CHAPTER IV.
MODERN JAINA STYLE.

CONTENTS.
Sonâgarh—Jaina Temples at Ahmadâbâd—Delhi—Converted Temples.

The two places in northern India where the most modern styles of Jaina architecture can probably be studied to most advantage are Sonâgarh, near Datiâ, in Bundelkhand, and Mukhtagiri, near Gawilgarh, 13 miles north-east of Elichpur in Berâr. The former is a granite hill, covered with large loose masses of primitive rock, among which stand from eighty to one hundred brick temples of various shapes and sizes (Woodcut No. 297, p. 63). So far as can be made out, most of these temples date from the 16th and 17th centuries, though a few of them may be older. Their original foundation may be earlier, but of that we know nothing, no one having yet enlightened us on the subject, nor explained how and when this hill became a sacred mount.

Like most Hîndû buildings of the period, all these temples show very distinctly the immense influence the Muhammadan style of architecture had on that of the native styles at this age. Many of the temples here are surmounted by the bulbous dome of the Mughals. The true native sikhara rarely appears, but a modified form of it is prevalent, and the openings almost invariably take the form of the Muhammadan foliated pointed arch. There is every variety of style and form, and generally each stands on a terrace, and is surmounted by one or more spires. The result is picturesque, but not satisfactory when looked closely into, and generally the details want the purity and elegance that characterised the earlier examples. There is not a tree or sign of vegetation to break the solitary appearance of the surrounding landscape.¹

Mukhtagiri, instead of being situated on a hill, as the tirthas of the Jains usually are, is in a deep romantic valley, and the largest group of temples is situated on a platform at the foot of

¹ L. Rousselet, in 'L'Inde des Rajahs,' devotes three plates, pp. 396-398, to these temples; also plates 71 and 72 in Sir L. Griffins 'Famous Temples of Central India.' On maps this place is sometimes marked as 'Sonagir.'
View of Jaina Temples, Sonāgarh, in Bundelkhand. (From a Photograph.)
a waterfall that thunders down from the height of 60 ft. above them. Like those of Sonâgarh, they are all of the modern domed style, copied from Moslim art, and none of them, so far as can be ascertained from such illustrations as exist, remarkable for beauty of design. It would, however, be difficult to find another place in India where architecture is so happily combined with the beauties of nature, and produces so pleasing an impression on the lover of the picturesque, though nearer acquaintance may result in disappointment to the antiquarian student of the style.  

In remote parts of the empire, and especially in the immediate vicinity of the older shrines, this Muhammadan influence was much less felt than in the places just mentioned. The modern temples, for instance, at Pâlitânâ have domes, it is true, but they are much more directly the lineal descendants of the old Jaina domes than copies of those of the Mughals, and the foliated pointed arch rarely occurs in the walls of that temple city. It requires, indeed, a practised eye to discriminate between what is old and what is new, and without the too manifest inferiority of modern sculpture this would not always be easy even to the most accomplished antiquary.

One example must for the present suffice to show the effect aimed at by this style in recent times, as well as to illustrate how little it has degenerated from its ancient excellence. For, though this woodcut (No. 299) does not prove it, there are photographs which do exhibit the marvellous details of this temple in a manner not to be mistaken. It was erected about sixty years ago by Seth Hathisingh, a rich Jaina merchant, at a cost of about a million rupees, and dedicated to Dharmanâth, the 15th Tirthankara. In this instance the external porch between two circular towers is of great magnificence and most elaborately ornamented, and leads to an outer court with numerous small shrines all round. In the centre of this is a domed porch of the usual form, with twenty-six pillars (see plan, Woodcut No. 298). This leads to an inner mandap or hall, two storeys in height, and with a roof of a form very fashionable in modern Jaina temples, though by no means

