve-Brahmadipa Basti, two mantaps and three ḍōṇā ḍos (pands). All the temples put together would be only fifteen in number and we have no idea of the sixteenth basti mentioned in the inscription. (The only place of some traditional importance is the rock of Jhāvanḍarāya, but the latter neither falls under the bastis nor under the mantaps. It is only a boulder with a group of crudely executed carvings of very little importance and antiquity.) This study makes it very clear that within these 130 years one of the sixteen bastis is either destroyed or the double-temple of Jhāvanḍarāya is considered as two distinct bastis.

**CENTRAL PLAN:** All the bastis of Chandragiri are Dravidian on plan. The structures could be properly classified into: (1) single-celled temples; (2) double-celled temples and (3) temples with three cells. Though there are not many examples for the first type, the Iruve-Brahmadipa Basti offers an instance. This is a square structure of insignificant dimension and height. In the double-celled structures the ṣubhaśāpika is adjoined by another cell or a porch. In the temples with three cells, the ṣubhaśāpika is adjoined by a Garrison or a vestibule and these by a navamana or a hall, respectively. Jantinātha basti, Ṣa(va) Fārvānatho, are the double-celled structures of the above variety; while the rest of the bastis belong to the third type and contain three cells (Pl. ii, iii, iv, v etc.).

Whether the bastis consist of two or three cells, the ṣubhaśāpika is normally square while the ṣubhaṇāmi is usually rectangular, or viṭa (Pl. ii.). A door-way

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1. *Ibid., Note.* No.

2. *Ibid.* has an upper storey and an image of Fārvānatho is enshrined here.
is invariably found between the *carbagraha* and the *sukhanasi*, but it differs in workmanship and artistic excellence from structure to structure. The *sukhanasi* are not uniform in all these bastis. Apart from the *sukhanasi* of Sāntinātha Basti, Nc-2 Pāravānātha Basti and Pāravānātha Basti (Pl. iii, c) the rest of the temples have open *sukhanasi*. These three bastis have either a square or a rectangular *sukhanasi* with a separate door-way between the *carbagraha* and this cell, and in all three cases the *sukhanasi* are adjoined by the *navaranga*. A *Pradaksinaparastha* or circumambulatory passage is considered to be an invariable accompaniment in the temples of devotional order1, but, excepting the isolated instance of Kattale Basti, (Pl. ii, b) the rest of the temples of this hill are devoid of this feature.

In all bastis which have open *sukhanasi* two pillars are normally found separating the vestibule proper from the adjoining *navaranga* (Pl. ii, c). But here also Kattale Basti cas - an exception. In this basti (Pl. ii, b) six pillars stand and separate the two cells. In general the breadth of the *sukhanasi* corresponds to the breadth of the *carbagraha* (Pls. iii, iv, v etc.). But this principle is not applied in Kattale Basti and Chāvundarāya Basti.

Adjoining the *sukhanasi*, whether the latter is enclosed or open, is the *navaranga*. In this cell is either square (Pl. ii, c) or rectangular, (Pl. iii, b) the latter being more commonly met with on this hill. In all bastis which consist of more than two cells the *navaranga* forms the largest and the most dominating section in the temple. In most of the instances, the measurement of the

1. *JTH, xii, (1963), pp. 43 ff.*
Navaranga either roughly corresponds to the total measurement of yathākrama and anukrama or surpasses it. The central portion of the navaranga, most often, contains a raised platform (Pl. II, b and c), either square or rectangular in shape, though the former is more often seen on the hill.

Adjoining the navaranga, in most of the bastis, is a porch. There are roughly three varieties in this. In some bastis two pillars support a roof and this has been called an open-porch (Pl. xi, b). In some other bastis, though the same principle as in the first variety has been adopted, the side walls of the structure are raised and stopped at the half way. Quite often the inner sides of the side walls are fitted with projecting slabs, serving as stone-benches. This variety is called half-opened porch. There is a third category wherein we do not meet any structure or pillars. Here the platform of the basti is continued after the door-way of the navaranga. This differs from the normal platform in only one respect i.e., the normal platform either ends exactly at the bottom of the walls of the structure or it is uniformly extended on the four sides; but here the projection is seen only in the front. This extended platform does not strictly fall under the group of the porches though it practically served the same purpose. However, this has been called in the present study a raised-platform and not as a porch. To the three varieties of structures noted above, Sāntinātha, No. 2 - Pārśvanātha, Chandrasprabha, Mahījīgaṇa bastis offer examples for the first category; Pārśvanātha and Āhīvagārya bastis offer examples for the second category; and Āraṇakaṭṭa, Sāvatīgāndhavarna, Tārīna and Sāntīvāra bastis offer examples for the third category. However, two bastis in the hill are an exception to the above feature i.e., Jāmā
Basti has no porch whatsoever and in Kattale Basti the porch
proper is linked to the navaranga by a pillared hall.

THE BASEMENTS: The achīṣṭāna or the basement of the temples of this hill are not always laid on a raised platform as in the Hōysāla structures of the 12-13th centuries. This mode of erection, with no projecting platform at the bottom, - was, in keeping with the Dravidian style of architecture; but, more, on the rock-bed, probably, it was found superfluous. However, the foundation of the temple proper was required to be laid on a levelled surface as noted above and this led the architect either to cut the uneven rock-bed or raise a platform till a uniform level was attained. Both these methods are followed on the hill. The basti of Sāntinātha in the south-west corner of the enclosure is a small and simple structure whose achīṣṭāna is raised on a levelled rock-bed. Other temples are usually raised on some kind of pedestal or other. Some of these are extremely crude and seem to have been intended only to obtain a uniform level. But huge platforms are raised under the bastis located in the north-eastern corner of the enclosure. As the rock-surface of this portion of the hill sharply slopes down towards the north, the height of the southern side of the platform is much less compared to the northern side. But this type of platforms with projections in the front portion only were hardly intended to serve as pradaksināna passages. Only in Katnale Basti 1 and majjigaṇa Basti the platforms are noticeably wider but not wide enough to serve as circumambulatory passages. The projecting portions of the achīṣṭāna in Braḍukatte, Sāvatigandhāvarana, Tōrana Bastis are very narrow. However, because of their slight projections, they could be considered as mid-way between the Dravidian and the Hōysala structures though they were all built under the Hōysalas.

