Contribution Of Jainas To Art And Architecture Of Chikodi Region Of Belgaum District Of Karnataka State

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Abstract
Jainism’s glorious historic Past backs much more to the remotest Pre-historic and Pre-Vedic Period; quite Contrary to the British Historians saying that Jainism began with the Mahaveer just 25000 years ago. Contradicting this at the very outset, it is quite doubtlessly clear from the historical and Archaeological evidence that Jainism goes back not only to the 24th Jain Tirthankara Mahavira but There 1st Predecessor Adinath Rishabhadev

Keywords: Archaeology, Art and Architecture, Basadis, Features Thirthankaras, Adinath, Prasvanath, Jaina Centres and Sculptures

Introduction
Jainism’s glorious historic Past backs much more to the remotest Pre-historic and Pre-Vedic Period; quite Contrary to the British Historians saying that Jainism began with the Mahaveer just 25000 years ago. Contradicting this at the very outset, it is quite doubtlessly clear from the historical and Archaeological evidence that Jainism goes back not only to the 24th Jain Tirthankara Mahavira but There 1st Predecessor Adinath Rishabhadev

Chikkodi is one of the richest Taluka in Belgaum district of Karnataka States. It is 75 km far away from District Headquarters. Jainas Contribution to art and Architecture is not only unique but also substantial in the terms of both quality and quantity. The art and architecture of Jainas of Chikkodi region is significantly, which reflects in the Philosophical and religious attitude as well as the Cultural aspirations of the People. The Jaina basadis, like the Temples of the early Period in Chikkodi Taluks were the Centre’s of the five-fold activities of Worship, Feeding, Medical care, Shelter and Education. It is stated that Art is the handmaid of religion. There were Many Pilgrimage Centre’s in Chikkodi Taluka

The Temples played a remarkable role in Moulding the character of the Peoples. and Make life Meaningful and Worthy. It is an Institution by itself. It was not only a place of Worship but also a Community Hall, Where the residents of the village met and discussed common Problems. The Temple received munificent grants from the Peoples and for the King

Jain Monuments
Jainism is said to have been brought to Karnataka during the time of Chandragupta 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 in his kingdom especially Northern India. Chandragupta Maurya and Bhadrabahu breathed their last on the Chandragiri hill at Sravanabelgola Hassan district of Karnataka state. It is great Pilgrimage Centre for Jainas. 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 Several Jaina Basadis, and several Sculptures. There are many Jaina Centers Namely, Eksambi, Khandakalats Sadalaga Shantagiri, Stavanidhi, Samanewadi, and Kalloli.

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>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Kalloli, Gokak Tq.</td>
<td>Near the Bus stand</td>
<td>South</td>
<td>Parshwanath, Chandranatha and Shantinath.</td>
<td>1204 A.D.</td>
<td>Sandstone &amp; Schist</td>
<td>The inscription dated 1024 A.D. refers of the grant to the Parshwantha Basadi &amp; erected a golden Kalasa by</td>
</tr>
</tbody>
</table>
Kartivirya-VI of the Rattas and handed over to Parshwa pandita.

Present condition: Stupi has fallen out

The ground plan of the Basadi consists of three garbha-grihas. Three antaralas a sabhamanatapa 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 shantinath. The 16th Tirthankara, is also seated in padamasana. The image is about 4 ft high. In the corner of the antarala Menichandra the 21 Tirthankara’s image is installed. It is about 4 ft. he is in Khadagasana.

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, Mukhamanatapa is surrounded by kakshasana with dwarf pillars. The basadi is entered by flight of three steps.

Dwara: The middle garbagrīha 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 lalatapatti. Similar Sakhas are shown in the doorframes of the left and right side garbhagrihas. The pillars of the sabhamantapa and the mukhamantapa are in later Chalukyan model.

Adhisthan: The adhisthana consists of khurak jagati, padama, antarit, kemuda, antarit and kapota.

Bhitti: The wall is plain and simple. Each garbhagrihas has devakosthas. There are no images in the devkosthas. Sikhara: The sikhara is in kadam-bangara style which is also called as phamasana. The sikhara consists of six tiers arranged horizontally.

Adinatha Basadi
Sl No : 02
Place : Examb, Chikodi tq.
Location : Near the market place
Orientation : Facing towards north
Dedication : Adinatha
Period : 1165 A.D.
Material : Red sand stone
Inscription : 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 Mahamanda-lesvra Bijaladevara.