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1 A third notable group of about fifty Jaina temples of modern date exists at Kundalpur in Damar district, about 64 miles N.N.W. from Jabalpur.—'Archaeological Survey Reports,' vol. xxi. pp. 168-167.
View of the Temple of Seth Hathisingh at Ahmadabad. (From a Photograph by Colonel Biggs.)
remarkable for beauty, and difficult to render intelligible without more illustration than it merits. This leads to a triple sanctuary, marked by three sikharas, or spires, externally. Behind this is a smaller court with two groups of seven shrines, one in each angle, with a larger cell in the centre, and two—still more important, at the point of junction between it and the front court. To the eye of a European, unaccustomed to its forms, some of them may seem strange; but its arrangement, at least, will probably be admitted to be very perfect. Each part goes on increasing in dignity as we approach the sanctuary. The exterior expresses the interior more completely than even a Gothic design; and whether looked at from its courts or from the outside, it possesses variety without confusion, and an appropriateness of every part to the purpose for which it was intended.  

JAINA TEMPLE, DELHI.

There is one other example that certainly deserves notice before leaving this branch of the subject, not only on account of its beauty, but its singularity. In the preceding pages it has frequently been necessary to remark upon that curious wooden strut by which the Jains sought to relieve the apparent weakness of the longer beams under their domes. It occurs at Abû (Woodcut No. 284), at Girnâr, at Udayapur, and many other places we shall have to remark upon in the sequel; everywhere, in fact, where an octagonal dome was used. It was also employed by the Hindûs in their torans, and so favourite an ornament did it become that Akbar used it frequently both at Agra and Fathpur Sikrî. For centuries it continued without much alteration, but in stone, as for example in the great Baoli at Bundi, we find it a mere ornament, and it is generally used as such. It was left, however, for a Jaina architect of the end of the 18th or beginning of last century, in the Muhammadan city of Delhi, to suggest a mode by which what was only conventionally beautiful might really become an appropriate, and really, constructive part of liithic architecture. As will be observed in the next cut (No. 300), the architect has had the happy idea of filling in the whole of the back of the strut with pierced foliaged tracery of the most exquisite device—thus turning what, though elegant, was one of the feeblest parts of Jaina design into a thoroughly constructive stone bracket; one of the most pleasing to be found in Indian architecture, and doing this while preserving all its traditional

1 For more details see "Archeological Survey of Western India," vol. viii. pp. 87ff., and plates 69-71.  
2 "Picturesque Illustrations of Indian Architecture," plate 17.
associations. The pillars, too, that support these brackets are of great elegance and constructive propriety, and the whole makes up as elegant a piece of architectural design as any
certainly of its age. The weak part of the composition is the dome. It is elegant, but too conventional. It no longer has any constructive propriety, but has become a mere ornament. It is not difficult, however, to see why natives should admire and adopt it. When the eyes of a nation have been educated by a gradual succession of changes in any architectural object, persevered in through five or six centuries, the taste becomes so accustomed to believe the last fashion to be the best, the change has been so gradual, that people forget how far they are straying from the true path. The European, who has not been so educated, sees only the result, without having followed the steps by which it has been so reached, and is shocked to find how far it has deviated from the form of a true dome of construction, and, finding it also unfamiliar, condemns it. So, indeed, it is with nine-tenths of the ornaments of Hindū architecture. Few among us are aware how much education has had to do with their admiration of classical or mediæval art, and few, consequently, perceive how much their condemnation of Indian forms arises from this very want of gradual and appropriate education.

**Converted Temples.**

Another form in which we can study the architecture of the Jains in the north of India is the courtyards of the early mosques which the Muhammadans erected on their first entry into India. So essentially do some of these retain their former features that it might be convenient to describe them here. It is doubtful, however, in some instances whether the pillars are—some or all of them—in their original position, or to what extent they have been altered or eked out by the conquerors. Be this as it may, for our present purposes the one fact that is certain is, that none of them are now Jaina temples. All are Muhammadan mosques, and it will, therefore, be more logical, as well as more convenient, to group them with the latter rather than with the former class of buildings.