Now let us make a comparative study of the
adhishthānās by selecting a few of the above temples. Here the Majjigopa, Saṅtinātha, Chandraprabha and No.2-Pārvēvanātha bastis offer examples for the simplest types of adhishtānās. The adhishtānās of these bastis consists of either one or two or three patta ( landa ) separated by the jala ( neck ). In the second category fall Chandragupta, Chāṃanārāya, and Pārvēvanātha Bastis. The adhishtānās of these bastis are not only well executed but are complex compared to the first variety. This complex nature is less conspicuous in the first temple and is steadily developed in the other two instances. The adhishtānās of Chandragupta basti consists of uśāna, ( lower-most band ) patta, jala ( in the form of a deep horizontal cut or line ), trisāla, again a jala ( but with rafter-ends at regular intervals ), and a patta. This is a regular pattern adopted from bottom to end for the adhishtānā of the entire temple. The adhishtānā of Chāṃanārāya basti is an exact copy of this, excepting in the dimension and size. In Pārvēvanātha basti there is an inconspicuous uśānapāṭha on which rise the uśāna, jala ( in the form of a deep horizontal cut ), vāsana ( which is plain at the noveronā portion and cut into the forms of dentile at the caryāśvara and the caryāsaṃśāla portions of the temple ). While here stops the adhishtānā of the caryāśvara portion of the temple, this is continued up and added with a vāsana, a jala, a patta, a jala and a patta at the caryāśvara and the caryāsaṃśāla portions. Broadly, the adhishtānās of this temple agrees with the previous two, but as the structure itself is taller than the other two its adhishtānā contains more number of rows and moulds, especially the patta, and jalaś. One of the interesting features of the basement is the appearance of the dentile on Pārvēvanātha Basti. This feature is commonly met with in the latṣer-Chālampya and the Royala structures though it could be traced back to the earliest examples in the Brevīda order of the Palaivas and the early-Chālampyas in Tanur and Namatak respectively. 1

1. Though it is difficult to trace the earliest models
However, this feature is prominently found and more harmoniously fitted in the stellate structures of the later-Chalukya

of this variety of a patta with dentils, we may say that they became the characteristics of the temples built under the early-Chalukyas and were continued by the later-Chalukyas and the Hoysalas in Karnataka. There are broadly three varieties in this: (a) A flat horizontal band with the upturned heads at regular intervals and at the corners. This variety could be noticed not only at the basement but also at the cornices of the towers. Examples may be found to justify this form Akole (Gowans; CA, Pl. XXIV, Nos. 37-38 and many other temples not illustrated in this study) in Kundägöl (Ibid., Fig. 38) and Lakundi (Pl. LXXIII) they are found in one of the pattas in the adhishthana. The pyramidal adhishthana of the garbhagriha of the temple of Cañganätha offers one another example of immense interest (Pl. LXXIV). This is not confined to the Chalukya temples but could be noticed even in the sikhara of the Sun temple at Konarak (Ferguson, bk. no. 123, A. 383 and at Abhaneri etc.) In Karnataka the chief characteristic of the towers of the temples of Kadamba also includes this feature (Morace, Kadamba Kula, Pl. ).

(b) In another variety the patta contains those dentils at its faces. The only difference between this and the next variety is that in the present the vertical division is not as deep as in the other. In the Virupaksha temple at Pattadakal the patta is vertically incised here and there, (contd)
and the Hoysalas. The vertical cuts of the walls of these stellate structures of those dynasties more easily accommodated them than the plain rectangular Brāhīmadeśa models. But

while in other parts of the same row the lion heads protrude ( Josains, PI. XXVIII ). Such a variety — a band with a slightly protruding sculptured heads could be seen in the Burja temple at Anaga ( Ibid., Pl. iv ) and Śālegīti Śivālaya at Bāḍāmi ( Ibid., Pl. LXXII ) etc.

(c) In the last variety the nāṭa completely disappears and its place is occupied by a row of beam-heads or dentils only. Here there are not only clear vertical divisions but they are so deep that only the dentile bases to project from the walls. The Jain temple at Pūttradakāl ( Ibid., ii ) offers one of the earliest examples of this class. At here the blocks are not completely separated from the band that runs over their heads. In Kukasur the same order is repeated, but each one of these units is square in shape and it is incised with animal figures at its face ( I, LVIII ). At śāhādānapura and Śāvērī, these dentiles are disconnected from their upper band and are elaborately carved at their faces ( Pl. LVI ). Better examples of this type but devoid of all designs, could be noticed in one of the rows of the basements of Śāntisīvāra temple at Tīlavalli ( Pl. 3 ) and in the temple at Upakol ( Pl. LXXXVII ) while the temples at Iṭṭāgi and Kurovatti offer different varieties ( Pl. 41 and CVIII respectively ). In the temples of the
among the brahminian temples whose walls were cut into projections and returns these fitted in equally well. Pādēvamātha basti on Chandragiri stands as an example of this.

Let us now turn our attention to another interesting feature of the adhīśṭhānā. The main walls of the temples are plain and rectangular on plan, but the bands in the adhīśṭhānā are in some cases and intricately moulded within the frame-work of a rectangular plan. Here, we have in view the basti of Sāntiśevara located in the north-eastern corner of the enclosure. A careful observation of the rock-bed and the surmounting cornices at the adhīśṭhānā of the gartagrīha portion of the basti reveals an interesting feature. The usāna is plain, thick and rectangular in shape, but the surmounting cornices, especially the first projecting cornice from below, reveals a stellate plan. It has sixteen points in all, but because of the reduced scale of projection on

Noysalas also such examples could be found in dozens of places. Though the nārās, like the temples at Halebid, Jilesar and Somanāṭapura, have rows of cornices with friezes, scroll-designs and other carvings there are many temples which offer examples of simpler type with such dentiles. The two temples included in the present study — Akkana Basti at Śrivara Jelgoja and Sāntiśevara Basti at Jimanāṭapura — may be instanced here.