Present condition: Recently sikhara was built

The ground plan of the Adinatha basadi has a garbhagriha, an ardhamantapa 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 decorateded.
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 adhisthana is in Pacharatha 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

Sl. No. :03
Place : Konnur, Gokak Tq.
Location : Jaina Galli
Orientation : Facing towards north
Dedication : Parshwanatha
Period : 1087 A.D.
Material : Red sand stone
Inscription : Refers to the construction of the Basadi by Mahaprabhu nidhivama gundama, when Jayakarnna the, brother of Chalukya Tribhuvanamall (Vikramaditya VI) was ruling over kundi 3000 region and given grant to the Basadi

Present Condition : Recently sikhara is built
Published Reference: Dhakya 1996 (p.231) Gerard Foekema 2003(p.446)

The ground plan of Parshwantha 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 khadagasana (samabhanga) and has seven hooded naga conopy over his head. He is flanked by yaksha. Dharanendra and Yakshini Padamavali at the lower sides. It is beautifully ornamented with 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 khrak jagati, padama, antarit kumuda antarit, kapota and makapattika. 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.

Parshwanatha Basadi

Sl .No. 04
Place : Bhoj, Chikodi Tq.
Location : Jaina Galli
Orientation : Facing towards South
Dedication : Parshwanatha
Period : Chalukyas of Kalyan
Material : Black stone
Inscription : shantivarmas (Kadambas) spurious inscription 323 A.D.

Present Condition : Recently sikhara was built
Published reference: Bhoj small village situated 24 kms. from the Chikodi, on the bank of river Dudhaganga. The vil-
large name is mentioned in the Santi-varma 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 enshrines Parshwanatha in a khadagasana. The image is of black polished stone which is 4 ft high surrounded by makartorana. Over his head 7 seven hooded naga can be 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 sides of the antarala.

**Mukhamantapa:** Mukhamantapa is adjusted 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 Ratnaksha. 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

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<thead>
<tr>
<th>Sl.No.</th>
<th>05</th>
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<tbody>
<tr>
<td>Place</td>
<td>Khadakalat, 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>Dedicaton</td>
<td>Parshwanatha</td>
</tr>
<tr>
<td>Period</td>
<td>12th century</td>
</tr>
<tr>
<td>Material</td>
<td>Black stone</td>
</tr>
<tr>
<td>Inscription</td>
<td>1174 A.D. inscription</td>
</tr>
<tr>
<td>Present Condition: Renovated</td>
<td></td>
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<tr>
<td>Published reference:</td>
<td></td>
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</table>

Khadakalat situated 18 kms 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 garbhaiarha antarala, mukhamantapa and sikhara.

**Garbhagriha:** The garbhagriha is square and enshrines Parshwanatha. The image is about 3 feet, standing in khadagasana with seven hooded serpent. The prabhavalli is beautifully ornamented. In the lower side he is flanked by yaksha Dharmendra 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 pilasters 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>
<th>06</th>
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<tbody>
<tr>
<td>Place</td>
<td>Kerur, Chikodi Tq.</td>
</tr>
<tr>
<td>Location</td>
<td>Jaina Galli</td>
</tr>
<tr>
<td>Orientation</td>
<td>Facing towards North</td>
</tr>
<tr>
<td>Dedicaton</td>
<td>Parshwanatha</td>
</tr>
<tr>
<td>Period</td>
<td>1071 Saka (1149)</td>
</tr>
<tr>
<td>Material</td>
<td>Schist</td>
</tr>
<tr>
<td>Inscription</td>
<td>1149 A.D. Kalyan Chalukya</td>
</tr>
<tr>
<td>Present Condition: Basadi is totally renovated</td>
<td></td>
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<td>Published reference:</td>
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</table>

Kerur is situated 8 kms. from the chikodi. In the Kalyana Chalukyan inscription dated 1149, A.D. it is mentioned as kereyuru. The Parshwanath Basadi built during the period of chalukya of kalyana. The Basadi consists of garbhagriha, navaranga, mukhamantapa and manastambha, but mukhamantapa and manastamba were delipitated.

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 makaratorana is beautifully ornamented. The navaranaga is adjusted with garbhagriha. There are four pillars in the navaranaga.
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.

Conclusion
Chikodi 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, and other places. We noticed a number of ruins, temples in the regions. Mostly they were destroyed during the medieval period. By a study of these temples and ruins, we may come to know that Jainism dominated the region. The regional specialty of temple architecture lies in the fact that the local architects and sculptures followed the Kalyana Chalukyan style.

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