Were it not for this, the Arhai-din-ka Jhomprā, at Ajmīr—so called—might be, and has been, described as a Jaina temple:¹ it was probably built on the site and with the materials of Brahmanical ones. So might a great part of the mosque at the Quth, near Delhi. That at Kanauj, however, was originally a rearrangement, and has been much altered since I knew it; that at Dhār, near Mandū, is of comparatively recent date; while the Hindū and Jaina pillars, so frequently used at

¹ Tod’s ‘Rajasthan,’ vol. i. p. 778, and plate facing it.
Ahmadâbâd in the fifteenth century, are all imported, and used in positions for which they never were intended.

The astylar temples of the Hindûs were useless to the Moslims except as quarries—a purpose to which they were frequently applied; but the light columnar style of the Jains not only supplied materials more easily adapted to their purposes, but furnished hints of which the Moslim architects were not slow to avail themselves. The architecture of Ahmadâbâd, for instance (A.D. 1410 to 1572), is derived far more directly from the Jaina than from any style familiar to their co-religionists in any other part of the world. The same may be said of that of Jaunpur, though in the last-named city there is hardly a stone that can be said to be derived direct from any previously existing building.

The process by which this conversion of a Jaina temple to a Moslim mosque was effected will be easily understood by referring to the plan of that of Vimala on Mount Abû (Woodcut No. 283, supra, p. 37). By removing the principal cell and its porch from the centre of the court, and building up the entrances of the cells that surround it, a courtyard was at once obtained, surrounded by a double colonnade, which always was the typical form of a mosque. Still one essential feature was wanting—a more important side towards Mecca; this they easily obtained by removing the smaller pillars from that side, and re-erecting in their place the larger pillars of the porch, with their dome in the centre; and, if there were two smaller domes, by placing one of them at each end. Thus, without a single new column or carved stone being required, they obtained a mosque which, for convenience and beauty, was unsurpassed by anything they afterwards erected from their own original designs.
CHAPTER V.

JAINA STYLE IN SOUTHERN INDIA.

CONTENTS.

Bettas—Bastis.

A good deal has been done in the way of photographing the monuments of the Jains in southern India, but few plans of their buildings and fewer architectural details have yet been properly published, so that altogether our knowledge of the subject is somewhat superficial; but it is interesting from its extent, and curious from the unexpected relationship it reveals with other styles. The Jains are said to have come to southern India, owing to a famine in the north in the first century, B.C.¹

We know from their cave temples that there were Jains at Aihole and Badami (supra, p. 18) as early as the end of the 6th, or certainly in the 7th century;² but after that there is a pause or break of four or five centuries, when the style reappears in strength at Belgaum and in that neighbourhood in the 11th and 12th centuries.³ In the same manner southern Jains seem to have pressed northward as far as Elurā in the 9th century, taking their Dravidian style with them (supra, p. 20); but there again we stop, in so far as any direct evidence has been found, till the great outburst of Jaina magnificence at the end of the 10th century, which then seems to have continued in the north till disturbed by the Muhammadan invasion. It is by no means clear whether the destruction of their temples, as at Ajmir and Delhi, may not have led many of the Jains to move south to the Dekhan. Of course it existed in Mysore long before, and some of the early kings of the Chalukya and Hoysala Ballāla dynasties were nominally patrons at least of the Jains. All their later buildings, however, so far as we know them, either at Somnathpur, Belūr, or Halebid, belong to the Brahmanical sects.

¹ 'Epigraphia Indica,' vol. iv. pp. 24, 26, 28; 'Indian Antiquary,' vol. xxi. p. 60.
² 'Archaeological Survey of Western India,' vol. i. pp. 25, 26, 37, 38, and plates 36, 37, 48, and 49.
³ But early in the 8th century Kunkumahādevi, sister of Vijayāditya, the Chalukya king, built a Jaina temple at Lakshmivar.
If Buddhism was not prevalent or powerful in the south, there are everywhere traces of the prevalence of Serpent worship in those districts where the Jaina religion now prevails. Sculptured serpents, with many heads and in all their conventional forms, are found everywhere about and in the temples; and Subrahmanyam in South Kanara, below the Ghâts, is still a principal seat of Serpent worship in southern India.\(^1\) It is not, unfortunately, easy to say how far Tree-worship was mixed up with the latter faith, but the observations of Serpent-worship are intimately connected with those paid to Trees. Trees perish more easily and quickly than sculptured stones, and when the worship ceases its traces disappear more readily. There are indications that it did prevail here also, but, till purposely enquired after, it is impossible to say to what extent. Enough, however, is known, even now, to justify the assertion that Tree and Serpent worship did exist antecedently in those districts in which Jainism prevailed in the south, as also in the Dravidian countries where the people are devoted to the worship of Siva and the members of the Hindû Pantheon.\(^2\)