1. Cf., with the basement of the pillar located in the saman that stands to the east of Saṃti-gandhāvarana basti, no II, 89 140 (50).
the one hand and the plain, rectangular upāna at the bottom and equally plain walls of the temple above these cornices on the other, the effect of this feature is rather inconspicuous. Like the rest of the bastis in this row the Śāntāvāra Basti was also constructed during the Hoysala period, but the stellate plan of this cornice merely served as an ornamental design and was probably intended to avoid the monotonous repetition of piling up of one block over the other as is done in Savatigondhavaraṇa Basti. But this architectural design, which went very well with the stellate structures of the Hoysalas and in the Dravidian structures whose main walls have been divided into recesses and projections, is conspicuous only by its contrast here. The Hoysala architects introduced such basements in Pārvanāta Basti at Heggore,1 Pārvanāta Basti at Halātiḍ, which is another Dravidian model with plain rectangular walls, has a stellate adhishpāṇa for the garbha-grīha cell. The Śāntāvāra Basti at Mīttar offers one another variety in this series.2

THE WALLS: The outer section of the temple above the adhishpāṇa could be divided into two parts — the space between the prati and the uttara is covered by the main walls, whereas the portion above the uttara is occupied by the cornices and the attic. Here, on the hill, the walls of the bastis are built either of stone or of brick and mortar. All the temples on the north-eastern corner of the enclosure and No.2-Pārvanātha, Chandraprabha, Sāsana and Kattale Bastis have brick and mortar walls, whereas the rest of the bastis have stone walls. As pointed out already, only granite blocks are used in the stone structures.

1. Mār 1927, Pl. vii and Pl. vi.
2. Mār 1919, Pl. i.
THE BRICK STRUCTURES: The bastis which have brick and mortar walls are normally plain. They possess at the bottom some horizontal cornices and in the main portion, some vertical pilasters in imitation of their counter-parts. A perfect unanimity is maintained on the hill in moulding the pilasters of the brick walls. A comparison of the pilasters of the best brick and mortar models (of Śusana Basti, Śantiśvara Basti and Śavatigandhāvarāya Basti) with their counter-parts (of Chandragupta, Chavundaraya and Pāṇḍavaṇātha Bastis) reveals one interesting point. In the brick works the shaft of the pilaster is plain, square, straight and it is crowned by a capital which almost corresponds to the capital of the stone walls. But in the stone structures, the shaft of the pilaster has a cyma-recta and cyma-reverse moulds with an intervening thin nāṣa. Over this shaft comes the usual capital. The upper section of the pilaster with all these moulds seems to have been, at least in cases, copied from the piers found within the temple.

Among the temples which have brick and mortar walls, Śusana Basti is unique. Its walls project and return and imitate the corbelling of the outer walls of Chauṇḍarāya Basti. But very few of these temples have been decorated with the kāśyapās and the nāḍājas. Only Śavatigandhāvarāya Basti and Śantiśvara Basti seem to have had kāśyapās surmounted by the miniature-siddhāras and with the images of standing Nirthaṅkara in the niches proper. But these images are missing now. ¹

THE STONE STRUCTURES: In the bastis that are built in stone, huge granite blocks cover the portion between the avastha and the upastha. The wall proper is cut into compartments

¹. The wall is repaired and the earlier model is known through the photographs published in RC II, Pl. XVIII.
by vertical pilasters that project boldly from the face of the walls at regular intervals. 1 But in Nājjīgāma Bāsti this order is not maintained. In this case, the walls are extremely simple and they are built of huge granite blocks. This simplicity is only disturbed by the railings found on some portion of the walls of the sūkhaṇāsī and navarāma. This railing is cut into compartments by the miniature pilasters and each one of the compartments contains a kālāja or a floral design. The best examples for stone structures on the hill are Chandra-gupta Bāsti, Cārunḍāya Bāsti and Parmanvāna Bāsti. Of these the first is the smallest and the oldest of the three and offers the earliest example for a stone structure of this class on the hill. The horizontal cornices at the śāhishṭhāna and the roli—cornices at the top and the boldly projecting capitals of the pilasters throw various degrees of shade and the wall but all these contribute only to undermine the height of the structure. Here the wall is divided into compartment by vertical pilasters and no wall decorations are found excepting a kūṣṭha at the back of the garbhagriha. As this temple does not possess two pillars in the interior, the pilaster on the outer wall may be taken as indicative of the style of the time. Here a vertical shaft is crowned by a double-guma motif with an intervening pāṅga and the whole is crowned by a capital. The latter is made up of tiers of thin bands and the upper most section resembles a guma or a nāgula. It is crowned by a square, straight-fitting phalaka or an abacus. The bracket or the corbel which supports the architrave above, is a simple rectangular block with the lower corners cut at forty-five degrees.

1. But in Śāntinātha Bāsti in the south-eastern corner of the enclosure the pilasters hardly project and they are extremely plain.
The pilasters of the other stone temples on the hill broadly agree with the pilasters of Chandragupta Basti, but the brackets of Pārśvanātha Basti are deep-ribbed. A noticeable difference is found only in the walls which are divided into projections and returns. This pattern, which is absent in Chandragupta basti is found on the outer walls of the cumbhāgrīha of Chēnārājya Basti and of Pārśvanātha Basti. The effect of horizontality, which the early structures had gained by the varying number of saita sukaś on the abhīṣṭha and the roll-scornices above and the projecting biscuit shaped capitals on the pilasters and had formed into "an architectural rhythm" is slightly undone by these vertical compartments found on the walls. What the projecting vertical pilasters could not achieve was achieved by this division of the wall into recesses and projections, thus effecting harmony in the lines and shades of opposing directions. The history of this experiment is shrouded in mystery, but it seems to have been mixed up with some of the earliest structures of South India and grown along with them. In the rock-cut temples of the Pallavas this pattern is normally absent but a keen observer will find the beginning made in the Arjuna Nāthas, where the walls contain