The truth of the matter appears to be, that until plans are made available of their buildings it is idle to speculate about the introduction of Jainism into the south, or its vicissitudes during its existence there. It is a task which, it is to be feared, few are capable of undertaking, and that fewer still are willing to devote the time and labour requisite for its successful accomplishment; but it is worthy of being attempted, for, if successfully carried out, it would add to our scant stores of knowledge one of the most interesting chapters still available for the religious and artistic history of the people of India.

**Bettas.**

The first peculiarity that strikes one as distinguishing the Jaina architecture of the south from that of the north, is the division of the southern temples into two classes, called Bastis and Bettas.\(^3\) The former are temples in the usual acceptance of the word, as understood in the north, and, as there, always containing an image of one of the twenty-four Tirthankaras, which is the object there worshipped. The latter are unknown

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1 'Madras Manual of Administration,' Prelim. arts, pp. 82, 83. Nâgarkoil in Travankor, is also a chief seat of Snake-worship.  
2 In the Hinduism of Malabar, Phallic and Sakti-worship and Tree-worship are inextricably mixed up with Snake-worship. —Logan's 'Malabar,' vol. i. p. 183.  
3 Bastî, properly "Basadi," is a Jaina monastery or temple; it is the Kannada form of the Sanskrit "Vasati" having the same meaning; Vasahikâ is applied to buildings including monastery and temple. —Bühler, 'Über das Leben des Hemachandra,' p. 57. 'Betta,' in Kannada, means a hill.
in the north; and are courtyards usually on a hill or rising ground, open to the sky and containing images, not of a Tirthankara, but of Gömata or Gömatesvara so called, though he is not known to the Jains in the north. All the images on the rock at Gwāliar are of one or other of the Tirthankaras, and even the Alwar colossus, Nan Gūngi, can hardly be identified with these southern images.¹ The statues of this Jaina saint are among the most remarkable works of native art in the south of India. Three of them are well known, and have long been known to Europeans.² That at Sravana Belgola attracted the attention of the late Duke of Wellington when, as Sir A. Wellesley, he commanded a division at the siege of Seringapatam. He, like all those who followed him, was astonished at the amount of labour such a work must have entailed, and puzzled to know whether it was a part of the hill or had been moved to the spot where it now stands. The former is the more probable theory. The hill, called Indragiri, is one mass of granite about 400 ft. in height, and probably had a mass or Tor standing on its summit—either a part of the subjacent mass or lying on it. This the Jains undertook to fashion into a statue 58 ft. in height, and have achieved it with marvellous success. The task of carving a rock standing in its place the Hindū mind never would have shrunk from, had it even been twice the size; but to move such a mass up the steep smooth side of the hill seems a labour beyond their power, even with all their skill in concentrating masses of men on a single point. Whether, however, the rock was found in situ or was moved, nothing grander or more imposing exists anywhere out of Egypt, and even there no known statue surpasses it in height, though, it must be confessed, they do excel it in the perfection of art they exhibit.³

The image at Kārkala in south Kanara, which is next in size—being 41 ft. 5 in. in height, and weighing about 80 tons⁴—was

¹ It would appear from the inscriptions on these statues in the south that they represent Bāhubalin a son of Rishabhanātha and brother of Bhārata.—‘Indian Antiquary,’ vol. vii. p. 353; vol. xxx. p. 248; Rice’s ‘Inscriptions at Sravana Belgola,’ introd. pp. 25 et seqg., The first of the three Kevalins or immediate successors of Mahāvīra was also named Gautama.

² Three from Kanara were engraved in Moor’s ‘Hindu Pantheon,’ 1810, plates 73 and 74; and two of them in Buchanan’s ‘Journey through Mysore, etc.’ vol. iii. pp. 83 and 410; also in ‘Indian Antiquary,’ vol. ii. pp. 129 and 353; vol. v. p. 57; and ‘Epigraphia Indica,’ vol. vii. pp. 108 et seqg., where the inscriptions also are given. At Sravana-gutta, near Ilavāla in Mysore district, on a rocky height, is another of these statues now abandoned, about 20 feet in height; there is also one on a hill near Tippūr about 9 ft. high, but only in half relief; and on the Chandragiri hill is an unfinished one about 10 ft. high.—Rice, ut sup., 29.

³ The inscription on the statue ascribes it to Chāmunda-rāya, minister to the Ganga king Rāchamalla II. who ruled about A.D. 980.

moved certainly to the place where it now stands, and its date luckily is engraved upon it,—A.D. 1432.

The third at Yenûr or Venûr, also in south Kanara, is smaller, about 35 ft. high apparently,\(^1\) and is the latest of the three, having been erected in 1604 (Woodcut No. 301).

All these three figures belong to the Digambara sect of Jains, being entirely naked; and all possess the peculiarity of having twigs or creeping plants twisted round their arms and legs, in the manner found in the cave-temples, and in having serpents at their feet. In the Jaina cave at Bâdâmî a similar figure has two creeping plants wound round its arms and legs precisely as these twigs are here, and serpents at his feet, while the Diksha or Bo-tree is relegated to the background.\(^2\)

This figure, though possibly not so old as the cave in which it is found—say A.D. 600—is much older than the three great monoliths, but represents the same individual—the ideal ascetic—who stood in meditation until the ant-hills arose at his feet and creeping plants grew round his limbs. This Gîmata, Gummata, or Dôrbali has no prominent place in the Swetâmbara pantheon, though Pârśwanâth is, with them, occasionally represented in a similar position.\(^3\)

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\(^1\) Moor's "Hindu Pantheon," plate 73; Indian Antiquary, vol. v. p. 37.
\(^2\) 'Archaeological Survey of Western India,' vol. i. p. 25, plate xxxvii.
\(^3\) Nearly all the Tirthankaras are said to have attained bliss (moksha) in this position called Kâyotsarga. In the Swetâmbara temples standing figures of Jinas are often placed on each side of the "principal image and in Gujarâti are known as "Kâusaglyas," that is—figures in the Kâyotsarga mûdra.
Bastis.

The principal group of Bastis of the Jains, above the Ghâts, is that at Sravana Belgola. There are there two hills—the Indragiri, on whose summit the colossal image just described stands, and dominates the plain. On a shoulder of the other, called Chandragiri, stand the Bastis, fifteen in number. As might be expected from their situation, they are all of the Dravidian style of architecture, and are consequently built in gradually receding storeys, each of which is ornamented with small simulated cells, as was explained above, vol. i., p. 172, and will be more fully described presently. No instance occurs among them of the curvilinear sikhara or spire, which is universal with the northern Jains, except in the instance of Elârâ above alluded to.