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2. E.B. Havell calls this an "embellished frieze" and says that it "follows closely the outline of the tiered railing..." The Ancient And Medieval Architecture of India, A study of Indo-Aryan Civilization, P. 30, fig. 11 etc., Pl. VII. A and fig. 16.
3. Longhurst, PA, Pt. III, No. 33, Pl. I.
vertically extended compartments to accommodate the images. This effect on the wall was achieved in a peculiar way by adding kōśātaka to the walls in the Kailasanatha temple at Kāñchipuram. This device is fully developed in the Vaikunṭhaparvānāl temple of the same place, belonging to about the same period. One of the earliest Jaina temples ascribed to the Pallava period, Chandraprabha Dēsti at Tirupatikurumān, has its walls divided in this pattern. Coeval with these temples and even earlier by a century or so, this pattern was planned and practised in a large number of temples by the early-Jālukyaś in the Vāsavan. The Vēgūṭi and other temples at Aihoḷe, Vēgūṭi and other temples at Bōdānī and almost all temples at Pattadakal possess this pattern. These Dravidian temples and a dozen in the Dravidian and the early-Jālukyaś style like Vīrūpākṣa at Pattadakal, Kallēvāra at Kukkanūr, Nāganātha and

1. Rea, "A, ASIA., Vol. XXXIV, Pl. XIX."
2. Ibid., Pl. LXXXV and Pl. LXIV.
4. Ibid., Pl. I, A.
5. Jouvese, "A, fig. 3, P. 30. This pattern is also followed in Vīrūpākṣa and a group of Jaina temples etc., in the same place.
6. Ibid., Pl. XXIX and XXXI.
7. Ibid., Pl. I.
8. Ibid., Pl. XL and XLIV.
9. Ibid., Pl. LIX
10. Ibid., Pl. XXIII.
Jaina\(^1\) temples at Lakhandi etc., have their walls designed in this pattern. This feature seems to have become interwoven in the temple style of the -outu and Lesen and travelled to the different and distant parts of India in the succeeding centuries\(^2\). But it is as difficult to trace its way as to trace its origin.

The probable reason behind inventing this device was not only to break the monotony of the plain walls and of horizontal cornices, but was probably, something more. If the trend of development from the Arjuna Ratha or from the structural models of Aihole, Pat Lêvakal and Badami are followed, one would invariably come to the conclusion that the primary motive was to give a protruding effect to a section of a wall to accommodate an image—a member of the pantheon of the main deity. This is invariably and ser- ously followed in these early temples. In Negati, Aihole, we have simple rectangular kôshtha\(\)s with no images in them, but in which they existed once. In the Malegitti temple, Badami, the simple kôshthas are occupied by the images as at Arjuna Ratha. Here the wall portion, above this kôshtha has some scroll designs. In the Vîrûpâksha temple at Pat Lêvakal, the latter pattern is continued, but now the scroll designs find place not only on the top, but also below or on the pedestal of the kôshtha. But in none of these the niche proper is surmounted by the miniature-áikhara\(s\)\(^3\).

1. *Ibid.*, Pl. XVI.
2. For an early 11th century model at Cape Jemadar, see Stell Frandsen\(\)*, op. cit.*
3. This miniature tower should not be mistaken for the surmounting member that appears immediately above the kôshtha\(s\). Here the term is used to indicate the tall tapering tower that becomes conspicuous in the later-Châlukyan, Brâhiga and Doysa\(\) structures.
The fully developed kōśṭhas, however, appear in Pāṇāśṭha temple at Paṭṭadakal. Here for the first time we come across the miniature models over the kōśṭhas while the niches themselves are occupied by the images. With the addition of this surmounting superstructure the height of the niche proper is reduced, and as a result, the height of the adorning image is also reduced. But the miniature-sīkharas which surmount these kōśṭhas are not of highest order. In the subsequent periods the surmounting portion of the kōśṭha gained in importance and improved in design and variety, as a result, it becomes a conspicuous and complicated architrave. It generally undermines the niche and also the image which occupied the niche. As a result, as at Kallēśvara at Kukkanūr, Pāṇāśṭha and Jaina temples at Lakkunḍi in Karnatak and even at the Cuhānāthasvāmī at the tip of the peninsula, we have empty pāñjaras with bigi miniature sīkharas. But the kōśṭhas were not completely discarded. Often empty pāñjaras stood side by with the kōśṭhas, which either did or did not accommodate the images.

On Chandragiri at Śravanga Belgala, we have noted the kōśṭhas with the images of the Tirthankaras adorning the brick walls of Sāntisiwara and Braņukāṭe Bastis. In the stone counter-parts plain kōśṭhas devoid of surmounting architrave appear on the walls of Chandragupta Basti and Jhavānpāra Basti. But, as at Śrōgūti, no images are found and no one could guess whether they ever existed here. The walls of Pāṇāśṭha Basti accommodate not only more number of kōśṭhas and pāñjaras, but the surmounting miniature sīkharas. Here in the centre stands a kōśṭha with a fine crowning member but without the image. On either side of this is a pāñjara in a separate section of the wall and these are akin to the pāñjaras found in the temples at Kukkanūr, Lakkunḍi and Cape Comarina cited above. They have beautiful
miniature śikharae but below it and between the pilasters no space or cell was ever created and no image was ever accommodated.

Thus the walls of the stone temples on this hill not only exhibit two varieties — plain and projectin; and returning walls but also a variety of nihéas — empty-bāhūsas without śikharae, empty-bāhūsas with śikharae and empty-bāhūsas — which developed through the ages and remained as an integral part of the Dravidian temple complex in the subsequent centuries.