The following woodcut (No. 302) representing the Châmunda-râya and Sâsana bastis on the north side of the Chandragiri hill, with the stambha in front of the Pârswânâthaswâmi bastî, conveys an idea of their general external appearance, which is more ornamental than that of the generality of northern Jaina temples. The outer wall of those in the north is quite plain. The southern ones are as frequently ornamented with pilasters and crowned with a row of ornamental cells.\(^1\) The Châmunda-râya temple is the most imposing on the hill, both in style and dimensions, and was probably erected about 1135 A.D. Externally it measures about 70 ft. in length, exclusive of the porch on the east face, by 36 ft. across. Inside is a mandapa, or hall about 28 ft. wide by 29\(\frac{1}{2}\) ft. deep. The Dravidian mode of roofing does not accept the dome on an octagon, and hence a square of four round columns, 8 ft. 4 in. between centres, is surrounded by another of twelve octagonal pillars, 19 ft. between the centres of the corner pillars. Behind the hall is a vestibule about 18 ft. wide by 6 ft. deep, from which the small shrine is entered—surrounded apparently by walls of unusual thickness to support the vimâna or spire.\(^2\) The temple at the south side of this one is dedicated to Adîswar, but known as the Sâsana bastî.

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\(^{1}\) The native Government Archæological survey, carried on for many years past, has concerned itself almost exclusively with epigraphy. A few plans and detail drawings have been inserted in the 12 quarto volumes, but descriptive details are few and meagre; while, for the drawings, scales are either wanting or too short and uncertain to be depended on, and the lithography so poor that measurements cannot always be trusted as accurate.

\(^{2}\) The measurements here are taken from the plan in Rice's 'Inscriptions at Sravana Belgola,' at Tr. p. 149, on the assumption that the scale is 1: 147\(\frac{5}{2}\)—possibly intended for 12 ft. to 1 in. The plan shows the walls round the shrine as about 12\(\frac{1}{2}\) ft. thick.
built about the same time, but which has now lost its sikhara—probably destroyed by the Muhammadans. The fine māna-
stambha, in the foreground, stands in front of the Pārswanātha-
swāmi basti. The sikhara over the cell is always surmounted
by a small dome, as is universally the case with every vimāna
in Dravidian architecture, instead of with the amalaka ornament
of the northern sikharas.

When we descend the Ghāts into Kanara, or the Tuluva
country, we come on a totally different state of matters. Jainism
is the religion of the country, and nearly all the temples belong
to this sect, but there architecture is neither the Dravidian style
of the south, nor that of northern India, and indeed is not known
to exist anywhere else in India Proper; but something very
like it, possessing similar peculiarities, recurs in Nepāl.

The annexed two views (Woodcuts Nos. 303 and 304) of one
of the largest of these temples, found at Mūdabidri, in Kanara,
about 20 miles north-east from Mangalor, will give a fair idea

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1 Rice's 'Inscriptions at Sravana Belgola,' pp. 35 and 50.
of the general aspect of these temples externally. There are some sixteen bastifs at this place, of which the largest and most notable is the Hosa-bastf, built in A.D. 1430. They are much plainer than Hindû temples usually are. The pillars look like logs of wood with the angles partially chamfered off, so as to make them octagons, and the sloping roofs of the verandahs are so evidently wooden that the style itself cannot be far

removed from a wooden original. In many places, indeed, below the Ghâts the temples are still wholly constructed in wood without any admixture of stone, and almost all the features of the Mûdabidrî temples may be found in wood at the present day. The blinds between the pillars, which are there executed in stone, are found in wood in every city in India, and with very little variation are used by Europeans in Calcutta to a greater extent, perhaps, than they were ever used by the natives.

The feature, however, which presents the greatest resemblance to the northern styles, is the reverse slope of the eaves above the verandah. The same style is found in the old temples at Kârkala and elsewhere in Kanara, but in no other district south
of Nepal; but when we look for its origin, we at once recognise it in the huts and houses of the district, from the thatched roofs of which it has evidently been copied.

There are sixteen of these Basîs at Mūdabidri, though the Jain inhabitants of the village are now but few. The interiors of these temples are in marked contrast with the plainness of the exteriors. Nothing can exceed the richness or the variety with which they are carved. No two pillars seem alike, and many are ornamented to an extent that may seem almost fantastic. This again seems an indication of their recent descent from a wooden original. Long habit of using stone would have sobered their forms: they are now of great thickness—it may even be said massiveness—and this is just such an excess of strength as a people accustomed to wooden architecture would employ when first called upon to
305. Pillar in a Temple at Mādhavīdī. (From a Photograph.)
replace in stone supports which in wood would have appeared necessary to carry a heavy stone roof (Woodcut No. 305).