THE KAPOTA AND THE ATTIC: The Fṛṣeśvara of the hill consists a kapota, a project corner-moulding or a roll-cornice, punctuated by a verice of horse-shoe-shaped gabled windows or kūṇa. The origin of this motif is traced back to the Buddhist structures. It appears in the earliest temples of the Dravidian order and, in fact, remains a "common property of all Dravidian temples" of the succeeding centuries. But here, on the hill, the cornice and the motif are confined to a few temples of brick masonry of stone. Of these, Chandragupta Bāstī again offers the earliest example. As in other Dravidian temples, the Bāstī has roll-cornices which are decorated with kūṇa. The windows of these kūṇas are empty unlike the early-Chājakyan

2. In the early-Pallava temples and other Dravidian temples these appear in different forms — Vide., Dubreuil, op. cit., Pp.29-30.
3. Kranzreich, op. cit., P.B.
4. Śākunā, Javati and Śāntīśvara Bāstis.
5. Chandragupta, Jhāvunārāya and Pārvanātus Bāstis.
and the Pallava models. Another interesting feature is that the crowning design of these kūṇas is distinct as it neither agrees with the Pallava variety with the shovel-heads nor with the later variety with the kārtiśukha. In the kūṇa of Chandragupta Basti two arches are crowned by a trident-shaped motif with the leafy designs. They resemble the kūṇa of the early-Chālukyan temples of Aihole and Pattadakal. But the windows are hollow and are in a perfectly semicircular shape. In Chāṇḍragarīya basti the roll-cornices contain the kūṇa of an interesting variety and design. Here also the motifs over the semi-circular arch and the scroll designs on the sides broadly agree with Chandragupta Basti. The windows are empty, and quite often these take the shape of an upturned jar rather than of horse-shoe. In the kāṃṭha of Śāmanā basti which is a work of brick masonry, the kūṇa not only imitate the upturned-jars, but some are in squares and circles, all of them being empty. The kāṃṭha of Pārvanāṭava Basti is distinct from the above variety. Here, we witness the kārtiśukha as the crowning motif of the kūṇa. In Chandragupta and Chāṇḍragarīya bastis at the underside of the cornice there is a row of hēkias or śālana, but in Pārvanāṭava Basti

2. pl. X; pl. XI.
3. These kūṇas underwent changes in different periods. Here are the models of later-Jhala variety with only difference in the windows. Complete circles appear in Āmalprakal in the Pāndya and Vijayanagar periods. (cf., Dubreuil op. cit., fig. 32).
there is no such row. Secondly, above the brackets of the pilaster and in the place of the uttāra of Chandragupta and Chāvaḍārya Bastis, we come across a slightly curved plain projecting cornice in Pārvāṇātha Bast. Above this is a grāva and then comes the usual roll-cornice with the usual horse-shoe decorations and the kārtisukha motif. This decoration on the prastāra of this temple reflects the horizontal divisions found in the pāchātāna. But in the navaranga portion of the outer wall, instead of the slightly curved cornice there is a large, flat, sloping eave and above this comes the convex-cornice separated by a grāva. This is in fact, an interesting arrangement in the prastāra and stands midway between the early roll-cornices and the later eaves of double-curvature. A combination of the roll-cornices and the slightly curved cornice or when the latter was absent, a large flat sloping slab, probably led to the emergence of the eaves of double-curvature. Ferguson's suggestion 1 that the eaves of double-curvature were copied from the terracotta models is rightly discarded by Alexander Rea.² Here, in Pārvāṇātha Basti, if the intermediary space or grāva is eliminated and the roll-cornices is made to sit straight on the one which hangs below, we have the best example of boldly projecting cave of double curvature which we come across commonly in the later-Chāluṣika, Hōysāla and the later-Dravidian temples.³

3. In the first two varieties this is invariably met with, and for the examples of the late Dravidian temple instance may be given from the portico of Vellore Vidāra, Ferguson, op. cit., p. 306, fig. 232 and Vitthala temple at Šāmpī (Ibid., p. 403, fig. 236.)
With the exception of Pārāvanātha Basti, the temples on the hill broadly agree with their early models in Tamilnad and Deccan. The row of *jambas* on the underside of the roll cornice replace the strutted Gandharvas of the early temples, on the top of the horse-shoe arches, as usual, is row of lions in the two stone temples (Pl. fig. )

**ATTIC: Above the puṣṭāya comes the attic.** But this is not found in all the temples on this hill. In Chandragupta Basti there is hardly any scope for accommodating it. Here (Pl. vii, a) the *gikheras* rise immediately above the row of lions separated only by the *śāraṇā*. In Pārāvanātha Basti the portion above the roll-cornice is made of simple brick masonry. Other bastis are also devoid of this feature.

Of the bastis which have the attic, Sāsana Basti offers an example for a simple variety in brick masonry, while Chāvunḍārāya Basti offers an example for a well-finished model in stone. A comparison of the two reveals a perfect agreement in design. The brick work of Sāsana Basti being a later work, probably it copied its model from the stone structure of Chāvunḍārāya Basti. Even here there is one difference. The pavilions in the attic of Sāsana Basti do not contain images except on the front (east) wall, whereas the pavilions in the attic of Chāvunḍārāya Basti are invariably occupied by the images.

A careful examination of the attic of Chāvunḍārāya Basti reveals a perfect agreement with the conventional models of the Dravidian style. It is formed of a number of pavilions

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1. Longhurst, op. cit., No. 17, Pt. I, Pl. IX; but sacred groves were also common features in this period — Vide, No. 16, Pt. II, p. 13, Pl. VII, 4.
2. Cf. the attic of this basti with that of Virupaksha temple at Pattanakal, QA, 21.
which fall into four groups: (i) those which have a bulbous dome; (ii) those which have a large horse-shoe arch; (iii) those which have a small horse-shoe arches; and (iv) those which have a wagon-shaped crowning member. Let us examine these in greater detail.

The attic on the side-walls of the temple falls into two sections — the garbagrha portion forms one and the rest, another. In each of these two sections we get the following arrangements of pavilions — karna-kūda, pañjara, dālai, pañjara and karna-kūda. (Pl. xi, a and b.) In between every two of these pavilions, there is a small pañjara. The whole takes the pattern of a dālai beam, situated in the centre with a pañjara and a karna-kūda on either side alternated by the smaller pañjarae. This order is also repeated on the garbagrha section of the attic and is continued all round the temple.

Let us take up each one of these pavilions (Pl. xi, a).

Karna-kūda: This type of pavilions normally come at the angles. But as the attic over the side-walls is cut into two sections, there are totally four karna-kūda here. Actually a Tirthankara is shown seated in sāvāmikāna on a ṛūṣha. Over him rises a dome which is squarish in shape. Originally the latter was terminated by a kēlaṇa but it is now missing.

Pañjara: The pañjaras are of two variety here — small pañjaras, and pañjaras with huge horse-shoe arches. The first variety comes between one pavilion and the other i.e.,

1. Side elevation of Čāṅjārāya Basti
   21, Pl.

between a karpata-kūda and a pañjara, a pañjara and a jālai, a jālai and a pañjara, and a pañjara and a karpata-kūda. They also possess the horse-shoe shaped crowning members, but they are all small in size. They also accommodate images, but they are normally those of attendants and in some cases the yakshas. The second variety contains a large horse-shoe shaped arch which is filled in by a kūta or śikhara motifs. At the bottom sits a tīrthaṅkara in the paryāśkāsana. There are totally four pañjaras with large horse-shoe shaped crowning members and nine small pañjaras on each of the side walls of this basti.

Sālai: These are the most important and imposing units on the attic and they normally occupy the central place of a section of the wall. On the side walls of Chāvurgārī basti we come across two sālai. They accommodate the images of the tīrthaṅkaras who are seated on a sītha in the paryāśkāsana. On the top is a large boat-shaped crowning member. They also originally possessed the kālasas which are all missing now.

Other Bastis of Śravaṇa Belgaum:

Though the monuments of Chandragiri differ from each other in minor details, they broadly agree on many points. They are all built in Dravidian order and all of them are erected between c. 9th century and the middle of the 12th century. In the town proper and on Vindhyaśarī the bastis not only vary in style but range over a longer period i.e., from about 10th century to about 17th or 18th centuries. When the architects stopped working on Chandragiri, they started it in the town — while the monuments and the mantapis were built without break on Vindhyaśarī during all these years,
un Vindhyagiri one will be more impressed by the fort-walls, gate-ways, pillars, ponds and other rock-cut works rather than by the bastis. According to the 1830 inscription there ought to be eight bastis on this hill, which are those eight no one knows. There are the following, monuments at present: Varna, the Partlslaya, Siddhara Basti, Bhavata-Dhishubali Bastla, Udgaal Basti, Chavisa-\text{\textit{Tirthankara}} Basti and Channapat Basti. ( In these we may add the temple of Brahma located at the side of the step-way on the hill at the bottom ). Among these, excluding the colossal image, all the "bastis" are later than the Chandra-giri monuments.

In the style of architecture, there is very much common between the monuments of Chandragiri and Siddhara Basti and Chavisa \textit{Tirthankara} Basti. Like \textit{Jainti} and Ko:2-Fursavanath Basti, Siddhara Basti is a small temple of two cells - a \textit{garbhagriha} and a porch and it is also rectangular in plan. But unlike them, it stands on a platform of about 2' high and is devoid of the \textit{pavajana} and the outer porch. Chavisa \textit{Tirthankara} Basti is another temple built in a simple Dravidian style with a \textit{garbhagriha}, a mantap and a porch, including the basement and the pilasters, the rest is made of brick masonry. Both these temples are devoid of all ornamentation, vim\textsuperscript{\textsc{\textit{\textae}}}, and piers; both of them are post-Kosha structure.

If the above two temples do not impress us by their style or workmanship, the other two temples on the hill attract us by their unique features. The Udgaal Basti (Pl. xii, 6) is not only the eldest of the bastis on Vindhyagiri excluding the Jormala, but the biggest one. It is the only \textit{trikutachala} temple found in Sriwara Belgola. But excluding this feature there is nothing remarkable in the temple, it, like the bastis found in the north-eastern corner of the
enclosure on Chandragiri, stands on an elevated platform; but, unlike them, it has many-sided platform and basement. But the tower, which is built of huge granite slabs is devoid of pilasters, panjars, kowshas and even the attic and the tower.

Channamala Basti (Pl. xii, b) also possesses some unique features. Actually it consists of a garbhagriha and a porch, but covering the two in the north-east and west is a pillared hall without the side walls. The first two stand on a higher level. The garbhagriha has a small vimana of brick masonry, but this is devoid of beauty and grace.

ROCK-OUT WORKS: One remarkable feature of this hill is the presence of an interesting variety of rock-cut works. On Chandragiri we do not come across such rock-cut works with the exception of "Sharata" image, but on Vindhyagiri one invariably meets them. The colossal image of Gomata, the Gajaverabha in the mantap of Guljekai-aji, the Ahavada-basigala and the images of Sharata and Mahabali, the relief-work on Siddhara-gunda which resembles the works of Kulaumalai, and the enshrined image in the garbhagriha of Channamala Basti are all rock-cut works of amazing dimension and delicacy: . . . The workman has depended upon the stone available in situ and has converted them to his own advantage.

Let us now turn our attention to the monuments in the town.

Almost all the temples in the town were erected in and after the 12th century and most of them are finished during the regime of the Hoysalas. But all of them do not exhibit the best characteristics of the Hoysala workmanship.

and all of them are in the Hoysala style. Of them, Chandrali Basti, and Nagaara Jinalaya and Managai Basti are in the Dravidian order, but Nagaara Jinalaya is mostly built of pot-stone. But the best among the temples built by the Hoysala in the Hoysala style is Akkana Basti.

Bhandari Basti is a massive structure which has no parallel in this place in dimension. (Pl. IV, e) It has a huge mukha wall and an impressive gopura (Pl. XVII, a), but the temple proper is built of block of granite stones and as in Odegal Basti there are no pilasters and other decorative motifs on the outer walls. Managai Basti is also a plain rectangular structure built in Dravidian style, but unlike Bhandari Basti, it stands on a rectangular platform. Both these temples have no decorations on the outer-wall and do not possess the towers. The Nagaara Jinalaya (Pl. XVI, a) differs from the bastis of the town in two ways — it is Dravidian in style and is partly built of pot-stone. Unlike Bhandari Basti and Nagaal Basti, it is smaller in dimension, its walls are cut into compartments by the vertical pilasters. At the back of the garbhagriha is a kāṇṭha with ornate miniature aśhāpa. A section of the wall is decorated with Padma and other floral designs and its adgīrithana has a row of cornices separated by the arivai. The pilasters that divide the wall are distinct and possess prominent bell moulds surmounting which is a truncated star-shaped kṣapa with a phalaka or an abacus. This is the only Dravidian structure in the town which possesses a tower, but the latter seems to have been erected along with the brick parapet, at a later date. The eaves and the parapet of all these temples are much simpler compared to the Chavundaraya and Parasvanatha Bastis of Chandragiri. Managai Basti possesses a large, flat, sloping slab or eave as found at the Parasvanatha portion of Parasvanatha Basti on Chandragiri and at the porch of Jaina,
Ullekal—aji maqan, and Siddhara Basti on Vindhyagiri. It also stands on a basement which is slightly wider in dimension than that of the temple proper. The basement of this basti roughly agrees with the basement of the bastis found in the north-eastern corner of the enclosure on Chandragiri. Its walls have been made up of huge rectangular granite blocks as at the prākāra walls of Jomata on Vindhyagiri, and the walls of Bhundari Basti in the town.