Their plans, as far as can be made out from photographs, are those usual in Jaina temples—spacious, well-lighted porches or mandapas—of which there are three in the larger temples and two in the smaller—leading to a cell in which the images of one or more of the Tirthankaras is placed, naked of course, as the southern Jains belong to the Digambara sect.¹

Their age has been determined from inscriptions, and they date from about the beginning of the 12th century downwards—the finest belonging to the 15th century.

Besides the greater temples, there are several varieties of smaller ones which seem peculiar to the style—such, for instance, as the five-pillared shrine at Guruväyankeri (Woodcut No. 306) belonging to a Jaina temple, in front of which it stands. Four-pillared pavilions are not uncommon in front of Hindû temples in the south. There is a very famous one, for instance, on the opposite shore of India at Mâmallapuram, but not one, that I know of, with five pillars, or with access to the upper chambers. There are three of these upper chambers in this instance—the two lower now closed, but apparently originally open, but to what use they were devoted, or what purpose they were intended to subserve, is by no means clear. At the base of the temple are a number of stones bearing images of serpents, probably votive presentations; there are seven or eight of them, and the serpents themselves are some with one, others three, five, or seven heads.

A third feature, even more characteristic of the style, is found in the tombs of the priests, a large number of which are found in

¹ The three mandapas in the larger Bastis are known as the Tirthankara, Gaddige, and Chitra mandapas; and in the smaller ones, as the Tirthankara and Namaskara mandapas. — Dr Hultsch's 'Epigraphical Report for 1900-1901.'
the neighbourhood of Mūdabidri. Three of these are illustrated
in the annexed woodcut (No. 307). They vary much in size and
magnificence, some being from three to five or seven storeys in
height; but they are not, like the storeys of Dravidian temples,
ornamented with simulated cells and finishing with domical roofs.
The division of each storey is a sloping roof like those of the
pagodas at Kāthmándū, and in China or Tibet. In India they
are quite anomalous. In the first place, no tombs of priests
are known to exist anywhere else, and their forms, too, are
quite unlike any other building now known to be standing in
any other part of India.

Though not the grandest, certainly the most elegant and
graceful objects to be found in Kanara belonging to the Jaina
style of architecture are the stambhas, which are found attached
to many of their temples. These are not, however, peculiar
to the place or style. They are used sometimes by the Hīndūs,
but then frequently as dīmpāns, or lamp-bearing pillars, and in that case have some arrangement for exhibiting light from their summits or round their shafts. With the Jains this does not appear ever to have been the case. Their pillars are the lineal descendants of those of the Buddhists, which bore either emblems or statues—generally the former—or figures of animals; with the Jains and Vaishnavas they as generally bore figures.\(^1\) In the south, however, the Jains have two styles of pillars—the Brahmadeva Stambhas, bearing figures of the god Brahma, and the Māna-stambhas which are taller and bear a small pavilion on the capital.\(^2\) The example here given of one of the latter class at Guruvāyankeri is a fair average specimen of its class (Woodcut No. 308). The sub-base is square and spreading; the base itself square, changing into an octagon, and thence into a polygonal figure approaching a circle; and above a wide-spread capital of most elaborate design. To many this may at first sight appear top-heavy, but it is not so in reality. If you erect a pillar at all, it ought to have something to carry. Those we erect are copied from pillars meant to support architraves, and are absurd solecisms when merely supporting statues; we have, however, got accustomed to them, and our eye is offended if anything better proportioned to the work to be done is proposed; but, looking at the breadth of the base and the strength of the shaft, anything less than here exhibited would be found disproportionately small.