Let us now pass on to the Arkana Basti which is to the north of Māgara Jinalaya. It occupies an important place among the temples of Ugraṇa Belgoa for a number of reasons. Here we come across the lavish use of pet-stone for the construction of the temple proper and an adaptation of the Joysala features. Not only the substance is changed, but with the substance, the style is also changed.

Though Arkana Basti is the first temple in Ugraṇa Belgoa built on the stellate plan, it is not the best compared to temples built by the Hoysalas elsewhere. It falls into a group of temples which is much inferior in design and execution. Less labour is lavished by the sculptors and the outer walls are devoid of decorative designs and sculptures. Excepting the cornices, pilasters and other invariable accompaniments there is nothing much to see and appreciate on the outer wall. During the Hoysala period, two types of temples were erected within the framework of the stellate scheme — those whose outer walls are devoid of images; and those whose walls are crowded by rows of animals, friezes, niches with images, turreted sikharas with usual pilasters. The former variety is a salient feature of the later Chalukyan temples. The Hoysalas, who continued the

1. in the Chalukyan temples normally the walls are not over-crowed by elaborate carvings and the (contd)
Chalukyan traditions, studied their walls with immense details on the outer walls which made their temples predominantly the works of the sculptors rather than of the architects. Among simpler varieties which they originally inherited from the Chalukyan, were also continued by them. Along with the most ornate temples, like the temples at Aihole, S cholapur, Harnahalli, Javagal, Melvadi, Jasaral and elsewhere, simpler temples were also erected throughout the Hoysala kingdom. Here, as in the early-Chalukyan group, we come across two varieties — those which are devoid of images of gods and goddesses as found in the Hoysala temples. The Chalukyan sculptors used their judgment and fixed the sculptures sparsely as at Badami; in other cases they utilised all their skills in cutting walls, arranging pilasters, raniwaras and kosaupa. These could be seen from the outer walls of Jiddegovara at Ravali (Jouine, op. cit., Pl. LXVI), Someshvara at Harnahalli (Ibid., Pl. LXXV), Tarakeshvara at Hingal (Ibid., Pl. LXXXVI), Chamundeswara at Tilivalli (Ibid., Pl. C), Anadeva at Itagi (Ibid., Pl. XII), Mallikarjuna at Kuruvatti (Ibid., Pl. VII), Acidabasappa at Dambal (Ibid., XXIII), Tattesvara at lakak (Ibid., Pl. CXXIV), Chandramauliswara at Sankal (Ibid., Pl. XXXVI), and also in Kallesvara temple at Bagali (Alexander Rea, Chalukyan Architecture, Pl. II), Venugopala at Haga (Ibid., Pl. III), Bhimeshvara at Nlagunda (Ibid., Pl. L), Kallesvara at Huvinchadagali (Ibid., Pl. LXX), and Kamleshvaram (Ibid., Pl. XXXIV), etc.
on the outer walls; and those, in which, occasionally, the images find their place in the kōshṭhā and the pañjabā. Among the Noyaca temples, to mention but only two instances, the Channakesava temples at Tandā, and Mallekere possess the features of the latter group whereas none of temples which are scattered over the entire state fall into the first group. But even these characteristics, which are

1. MAR 1916, Pl. V.
2. MAR 1922, Pl. XVII.
3. The following are some of the relevant instances for this variety—Jñāmēvāra at Kabeli (MAR 1928, Pl. VI), Sadāśiva at Huggalāḷi (MAR 1917, Pl. V), Jettāsvara at Agarahāra Belguli (MAR 1929, Pl. V), Lantabēsvara at Kubatur (MAR 1931, Pl. XVIII), Chētramēvāra at Ghatnātābāḷaḷi (MAR 1933, Pl. AX), Cēlavēvāra at Dināgur (MAR 1939, Pl. XV) and none of Śēvarā temples in other places.

Among the Vishnu temples, mention may be made of the Kīrtinārāyaṇa at Talakā (MAR 1932, Pl. II), Lakshminārāyaṇa at Dgayatavali (MAR 1927, Pl. X), Channakēśa at Channarayaṇapattana (MAR 1927, Pl. II), Channakesava at Harle (MAR 1936, Pl. XII), Narasimha and Nāmēvāra at Kügli (MAR, Pl. XX), Kodandarāva at Kīrēmagūr (MAR 1941, Pl. IX), Senasa Kesāva at Nāganaṅgaḷa (MAR 1934, Pl. X), Lakshmi Narasimha at Shadraswati (MAR 1931, Pl. III), Lakshmi Nārāyaṇa at Aṇāgūr (MAR 1930, Pl. IL) etc.
no common in the Hindu temples, are not commonly met with in the Jainas bastis erected under the akṣaṇas. It is for this reason that Akkana Basti occupies an important place among the Jainas monuments of this period. An improved model over this is found at Jaināsthapura, which is the most ornate Jain temple that was over erected by the akṣaṇas (Pl. xix). But as Akkana Basti chronologically preceded Sāntinātha Basti at Jaināsthapura, the former may be taken as a precursor of the latter.

Like the Isvara temple at Aṃśikera the platform of Akkana Basti is to the level of the ground — hence the temple appears as if standing on the ground. Its walls possess five rows of cornices at the adhivasā (Pl. xvi, c), but of these the lower three are of granite stone and the rest are of pot-stone. These cornices have dentile as in one of the cornices of Pārāvanāṭha Basti on Chandragiri, but they correspond very well to Sāntinātha Basti at Jaināsthapura. The pilasters on the walls are of two varieties — one, single, thin pilasters with the usual jva-motif at the top of the shaft; second, the broad, star-shaped pilasters with deep vertical and horizontal lines in them.

1. But this presumption should not be interpreted as if an experimentation was going on in this style of temple construction. The style was very much familiar to the architects by this time; only it had not become a popular mode of temple construction under the Jainas.
The former variety is in close approximation with the pilasters of Nagāra Jinālaya and are definitely an improvement over the simple double-cyma motifs found in the pilasters of Chandragupta, Chavundaraya and the Pārvanātha Jastī on Chandragiri. Looked at from one angle, they form a chain, starting from Chandragupta temple on Chandragiri and ending with Akkana āstī and Nagāra Jinālaya in the town. In the present variety the lower [cyme-reversed] takes the shape of a bell while the upper portion takes the shape of a truncated spire in the place of a [cyme-reverse] or [kumbha]. The latter is crowned by a [gāla], which joins the shaft with the truncated star-shaped capital. The pilasters of this temple are in agreement with the round piers of the Cauvery order in which the bell portion becomes very conspicuous while the upper portion, with the sharp horizontal lines being multiplied, either gets the form of a truncated [cymbal] or completely disappears (cf. vi. x, a).

But more interesting pilasters are the square or multi-angled ones. We come across them, for the first time in our study, on the walls of Akkana Jastī and Jāntīsāvara Jastī at Jinanāthapura. In predominantly Dravidian structures, we have come across but only one type of pilasters — a thin square shaft crowned by the cyme-motifs though there are minor differences in details. But now we come across another variety which is common in the stelate structures of the early and later Chalukyas and of the [cystar]. These are the huge pilasters which roughly correspond to the piers found within the temples. They are either indented square or octagonal or twelve, sixteen and multi-angled. This type of pilasters is commonly set with in the later-Jñālukyan temples and they have been adopted here. Thus the substance with which the temple is built has brought with it not only a change in the plan of construction but all accompaniments.
of this style. Here the upper portion of the shaft has undergone cognizable change and instead of the so-called 'cushion' or 'biscuit-shaped' capital, we come across a thin star-shaped capital. Above this capital sits a star-shaped crow and a phalaka. Three varieties of this, classified on the number of angles, have been found on the walls of Akkana basti.

The Towers

The crowning member of the temple is the tower or the sikha. It is not only the most conspicuous unit of the structure, but the most important one. It rises on the sanctum-cells, upon the attic. The tower has always played an important role in moulding the style of the architecture. The tower consists of two units — the sikha (head) and astūnika (finial). Over the latter comes a kalasa.

Though the sikhas are regarded as "the primary determinant of the order or style of a temple", we find a large number of temples both at Ujjain Belgoa and outside without this important unit. Some of these structures never possessed any such crowning member; but, quite a large number of them seem to have lost then latter. In Ujjain Belgoa, the earliest structure which bears a sikha is Chandragupta Basti. It is extremely unimpressive for only a square dome rises over the

urustāra separated by the apīva. Each simple tower are found in the early Pallava structures as could be seen in the rock-cut examples of Undavelli and other places. Each face of the tower bears a ākāra. Here ornaments and elaborate towers are, however, found on the sañctum-cella of Chāvundarāya Basti, Javatīgandhavāraṇa Basti and Śantiśvera Basti on Chandragiri. All these are Dravidian models. Unfortunately, the letter two are renovated with plaster coating, and any study of these models is confined to the two photographs published by the Kysore Archaeological Department. According to these photographs the tower of the Javatīgandhavāraṇa Basti rises in two talas, and it is crowned by a square dome. Of the two talas, the one above is a copy of the other - the only difference being in the size. The pilasters on the walls, the sharply curved caves, apīvas and dālais, pañjara and karnakūda on the attic are common in both. The tower of Śantiśvera is different from that of -avati. Here the tower rises in only one talā, in a stepped pyramidal form. The dālais, ākāra and karnakūda are conspicuously absent here. Though such stepped pyramidal models are abundantly found in the Kadamba temples, the example under observation is slightly different fro them.

But the best example of the Dravidian tower, and the most ornate of its class on the hill is found on the sañctum-cella of Chāvundarāya Basti. This tower

1. Longhurst, op. cit., Pt I, Pl. xiii.
2. SC II, Pls. XVIII, 1 and 2.
(Pl. xii, a, b) consists of two tālās and is crowned by an octagonal dome. The two tālās reflect the attic and the wall of the main temple, but in the upper tālās the ornate images and the dālaic and prāñjara and karnakudus are absent. This type of ornate and well-developed towers are found in the best models of the Dravidian structures, both of Chalukya and early-Chalukyan dynasty. Dravidian towers are also found on the sanctum cells of Nagara-Jinālaya (i.e. XVI, a) in the town and Channepura Basti in Vindhyāgiri, but these belong to a later period and are crude in appearance.\footnote{An account of this has been given in Chapter V, p.}

Though almost all temples bear towers of Dravidian order, we come across a star-shaped tower on the sanctum cells of Akkana Basti. This tower is a perfect model of the Hoysala order. Like the stellate plan of the temple, the tower is also stellate in plan; and, as it goes up it narrows down as in the stepped pyramidal towers of the Dravidian order. But unlike the Dravidian towers, where one cell stands on the other, the tower on the Hoysala structure is devoid of these conspicuous demarcations. The workmanship of the outer face of the tower resembles the attic and the abhinivesha (Pl. XVI, c) with deep horizontal cuts, dentile and vertical beam heads. The dome also imitates the sides of the rest of the tower. Though it is roughly octagonal in shape. On each face of the dome is a kirtisukha (Pl. XVI, e). As in the rest of the part of the temple, the tower of this temple reflects the architectural complex
and intricate workmanship of the Hoysala rāvīrā. The Hoysala towers are conspicuous by their star-shaped plan, dentil faces, and kārtīkaka designs. Here the pyramidal form is preserved, but this stands midway between the stepped pyramids of the Brāhmapurā order and the curvilinear tower of the Nāgara order. Unfortunately we have not many models of this style at Somnath Belagola, though we have many temples belonging to the Hoysala period.