On the lower or square part of these stambhas, as well as on

the pillars inside the temples at Mūdabidri (Woodcut No. 305) and elsewhere in Kanara, we find that curious interlaced basket-pattern, which is so familiar to us from Irish manuscripts or the ornaments on Irish crosses. As pointed out elsewhere, it is equally common in Armenia, and can be traced up the valley of the Danube into central Europe; but how it got to the west coast of India we do not know, nor have we, so far as I know, any indication on which we can rely for its introduction. There was at all times for the last fifteen centuries a large body of Christians established on this coast who were in connection with Persia and Syria, and are so now. It would be strange, indeed, if it were from them the Jains obtained this device. But stranger things have happened than even this in the history of architecture, and few things can be more interesting when the means exist of tracing any connection that may be detected between them.

If any one wished to select one feature of Indian architecture which would illustrate its rise and progress, as well as its perfection and weakness, there are probably no objects more suited for this purpose than these stambhas, or free-standing pillars. They are found of all ages, from the simple and monolithic lāts which Asoka set up to bear inscriptions or emblems, some 250 years B.C. down to the seventeenth or perhaps even eighteenth century of our era. During these 2000 years they were erected by the Buddhists and by the Jains, as well as by the other sects in all parts of India; and notwithstanding their inherent frailty, some fifty—it may be a hundred—are known to be still standing. After the first and most simple, erected by Asoka, it may be safely asserted that no two are alike though all bear strongly the impress of the age in which they were erected, and all are thoroughly original and Indian in design.

It may be owing to the styloclastic propensities of the Moslims that these pillars are not found so frequently where they have held sway, as in the remoter parts of India; but, whether from this cause or not, they seem to be more frequent in Kanara and among the southern Jains than in any other part of India. In the north we depend mainly on the rock-cut examples for their forms, but they are so usual there that it seems hardly doubtful they were relatively as frequent in connection with structural examples, though these have generally disappeared.

It has been suggested that there may be some connection between these stambhas and the obelisks of the Egyptians. The

1 Fergusson, 'History of Ancient and Medieval Architecture,' vol. i. p. 479.
2 With the Aroka lāts, and the stambhas at Kārlē and Kanheri, may be compared the Saiva and Jaina pillars at Ellurā, shown in Woodcuts Nos. 202 and 275.
time that elapsed, however, between the erection of the monoliths in the valley of the Nile and those in India seems to render this very doubtful, though they were certainly erected for similar purposes and occupied the same position relatively to the temples. When, however, we look at the vast difference between their designs, it is evident, even assuming a connection, that vast ages must have elapsed before the plain straight-lined forms of the obelisks could have been changed into the complicated and airy forms of the Jaina stambhas. The two are the Alpha and Omega of architectural design—the older, simple and severe, beyond any other examples of purely ornamental objects; the latter, more varied and more highly ornamented than almost any others of their class that can be named.

We are hardly yet in a position to push these speculations to their legitimate issue, and must wait for further information before any satisfactory conclusion can be derived from them; but meanwhile it may be pointed out how curiously characteristic of Indian art it is that this little remote province of Tuluva, or Kanara, should have a style of its own, differing essentially from that found in any other part of the Indian continent, but still having resemblances that suggest affinities with outlying and distant countries, with which one can hardly suspect any connection but for the indications suggested by their architecture.

Such indications have led to the conjecture that some early connection existed between Nepāl and Tibet and Kanara.¹ Yet the affinities in architectural style are explained by their natural and independent derivation in both regions from the humbler forms of the native dwellings that long experience had discovered as best suited to the special natural conditions which prevail in both the areas. That this has not been hitherto made clear is largely due to the circumstance that photographers have directed their attention to important structures only, and have entirely overlooked the humbler native huts and houses that so readily explain the origin of the styles. It is not very difficult to conjecture how early and frequent intercourse may have existed between the Persian Gulf and the western shores of India, and how the relations between these two countries may have been so intimate as to account for the amount of what we now call Armenian forms that we find in the Jaina architecture of southern India, especially in that below the Ghāts. It will require, however, that the Indian branch of the subject should be much more fully and more scientifically investigated than has hitherto been the case before it is worth while to do more than indicate how rich a field lies open to reward the industry of any future explorer.

¹ *Ante, vol. i. p. 286.*